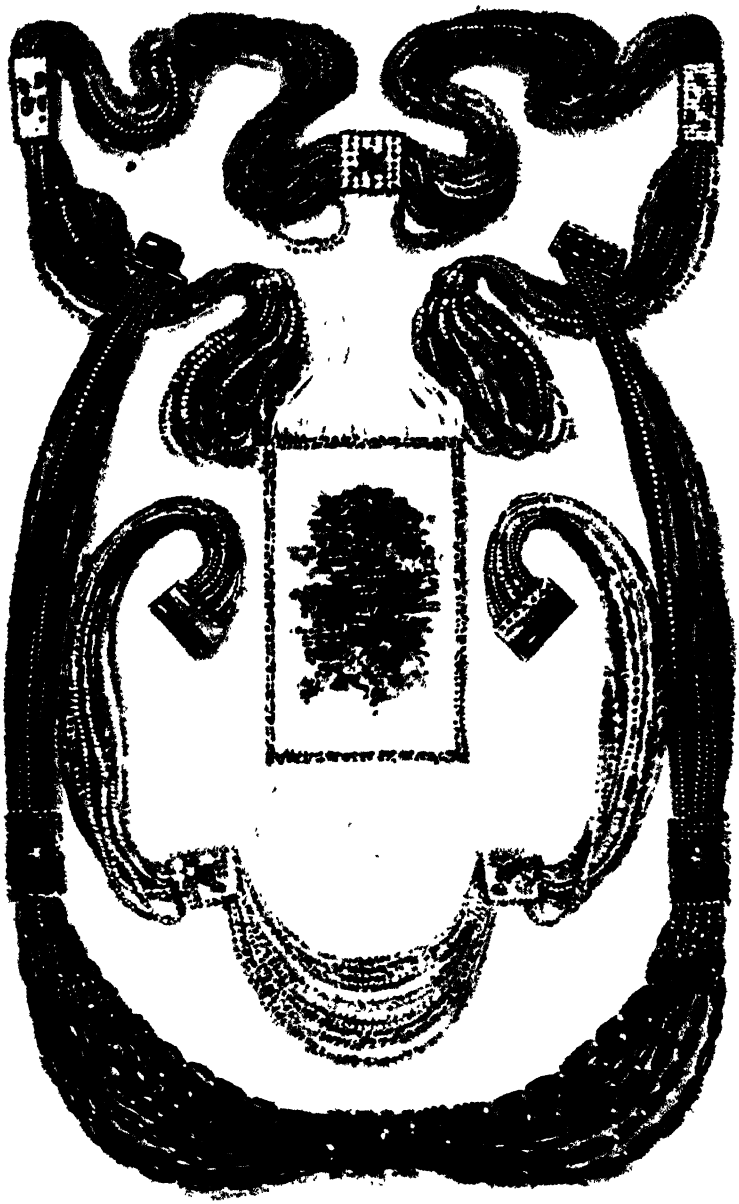

BEAD AND LOOM WORK

The lower necklace shown in this beautiful illustration is made of Napoleonic green beads the oblong portions showing the loom work while a pinchbeck clasp is used as a fastening The pretty rose coloured necklet also shows loom work insertion an antique gold clasp being used as a fastening In the centre a pretty design for a bridge purse is done entirely in loom work while the green necklace at the top of the picture is finished at the end with bead tassels How this work is done is explained in the article which follows

EVERY WOMAN'S ENCYCLOPÆDIA

INDEX

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INDEX

A

Academy of Dramatic Art, 1281
Actors, Wives of, 977
Alma-Tadema, Miss Laurence, 1500
American Beauty, secrets of, 1438
Amethysts, 1480
Anderson, Miss Mary, 1138
Animals
  Law, dog law, 1385, 1504
  Pets, *see* Pets
Antoinette, Marie (Love Story), 909,1027
Apoplexy, Cause and Treatment, 986
Aprons and Overalls, 1234
Archbishop, wife of, 1225
Arms and Wrists, care of, 1084
Arts, 918, 1038, 1158, 1278, 1398, 1518
  Applied Art, 918
  Music, Drawing, and Painting, Literature, Stage, etc , *see* those titles
Atherton, Mrs Gertrude, 1139
Austen, Jane, 1161
Australia—English Wives needed in Western Australia and Queensland, 1458
Authorised Version of the Bible—Origin, 1154

B

Babies, *see* Children
Badminton, 1047, 1168
Balls and Dances—Etiquette, etc , 874, 994
Balzac and Evelina Hanska—Love story, 1147
Baum Marten Fur, 1004
Bazaars—Organisation, etc , 1157
Bead Necklet, 1172
Bead Work, 817
Beauty, 837, 951, 1078, 1188, 1309, 1431
  Beautiful Women in History, 837, 951, 1078, 1188, 1309, 1431
    Elizabeth, wife of Jérôme Bonaparte, 1309
    Holland, Lady, 837
    Howard, Mrs , Countess of Suffolk, 1188
    Madame Royale (Marie Thérèse)
    Montez, Lola, 1431
    Norton, Hon Mrs , 1078
  Beautiful Women in the Social World, *see* Lady of Quality
  Children, types of, 844, 1193
Beauty Culture, 840, 953, 1080, 1190, 1312, 1433
  American Beauty, secrets of, 1438
  Arms and Wrists, 1084
  Feet, 1191, 1315, 1433
    Deformities in children, 1112
    Nails, 843
    Perspiration and swollen feet, 1434
  Hair
    Becomingness in Coiffure, hints for, 1476
    Curl, history of, 1312, 1436
    Curling, Waving, and Braiding, 1434
    Grey hair—Cause and Treatment, 1468
    History of the Coiffure, 840
    Invalids' hair, 1190
    Long v thick hair, 1083
    Schoolgirls, 957, 1082
  Hands
    Blemishes, 1081
    Chapped hands, 1080
    Exercises, 1080
    Moist hands, 953
    Nails, 842
    Redness, 954
  Health and Beauty, 1460
  Nose, 954
  Perfumes, use and abuse, 839
  Teeth and complexion, 1461
Bedrooms—Furnishing, etc , *refer* to title Home
Berlin, British Ambassadress in, 1115
Betrothal Rings (Foreign), 1151
Bible—Origin of Authorised Version, 1154
Birds as Pets, 1055, 1175, 1533
Birth and Christening Lore, 1092, 1446
Bleeding from the Nose, Cause and Treatment, 1113
Boadicea, 903, 904
Bohlen-Halbach, Frau von, 1020
Bonaparte, Elizabeth, wife of Jérôme 1309
Books, Famous Books by Women, 1041, 1161
Booth, Mrs Bramwell, 1138
Brahmin Marriage Customs, 1103
Brassey, Lady, 899
Brett, Hon Mrs Maurice Baliol, 1500
Bridge Purses, 1008
Brighton Municipal Art School, 918
Bruce, Hon Victoria, 877
Buckles and Slides, 819
Buddhist Marriage Customs, 1102
Bull Dogs as pets, 1053, 1173
Bunions, Cause and Cure 1433
Burke, Miss Billie, 1259
Byam Shaw and Vicat Cole School of Art, 1158

C

Camisole, Handkerchief, 1123
Carlyle, Thomas, and Jane Welsh—Love Letters, 1031
Carnegie, Mrs , 1380
Cats as Pets, 935, 1295, 1415
Central Bureau for the Employment of Women, 901
Charity—Bazaars, 1157
Chesterfield, Lady, 1350
Chickens, Rearing etc
  Ailments of Chickens, 856
  refer also to Poultry Farming
Children, 845, 959, 1085, 1195, 1316, 1439
  Ailments—Causes, Prevention, etc
    Nerves, 867
    Winter Ailments, 870, 1223
    refer also to Medicine—Nursery
  Babies
    Basket and its contents, 962
    Birth and Christening Lore, 1092 1446
    Clothing, Short, 848
    Normal Development of healthy child, 1089
  Beautiful Children, types of, 844, 1193
  Christian Names for Girls, 850, 964, 1087, 1203, 1322, 1445
Clothing, 1343, 1466
  see also subheading Babies
Dancing—Learning to waltz, 1316
  Reverse, lesson in, 1442
" Earthly Paradise, an, 1093
Education — Home Kindergarten, 1201, 1319
Games, Amusements, Parties, Toys, 959, 1085, 1321
  Dolls, 1090
  Easter holiday games, 1439
  Mustard and Cress growing indoors, 1046
  Nuts, toys made from, 1199, 1200
  Origin of Children's Games, 1197
  Paper-Chase, 1195
  Play, getting up a play, 845
Law, 907, 1146
  for details, see title Law
Lullabies, 965
Nursery
  Hygiene in, *see* Medicine
  Night Nursery, Dark Curtains for, 1083
Portraiture, Child, 1450
Sleep, amount needed, etc , 1083
  Pillows, 1083
Societies which help Women and Children, *see* that title
Spoilt Child, 963
China, Old China, 831, 1300, 1420
  Lowestoft Porcelain—Chinese, 1420
  Worcester, 831
  Old Worcester, 1300
Christian Names for Girls, 850, 964, 1087, 1203, 1322, 1445
Church of England Zenana Missionary Society, 1274, 1395, 1515
Churchill, Mrs Winston, 1499
Civil Service Appointments for Women, *see* Government Appointments
Cleaning and Dyeing—Dry Cleaning, 833
Cleopatra, Queen of Egypt, 1267
Clergymen's Wives, 859
Coiffure Decorations, 995
  see also Beauty Culture—Hair
Colds and Catarrhs—Cause and Treatment, 1343
Collier, Miss Constance, 1021
Colonies, Middle-class Girls for—Training, Openings, etc , 854
  Western Australia and Queensland English Wives needed, 1458
Commercial Clerkships for Women, 851
Complexion, Teeth and, 1461
Compression—Cause and Treatment, 986
Concussion—Cause and Treatment, 987
Conservatory and Greenhouse, 1044, 1166, 1523
Convulsions—Cause and Treatment 987
Cooch Behar, Princess Pretiva of, 1120
Corns—Cause and Treatment, 843, 1115
Country House Visits, 1117, 1229
Crazy China, 1532
Crewe, Countess of, 899
Crochet, 823, 1009, 1246, 1365, 1488
Crooks, Mrs Will, 1021
Cronwright-Schreiner, Mrs , 1500
Cruelty to Animals—Dog Law, 1504
Curie, Madame, 899

D

Dances—Etiquette, etc , 874, 994
Dancing—Learning to Waltz, 1316
  Reverse, 1442
Dare, Miss Zena, 1500
Darns and Patches, 1362
Dinners, Fashions in, 1347
Diphtheria—Treatment, etc , 869
Diplomatic Service—British Ambassadresses in
  Berlin, 1115
  Paris, 1145
Dipsomania—Treatment, etc , 869
Dogs
  Law, 1385, 1504
  Pets, 1053, 1173, 1293, 1413
Dolls, 1090
Drapery Business for Women, 967, 1094
Drawing and Painting, 918, 1038, 1158, 1278, 1400, 1518
  Brighton Municipal Art School, 918
  Byam Shaw and Vicat Cole School of Art, 1158
  Composition, 1278
  Heatherley School of Art, 1100
  Painting as Distinct from Drawing, 1518
  Third Dimension, 1038
Dress, 879, 995, 1057, 1234, 1351, 1475
  Aprons and Overalls 1234
  Business Wear, Dress for, 1355
  Children, *see* that title, subheadings Babies and Clothing
  Coiffure Decorations, 995
  Colours, Choice of, 1477
  Dressmaking, Furs, Millinery, Tailoring, *see* those titles
  Empire Period, 886, 1003
  Fancy Dress, Choosing, 1057
  Jewels, 879, 1231, 1351, 1478
  Smart Dressing, Secrets of, 1475
  Velvet and its possibilities, 1062
  Weddings, *see* Marriage—Weddings
Dressmaking, Home Dressmaking, 884, 999, 1064, 1237, 1356, 1481
  Simple Morning Shirt, 1064, 1237, 1356, 1481
    Buttons and Buttonholes, 1482
    Collar, 1357
    Cuffs, 1357, 1358, 1481, 1482
    Cutting out, 1064, 1237, 1356
    Joining back to yoke, length of back, etc, 1238
    Yoke, stitching and lining, 1356
  Skirt, 884, 999
    Band, 884
    Length, correcting and finishing edge, 999
    Placket-hole, 884

Dropsy—Treatment, etc , 869
Dry Cleaning, 873
Ducklings, Rearing, etc , 971
Duff Gordon, Lady, 900
Dufferin and Ava, Marchioness of, 1379
Dyspepsia—Cause and Treatment, 869

E

Earl, Miss Maud, 1379
Ears, Prominent Ears in Children, 1111
Eczema—Cause and Treatment, 870, 984
Education—Home Kindergarten, 1201, 1319
Embolism—Cause and Treatment, 984
Embroidery, Letters for 1241—Supplement Part 10
Emeralds, 1231
Emphysema—Cause and Treatment 984
Enteric, *see* Typhoid
Enteritis, 984
Epilepsy—Cause and Treatment 984 987
Epistaxis—Cause and Treatment, 1113
Erysipelas—Cause and Treatment, 1113
Etiquette *see* Lady of Quality
Eugénie, Ex-Empress, 1139
Exophthalmic Goitre — Cause and Treatment, 1113

F

Facache or Facial Neuralgia—Cause and Treatment, 1114
Fainting—Cause and Treatment 986
Far East—Openings for Women, 854, 970 1099
Feet, Care of, 842 1112 1191 1215, 1433
Fencing, 928, 1050
Fersen Count Love Story 909 1027
Fever Cause and Treatment 1114
Types, 1140
Fife, Duchess of, 1499
Finches as Pets, 1175
Fingall Countess of, 1258
Fire Insurance—Law, 1387, 1506
First Aid, 871, 986
Accidents, General Accidents
Drowning cases, 871
Poisoning cases, 872
Insensibility, Forms of—Causes and Treatment, 986
Transport of Injured 987
Fisher Fur 1005
Fitzherbert, Mrs , 1389, 1507
Flat Foot—Cause and Treatment, 1192
Flatulence—Cause and Treatment 1114
Flowers
Cultivation, *see* title Garden- and Gardening
Decoration, use in *see* title Home Table Decoration
Language of, 1272, 1514
Flushing—Cause and Treatment, 1114
Food Poisoning, 1114, 1223
Forbes, Lady Angela, 1119
France
British Ambassadress in Paris, 1145
Marriages, Making of, 1214, 1436
Fruit Culture, *see* Gardens and Gardening
Furnishing, 828, 939 1177, 1297, 1427
for details, *see* title Home
Furs, 1004
Baum Marten and Stone Marten, 1004
Fisher, 1005
Less Expensive Furs, 1004
Nutria, 1005
Opossum, 1005
Skunk, 1004
Squirrel 1004
Wolverine, 1005

G

Gall-stones—Cause and Treatment, 1224
Gardens and Gardening 921, 1043 1161, 1283 1403, 1525
Annuals and Biennials, 925, 1163
Back Garden, Problems of, 944
Conservatory and Greenhouse, 1044 1166, 1523
Flower Garden, 925, 1163, 1166, 1523
Fruit Garden, 1045, 1167, 1525
Herb Garden, 927
Mustard and Cress Indoors, 1046
GARDENS AND GARDENING—Continued
Room Plants, 1283
Salad Growing, 1285
Cucumbers and Tomatoes, 1406
Salad dressing recipes, 1287
Small Holdings, Possibilities, etc
Laying out garden, 1525
Market for produce, 1403
Shrubbery, 1043
Spring Foliage and Flowers in Winter 924
Vegetable Garden, 1045, 1167, 1524
Work for the month—February, 1043, March, 1166, April, 1523
Gastralgia—Cause and Treatment, 1224
Gastric Ulcer—Cause and Treatment 1224
Gastritis—Cause and Treatment 1224
see also Dyspepsia
Gazelle Hound, 1293
Genée Madame, 900
General Paralysis—Cause and Treatment 1224
George IV and Mrs Fitzherbert 1389 1507
German Measles—Cause and Treatment, 1224
Germany—British Ambassadress in Berlin, 1115
Giddiness—Cause and Treatment, 1113
Gladstone, Miss Helen, 1138
Glands Enlarged—Cause and Treatment, 1344
Godwin Mary Wollstonecraft, 1041 1135,
Gold 1408 1427
Gould, Miss Helen 1139
Gout—Cause and Treatment, 1344 1407
Government Appointments for Women, 1201, 1447
Grates (Old and Modern) 825
Greenhouse and Conservatory, 1044 1166, 1523
Greek Church—Marriage Ritual, 862
Great Dane, 1413
Grey Hair—Cause and Treatment, 1408
Growing Pains—Cause and Treatment 1408
Guinea Pig—Peruvian Cavy as Pet 1535
Gummess, Mrs Grattan, 1035
Gums, Tender—Cause and Treatment 1408

H

Habit Spasms—Cause and Treatment 1408
Hair
Care of, Hair dressing, etc , 840, 957 1082, 1190, 1312, 1434, 1408, 1476
Coiffure Decorations, 995
Hall, Miss Marie, 900
Hands care of, 842, 953, 1080
Palmistry, 1411
Hanska, Evelina—Love Story, 1147
Harbord, Hon Mrs Assheton, 1259
Hare-lip, Cleft Palate, and Tongue-tie—Treatment, 1111
Hatpin Party, 1170
Hay Fever—Cause and Treatment, 1408
Headaches—Cause and Treatment, 1107
Health Visitors, 1098
Heatherley School of Art, 1400
Heroines of History—Boadicea, 901, 904
Hindu Marriage Customs, 1101
Hobbies, *refer* to Recreations
Holland, Lady, 817
Holland, Queen Wilhelmina of, 1501
Home, 825, 937, 1067, 1177, 1297, 1417
Chimney pieces, 1067, 1304
China, Old China, 831, 1300, 1420
Choosing a house—Ventilation, 836
Decoration, 1422
Early Morning Tea, 937
Folding-door problem, 1304
Furnishing
Bedrooms
Beds and Bed-hangings 1177
Girl's Rose Bedroom, 1417
Cabinets, 828
Mirrors 1427
Nursery, 1465
Windows, Curtains and Blinds 1297
Casement Windows, 939
Grates, 825
HOME—Continued
Improving a house
Access to Garden 944
Back Garden, 944
Chimney Corners, 1074
Cupboards, 1075 1307
Front, suggestions for improvement of, 942
Hall, 1073
Sitting-rooms, 1074
Window-boxes, 943
Laundry
Ironing, 1071
Crimping and Goffering, 1072
House and Table Linen, 1180
Underclothing, shirts, etc 1429
White things, 950
Over-door decorations 1302
Pewter, 945, 1070
Picture-hanging, 1181
Room Plants, 1283
Table Decorations for
April, 1424
Dinners, fashions in 1347
Easter, 1426
February, 1076
March, 1186
St Valentine's Day 948, 949
Honeymoons, 864
Hostess, *see* Lady of Quality
Housekeeping—Kitchen and Cookery, *see* that title
Howard, Mrs (Countess of Suffolk), 1188
Husband in the Home, 978
Hysterics—Cause and Treatment, 987

I

Illumination Work, 1530
Industrial Law Committee 1384
Influenza—Cause and Treatment 870
Insurance—Law
Fire, 1387, 1506
Life 1026, 1145, 1265
Invalid Children's Aid Association, 1142
Invalid Cookery, *see* Kitchen and Cookery

J

Jabots made from Fancy Handkerchiefs, 1245
Japan
Empress of, 1381
Marriage Customs 1102
Jewels, 879, 1231, 1351, 1478
Amethyst, 1480
Brides' jewels worn by 1457
Emeralds 1231
Opals, 1478
Pearls, 879
Rubies, 1351
Jewish Church—Marriage Vows, 861
Jiu-Jitsu 932 1288

K

Kindergarten, Home, 1201, 1319
King George IV and Mrs Fitzherbert, 1389, 1507
Kitchen and Cookery, 888, 1011, 1128, 1248, 1368, 1491
Apparatus, labour-saving ideas, 1368
"At Home," Spoon and Fork Refreshments top—Recipes 892
Quantities, guide to, 895
Beverages—Recipes
Claret Cup, 895
Coffee, 895, 1012, 1377
Negus, 895
Tea, 1012
Breakfast Menu and Recipes, 1011
Breakfast Roll, 1012
Cakes—Easter Recipes, 1494
Easter Cakes, 1494
Hot Cross Buns, 1494
Passover Cakes, 1494
Chocolate Butter Icing, 894
Coffee Butter Icing, 895
Compiling Menus, 888
Croûtons of Bread, 1497
Dance Supper—Menu 875
Easter Menus and Recipes, 1491
Entrees—Recipes
Babooty Curry, 1497
Beef Olives, 889
Chicken à la Burnhal 1252
Chicken Collops, 1252
Chicken Croquettes, 893
Croustades of Eggs, 1249
Cutlets à la Normande, 1253

KITCHEN AND COOKERY—Continued
Entrées—Recipes—Continued
Devilled Eggs, 1137
Egg and Celery Cutlets, 1137
Eggs and Beans, baked, 1250
Fillets of Beef with Oysters, 889
Fillets of Sole à la Colbert, 1254
Fish Pie, 891
French Steaks, 1253
Kromeskies, 890—Frying batter, 891
Pigeons à la Medicis, 1252
Pigeons stewed, 890
Spaghetti and Ham Cutlets, 1402
Sweetbreads, chaudfroid of 890
Veal Creams, 1253
Veal Cutlets à la Provence, 889
Fish—Recipes, etc
Baked soufflé, 1133
Brill, stuffed, 1132
Cod, fried steak, 1133
Creamed fish in potato border, 1137
Fish pie, 1250
Flat Fish, skinning and filleting, 1248
Lobster, Boucheés de, 892
Oyster Patties, 1251
Oyster Toast, 1251
Salt Fish Balls, 1136
Salt Fish, boiled, 1134
Scallops, 1011
Sole à la Mornay, 1251
Whiting, fried, 1135
Invalid Cookery—Recipes, 1374
Barley Gruel, 1374
Chicken Jelly, 1374
Cornflour Cakes, 1375
Fish Custards, 1375
Hot Fish Sandwiches 1374
Linseed Tea, 1374
Port Wine Jelly and Cream, 1375
Quail, roast, 1375
Raw Beef Balls, 1374
Steamed Chop, 1374
Jellies—Recipes, etc
Aspic, 1018
Calf's Foot, 1018
Chartreuse of Bananas 1018
Clear Wine, 1017
Home-made Jelly-stand 1017
Maraschino, 894
Setting a mould with fruit, 1017
Spanish, 1018
Lenten Fare—Menus and Recipes, 1132, 1249
Marketing, Art of
Fish, 1498
Meat, 1257, 1498
Meat—Recipes
Cutlets
Chaudfroid of 1496
Fried, 1495
Mutton Cutlets à la Russe, 1496
Preparation of, 1495
Lamb, roast, 1492
refer also to subheadings Entrées and Savouries
Porridge, 1011
Ranges and their management, 1128
Salads—Recipes
Dressing, 1287
Egg, 1143
Sandwiches, Egg and Shrimp Paste for, 893
Sauces—Recipes
Jam, 1493
Maître d'hôtel Butter 1254
Mint, 1492
Vegetables, Sauce for, 1256
Savouries—Recipes
Cheese Fritters, 1135
Cheese Pudding, 1133
Curried Eggs, 1135
Eggs in Tomatoes, 1134
Macaroni Cheese, 1137
Ramikins of Eggs, 1250
Savoury Rice, 1250
Scallops of Cheese and Eggs, 1250
Welsh Rarebit, 1493
Soups—Recipes
Consommé aux Pates d Italie, 892
Oxtail, thin, 1491
Scotch Cabbage, 1133
White Vegetable, 1136
see also subheading Vegetarian Cookery
Stale Bread, uses for, 1497

KITCHEN AND COOKERY—Continued
Sweets—Recipes
Apples
Baked, 1013
Batter, Apples in 1016
Carolina Apples, 1015
Charlotte, 1014
Fritters, 1015
Meringued, 1014
Snow, 1015
Soufflé, 1015
Bread and Jam Fritters, 1497
Canary Puddings with Jam Sauce, 1493
Candied Violets, 1372
Charlotte Russe, 894
Chocolate Pudding, baked, 1135
Coffee Pudding, 1134
Date Pudding, 1133
Fruit Tart, 891
Genoese Pastry, 894
Jellies, *see* that subheading
Marmalade Pudding, steamed, 1497
Normandy Pippins and Cream, 1137
Pancakes, 1019
French Pancakes, 1019
Rhubarb stewed, 1136
Semolina Mould, 1136
Tangerine Creams 894
Vegetables—Recipes, etc
Asparagus, boiled, 1492
Beetroot, 1256
Cabbage, 1256
Carrot and Turnip Moulds, 1376
Carrots, 1256
Carrots à la Victoria 1012
Cassolettes of Cucumber, 897
Cauliflower boiled 896
Cauliflower Fritters, 1476
Celery, stewed, 896
Colcannon, 1375
Conservative Cookery 1254
Cucumber Cassolettes of 897
Greens boiled 898
Haricot Beans a la Maître d Hôtel, 897
Haricot Beans, Incasseed, 1013
Jerusalem Artichokes, boiled, 896
Leeks, boiled, 1375
Lettuce, Onions, and Peas, 1256
Macedoine of Vegetables, 1254
Mushrooms, grilled and devilled, 897
Onions stuffed 1012
Rules, 898
Seakale au parmesan, 1377
Seakale, fried, 1013
Spanish Onions, baked, 897
Spinach, 1254
Spinach Soufflés 1013
Spinach, Timbales of 898
Sweet Potatoes fried, 1377
Tomatoes au Gratin, 1013
Tomatoes, stuffed, 896
Vegetarian Cookery—Recipes for Soups 1370
Celery Cream, 1371
Mulligatawny 1371
Soya Bean, 1371
Tomato Cream, 1371
Vegetable Stock, 1371
Krupp, Miss Bertha, 1020

L

Lace Making
Filet Lace or Darned Netting, 820
Russian Lacis Work, 822
Repairing Thread Lace, 1126
Lady of Quality, 873, 989 1115, 1225, 1345 1469
Beautiful Women in the Social World
Chesterfield, Lady, 1350
Forbes, Lady Angela, 1119
Muir-Mackenzie, Lady, 878
Pretiva, Princess, of Cooch Behar, 1120
Sutherland, Duchess of, 1104
Calls—Etiquette, 875
Continent, English Manners on, 1174
Girls, Etiquette for, 1228, 1348, 1473
Hostess
Balls and Dances, 874, 904
Country House Visits, 1117, 1220
Dinner Parties, 1347
Letters—Addressing Letters to Persons of Rank and Distinction, 876
Letters of Introduction, 876

LADY OF QUALITY—Continued
Little Lady of Quality—Hon Victoria Bruce, 877
Maids of Honour, 989
Notepaper, Taste in, 992
Visiting Card Etiquette, 875
Women in Great Social Positions
Archbishop, Wife of, 1225
Berlin, British Ambassadress in 1115
Paris, British Ambassadress in 1345
Speaker, Wife of, 873
United States, Wife of President of, 1469
Land, Property in—Law, 905
Landlord and Tenant—Law, 1024, 114
Lansdowne, Marchioness of, 1259
Laundry, Home Laundry, 950, 1071 1180, 1420
Law, 905, 1024, 1144, 1264, 1385, 150
Child Law, 907, 1146
Criminal capacity, 1146
Deserted Children, 907
Evidence of Children 1146
Overlaying Infant, 907
Parental Liability, 907
Religion, training in, 907
Dog Law, 1385 1504
Vivisection, 1505
Landlord and Tenant 1024, 1144
Assignment and Licence, 1025
Corporations, 1144
Disabilities, 1144
Estate for years, 1025
Lease—Agreement, Composition, etc 1025
Parcels, 1144
Parties, 1025
Reservations 1145
Tenancy at will, 1024
Yearly Tenancy, 1024
Lost Property, 1264
Cabs, Omnibuses and Trains, property left in, 1265
Treasure Trove and Treasures of the Deep, 1265
Money Matters—Insurance, 1026, 1145, 1265, 1387, 1504
Fire, 1387, 1506
Life, 1026, 1145, 1265
Property in Land, 905
Copyhold, 905
Fixtures, 905
Freehold, 905
Manor Courts, 906
Servants, 906, 1266
Agent, servant as, 1266
Character, giving of, 906
Legal responsibility for Servant exceeding duty, 1266
Perquisites, 1266
Searching Boxes, 1266
Letters
Correct Mode of addressing Letters, 876
Embroidery, 1241—Supplement Part 10
Introduction, Letters of, 876
Levitt, Miss Dorothy, 1480
Library Work for Women, 1208
Life Insurance, 1026, 1145, 1265
Literature
Famous Books by Women
"Frankenstein," 1041
"Pride and Prejudice," 1161
Famous Love Passages in "The Newcomes," 1394
Londonderry, Lady, 1139
Longworth, Mrs Nicholas, 1021
Lost Property—Law, 1264
Love, 909, 1027, 1147, 1267, 1389, 1507
Betrothal Rings (Foreign), 1151
Famous Love Passages in English Literature—"The Newcomes," 1491
Flowers, Language of, 1272, 1514
Letters, Love Letters of Famous People
Sand, George, 913
Welsh, Jane, and Thomas Carlyle, 1031
Pictures, Love Scenes in
"A Favour," 1388
"Betwixt two Fires," 908
"Fishing for Jack," 1031
"Vain Courtship," 1154
Songs, English Love 1512

Love—Continued
Superstitions of Lovers, 1033, 1273
True Love Stories of Famous People
Balzac and Evelina Hanska, 1147
Cleopatra, Queen of Egypt, 1267
King George IV and Mrs Fitzherbert, 1389, 1507
Marie Antoinette and Fersen, 909, 1027
Lowestoft Porcelain (Chinese), 1420
Lowther, Mrs , 803
Lullabies, 965
Lytton, Lady Constance, 1020

M

Mackirdy, Mrs Archibald, 1258
Macramé Work, 1006, 1124, 1489
Madame Royale, 951
Maids of Honour, 989
Malvery, Miss Olive, 1258
Manchester College of Music, 921
Marie Antoinette and Fersen—Love Story, 909, 1027
Marie Thérèse (Madame Royale), 951
Market Gardening for Women, 1403 1525
Marketing, Art of, 1256, 1498
Marriage, 858, 973, 1100, 1210, 1330, 1453
Appreciation in married life, 1210
Colonies where English Wives are wanted, 1458
Customs in many lands
France—Dot system, etc , 1214 1336
Morocco, 1453
Turkey, 1331
Daily Task of home happiness, 1330, 1455
Health of Husband, 1217
Husband in the Home, 978
Honeymoons in Winter, 864
Jealousy, 1100
Managing Wives and Husbands, 858
Professional Men, Wives of
Actors, 977
Clergymen, 859
Weddings
Bridesmaids' Millinery, 1457
Dress, types of bridal dress, 973, 1212, 1456
Pages' Costumes, 1457
Jewels, 1457
Vows in various creeds,
Brahmin, 1103
Buddhist, 1102
Greek Church, 862
Hindu, 1101
Jewish Church, 861
Mohammedan, 1102
Quakers, 861
Registrars' Office, 861
Roman Catholic Church 979
Scotland, 861
Wives of Famous Men
Shelley, Two Mrs , 1331
Tennyson, Lady, 1105
Massage of Hands, 944
Medical, 865, 980, 1107, 1217, 1337, 1460
Beauty, relation to health, 1460
Common Ailments and their treatment, 869, 983, 1113, 1223, 1343, 1467
Supplement, Part 11
First Aid, 871, 986
for details, *see* title First Aid
Headaches, 1107
Husband's health, care of, 1217
Nursery, health and hygiene in, 867, 984, 1110, 1221, 1341, 1465
Colds, 1343
Deformities, methods of dealing with, 1110, 1341
Feet, care of, 1191
Infection, means of avoiding, 984
Nerves, 867
Spring in the Nursery, 1465
Winter ailments, 870, 1223
Nursing, Home Nursing, 982, 1109, 1339, 1462
for details, *see* title Nursing
Obesity—Cause and treatment, 865, 980
Spring Ailments—Cause and Cure, 1337
Millinery, 1000, 1354
Becomingness, hints for, 1476
Feathers, Aigrettes and Wings, 1354
Velvet Toque, 1000
Mirrors, 1427
Missions
Church of England Zenana Missionary Society, 1274, 1395, 1515
Regions Beyond Missions, 1035
Mohammedan Marriage Customs, 1102
Monaco, Princess of, 1380
Money Matters—Law, 1026, 1145, 1265, 1387, 1504
Montez, Lola, 1431
Morocco—Marriage Customs, 1453
Muir-Mackenzie, Lady, 878
Music, 921
English Love Songs, 1512
Places of Study—Manchester College of Music, 921
Singer, framing of, 1398
Breathing and Physical Exercises 1521

N

Nails, care of, 842
Ingrowing toe-nails, 1434
Navarro, Mme , 1138
Needlework, 817, 1006, 1121, 1241, 1360, 1485
Bead Work, 817
Bridge Purses, 1608
Buckles and Slides, 819
Crochet, 823, 1009, 1246, 1365, 1488
Darns and patches, 1362
Embroidery, Letters for, 1241—Supplement, Part 10
Handkerchief Camisole, 1123
Handkerchiefs, suggested uses, 1245
Lace
Making—Filet Lace or Darned Netting, 820
Repairing Thread Lace, 1123
Macrame Work, 1006, 1124, 1489
Pincushions, 1490
Razor case, 1487
Silk and Ribbon Roses, 1360
Stencilling, 1121
Table Centres, 1485
Tassels, 1244
Things most people throw away, uses for—Old Silk Hats, 1367
Nerves in Children—Treatment, etc , 867
Netherlands, Queen Wilhelmina of, 1501
"Newcomes" —Love Passages, 1393
Norton, Hon Mrs , 1078
Norway, Queen Maud of, 1260
Nose, care of, 954
Notepaper, Taste in, 992
Nurses, *refer* to title Children, *also* Medicine
Nursing, Home Nursing, 982 1109 1219, 1339, 1462
Amateur Nurse, qualifications required, 1109
Fever, types and treatment, 1340
Medicines and Stimulants, 1220
Table of drugs and their actions, 1222
Remedies and their preparation, 1462
Sick-room, 982
Temperature, taking, 1339
Washing patient and changing bedclothes, 1219
Nutria Fur, 1005
Nuts, Toys made from, 1199, 1200

O

Obesity—Cause and Treatment 865, 980
Occupations for Women, *see* Work
Opals, 1478
Opossum Fur, 1005
Overalls, 1234

P

Palmistry, 1411
Paris, British Ambassadress in, 1345
Passe-Partout, Framing, 930
Paterson, Miss Elizabeth, Wife of Jérôme Bonaparte, 1309
Pauhan, Mme , 1020
Pearls, 879
Pen Painting in Oil Colours, 1170
Perfumes—Use and Abuse, 839, 958
Peruvian Cavy as Pet, 1535
Pets, 933, 1053, 1175, 1293, 1413, 1533
Birds
Finches, 1175
Pigeons, Fancy, 1533
Tricks for pet birds, 1055
Pets—Continued
Cats—Persians
Blue, 1295, 1416
Brown Tabby, 934
Orange and Cream, 1415
Silver Tabby, 935
Dogs
Bulldog, 1053, 1173
Gazelle hound, 1293
Great Dane, 1413
Peruvian Cavy, 1535
Rabbits, Fancy, 933
Rats, 936
Pewter, 945, 1070
Photography—Child Portraiture, 1450
Pictures from Postage Stamps, 1052
Pictures, Love Scenes in, 908, 1034, 1154, 1388
Pigeons, Fancy Pigeons as Pets, 1533
Pincushions, 1490
Pleurisy—Treatment, etc , 870
Pneumonia—Treatment, etc , 870
Poetical Dessert D'Oyleys, 1051
Poetry—Love Songs, 1512
Post Office—G P O Clerkships for Women, 1204, 1323
Poultry Farming, 1328
refer also to titles, Chickens, and Ducklings
Pretiva, Princess, of Cooch Behar, 1120
"Pride and Prejudice," 1161
Princess Royal (Duchess of Fife), 1409
Private Secretaryships for Women, 1326
Professional Men, Wives of, 859, 977

Q

Quakers—Marriage Ceremony, 862
Queens of the World, 1022, 1140, 1260, 1381, 1501
Japan, Empress of, 1381
Netherlands, Queen Wilhelmina of, 1501
Norway, Queen Maud of, 1260
Russia, Empress of, 1022, 1140

R

Rabbits as Pets, 933
Rats as Pets, 936
Razor Case, 1487
Recreations, 928, 1047, 1168, 1288, 1408, 1527
Badminton, 1047, 1168
Bead Necklet, Dainty, 1172
Crazy China, 1532
Fencing, 928, 1050
Golf, 1408, 1527
Illumination Work, 1530,
Jiu-Jitsu, 932, 1288
Palmistry—Mounts and Lines, 1411
Passe-Partout, Framing, 930
Pen Painting in oil colours, 1171
Pictures from Postage Stamps, 1052
Poetical Dessert D'Oyleys, 1051
Repoussé simplified, 1291
Sealing-wax or Hat-pin Party, 1170
Registrars of Births and Deaths, Women as, 852
Reid, Mrs Whitelaw, 1500
Religion, 915, 1035, 1154, 1274, 1395, 1515
Authorised Version of the Bible, origin, 1154
Charity Bazaars, 1157
Children and the Church, 915
Children, Law as to upbringing, 907
Missions
Church of England Zenana Missionary Society, 1274, 1395, 1515
Educational Work, 1515
Medical Work, 1395
Regions Beyond Mission, 1035
Rent Collecting for Women, 1452
Repoussé simplified, 1291
Rings, Betrothal (Foreign), 1151
Roman Catholic Church — Marriage ritual, 979
Rubies, 1351
Russia, Empress of, 1022, 1140

S

Sand, George—Love Letters of, 913
Schoolgirls' Hair, 957, 1082
Schreiner, Olive, 1500
Scotland—Marriage Vows, 861
Sealing-wax or Hat-pin Party, 1170
Servants—Law, 906
for details, *see* title Law
Shelley, Mrs (Harriett Westbrook), 1333

Shelley, Mrs (Mary Godwin), 1041, 1333
Silk and Ribbon Roses, 1360
Silk Hats, uses for old, 1367
Singer, Training of, 1398, 1521
Skunk Fur, 1004
Slouching Child—Treatment, 1341
Small Holdings for Women, 1403, 1525
Snowden, Mrs Philip, 1499
Societies which help Women and Children, 901, 1142, 1384
for particular societies, *see* their names
Sore Throat—Cause and Treatment, 1223
Sports, *refer* to Recreations
Squinting in Children—Treatment, 1111
Squirrel Fur, 1004
Stage, Training for—Academy of Dramatic Art, 1281
Stencilling, 1121
Design—Supplement Part 9
Stone Marten Fur, 1004
Suffolk, Countess of, 1188
Sutherland, Duchess of 1194

T

Table Centres, 1485
Table Decorations, 948, 949 1076 1186, 1347, 1424
Taft, Mrs , 900
Tailoring, 882, 997, 1065, 1239 1358, 1483
Coat
Canvas facing—Collar and Revers, 1239
Cuffs, 1484
Fitting, 997
Lining and Interlining, 882, 1359
Pressing and removing 'Shine,' 1358
Revers, 998, 1065, 1066
Seams, opening and pressing, 997
Sleeves, 1359, 1483
Stitching, 1359
Waist line, 882
Waxing Silk, 1484
Tassels, 1244
Teeth
Complexion, Teeth and, 1461
Irregular Teeth in Children—Treatment, 1111
Tennyson, Lady, 1105
Things most people throw away, uses for Old Silk Hats, 1367
Thomas, Mrs Ralph (Miss Helen Gould), 1139
Travelling—English manners on the Continent, 1474
Turkey—Marriage Customs, 1331
Tweedale, Mrs Violet, 1380
Tweedy Mrs Alec, 1259

U

Ulcer of the Stomach—Cause and Treatment, 1224
United States, Wife of President of, 1469

V

Vegetable Culture, *refer* to Gardens and Gardening
Vegetarian Cookery, *see* Kitchen and Cookery
Ventilation
House, choice of, 1083
Sickroom, 982
Vertigo—Cause and Treatment, 1343
Vivisection —Law 1505

W

Waltz, Lessons in, 1316
Reverse, 1442
Ward, Mrs E M , 1258
Ward, Mrs Humphrey, 1479
Weddings, *see* Marriage
Welsh Jane, and Thomas Carlyle—Love Letters, 1031
Westbrook, Harriett, 1333
Who's Who, 899, 1020, 1138, 1258 1379, 1499
Window Boxes, 943
Windows—Hangings, etc , 939, 1297
Winn, Hon R , 844
Wolseley, Hon Frances Garnet, 1021
Wolverine Fur, 1005
Woman's Who's Who, Woman's Law Book, Woman in Love, *see* titles Who's Who, Law, Love, etc.
Worcester China, Old, 1300
Work—Occupations for Women, 851, 907, 1094, 1204, 1323, 1447
Chickens, Rearing, etc —Ailments of Chickens, 856
Commercial Clerkships, 851
Drapery Business, 907 1094
Ducklings, Rearing, etc , 971
Far East—Openings and Prospects, 854, 970, 1099
Clothes required, 970
Passage out, 854
Social Life and Marriage, 1099
Government Appointments 1204 1323, 1447
Factory Inspectorships, 1448
G P O Clerkships, 1204, 1323
Typists, 1447
Health Visitors, 1098
Library Work, 1208
Photography—Child Portraiture, 1450
Poultry Farming 1328
Private Secretaryship, 1426
Registrars of Births and Deaths, 852
Rent Collecting, 1452
Small Holdings for women 1403, 1525
World of Women, 899, 1020, 1138, 1258, 1379, 1499
Heroines of History—Boadicea 903 904
Queens of the World, 1022, 1141 1260 1381, 1501
Societies which help Women and Children, 901, 1142, 1384

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed Among the subjects dealt with will be .

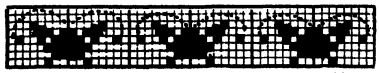
Embroidery	*Knitting*	*Darning with a Sewing Machine*
Embroidered Collars and Blouses	*Crochet*	*What can be done with Ribbon*
Lace Work	*Braiding*	*German Appliqué Work*
Drawn Thread Work	*Art Patchwork*	*Monogram Designs,*
Tatting	*Plain Needlework*	*etc , etc*
Netting	*Presents*	
	Sewing Machines	

THE FASCINATION OF MODERN BEADWORI

By EDITH NEPEAN

Beadwork as a Fine Art—The Skill and Patience of a Bygone Generation—Some Delightf Suggestions for Modern Workers—The Loom and How to Use It

IT is only a little bead bag lying on the table, but it is one hundred years old ! The colouring of the beads is exquisite, and as fresh and brilliant as ever it was , the



A butterfly pattern. This design is also admirably suitable for a coiffure bandeau in metallic beads

design is bold and artistic The delicate fingers which fashioned that little bead bag no longer ply the needles, but the beautiful work remains to pay tribute to that past age. One can only dimly realise the long hours of patient planning and counting of the minute beads as they were threaded on the yards of cotton before the knitting was begun.

At this period beadwork seemed to have become something of a fine art; but, no doubt, with the rush of modern life, it proved too tedious an occupation for the woman who was slowly feeling her wings,

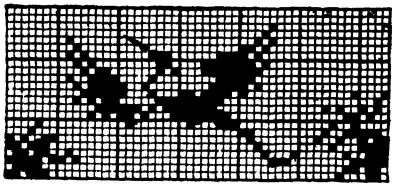
The well-known Greek key pattern A simple but effective device for a coiffure bandeau, that looks well in scintillating and silver beads

and taking more interest in the outside world than her grandmothers had done before her. To-day we may copy the wonderful designs; and although we may take but half the trouble, the result will be no le effective Instead of being compelled t use knitting needles of the very finest mak we now can use a little loom As savage we loved beads, and as civilised people w still do and shall continue to do so. Th fascination of beadwork is irresistible, an when once under the spell of its charm it is only laid aside with difficulty

But, for some, beadwork has anothe attraction As much as thirty pounc profit has been made in a year by an en thusiastic amateur. One beautiful " dc collar " was composed of a design of emeral green shamrock on a groundwork of gol beads It was made to fit tightly aroun the throat and fastened with an old gi clasp—the keen beadworker is always o the look-out in old curiosity shops for the relics Another necklace was shaped an rested almost like a festoon on the neck Fashionable wide bandeaux, to suit the re quirements of the modern coiffure for th evening, are also among bead novelties They are strikingly effective when compose of scintillating beads, having the old Gree " key pattern " woven in the centre in brigh silver beads. A long chain about half a inch wide, ending with a small bead bag both chain and bag having a design of for get-me-nots or moss roses, is a useful novelt for the bridge player The ubiquitou " vanity bag " can be made up by jewellers if preferred, with clasp and chain of gil or silver.

A

Bags to match any costume, collars to match favourite jewels—all these lie within the scope of the artist in beadwork. They are not cheap baubles when made of fine



A flying stork in beadwork a design at once bold and original

beads The most beautiful beads undoubtedly come from Venice, but beads of glorious colour and of all sizes are to be bought at most art needlework depots

When once the mastery of needle and loom is acquired, the worker need not restrict her ideas to the text-book of patterns, but her ingenuity and skill may be allowed a free rein, and exquisite dress trimmings for evening gowns can be made

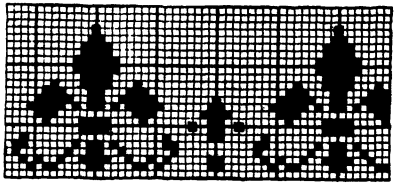
Looms can be bought for so small a sum as two shillings, and special needles for threading the beads are sold, needles so fine that they look almost like hair No 16 is a useful size To set up a loom for a pattern of seventeen beads, eighteen threads are necessary Cut the threads into strips to the length required For a long chain, about two yards of common reel cotton—No 200 is a good number for the cotton if the beads are fine The finer the beads, the more costly and elegant the work

Knot the threads together, and fasten around the large reel or drum at the end of the loom Stretch and spread out the eighteen threads between the notches resting on the upward supports of the loom Fasten the ends securely around the little pegs at the other end of the loom

As the pattern is woven, the threads may be relaxed gradually from the pegs, and stretched across the notches, whilst the completed pattern is rolled around the reel on the loom Thread a needle with cotton, fasten with a knot on the left outside warp thread Thread the first row of beads according to the chosen pattern Pass the beads on the needleful of cotton underneath the warp threads, being most careful to see that the beads are well pressed up through the warp threads by the finger. This method keeps the beads on the upper side of the warp threads, otherwise the warp threads will show through when the design is completed, betraying bad workmanship

Pass the needle back through the beads, which should be resting between the warp threads The beads now will be secure and firmly anchored in their correct place The needle is once again on the left-hand side of the loom, and it should be drawn through between the first and second warp thread, and the operations repeated as before

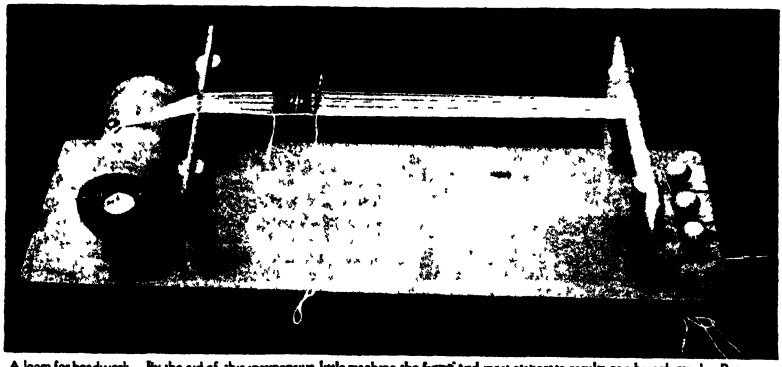
In chains or necklaces having an edging, pass a bead on the needle and leave it outside the first warp thread (do not pass the needle through the bead when working back from left to right), and proceed with the pattern beads as before On reaching the right-hand side, slip a bead on to the



A conventional treatment of the fleur-de-lis that would make a handsome collar or border

needle and leave it also outside the warp thread In this manner a little edging is formed Repeat for each alternate row

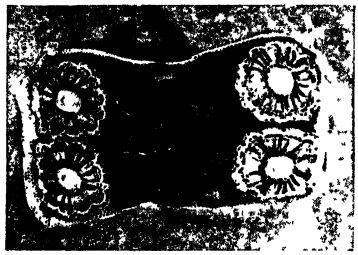
An edging can also be made after the work on the loom is completed by sewing the beads on to the edges This takes twice as long, and is no more effective



A loom for beadwork. By the aid of this inexpensive little machine the finest and most elaborate results can be achieved. Patience and good taste are the chief requisites necessary on the part of the worker

HOME-MADE BUCKLES AND SLIDES

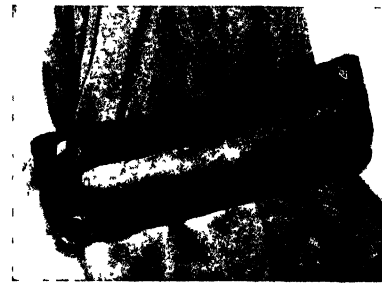
Buck'e for a tailor-made hat of brown silk b aid and moss-green velvet buttons Such buckles require very workmanlike stitching Tailor's canvas of the stiffest kind should be used for the foundation, and the braid should be strained tightly over it, the join should be effected at one of the corners, for braid is apt to spread and fray unless quickly and carefully handled



Handsome slide of net, embroidered with gold-lined ribbon, a tinsel edge of severe design is used as a finish, and lace motifs are placed at the corners The slide, which measures 8 inches, is used at the waist line on an evening gown, and forms the single touch of colour on a handsome violet chiffon overdress, worn with mole-coloured soft satin slip A slight note of dull gold, such as this buckle affords, can do no wrong Should the ornament seem too garish, it is easy to veil it with a single or double fold of chiffon

Buckle of dark grey straw, made by twisting the plait over buckram stiffened with wire The rose-printed chiffon is threaded through the buckle with excellent effect on the grey straw toque Large wired bows of the chiffon give a very pretty and smart wing-like effect, which will be found effective and eminently becoming. This feature will prove a decided change after the feathered wings, of which everyone has by now grown somewhat tired

Round slide of ruched ribbon of softest make The colour is pale heliotrope shaded with grey, it is suitable as a corsage ornament for a grey chiffon dress, or for a toque with plumes pleurantes



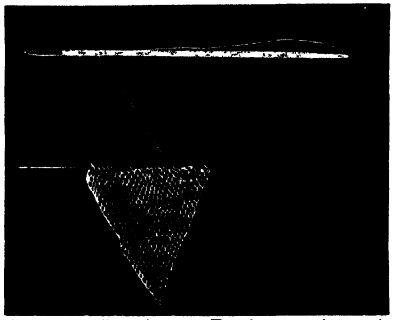
Handsome velvet slide in deep sapphire blue velvet on foundation of tailor's canvas Wire stiffening is required as the slide measures 8 inches in length, sapphires en cabochon ornament each corner, crêpe de Chine, light grey in colour, is drawn through the slide

White rose slide for confining the satin folds on a débutante's dance dress French canvas covered with green satin makes a firm foundation, on to which the roses are stitched No foliage is used an occasional fleck of moss or suggestion of the satin is the only relief

FILET LACE, OR DARNED NETTING

One of the Simplest Methods of Lace-making—Materials Required—Details of the Work—Machine-made Net—Designs—A Bed Covering

THE vogue of filet lace, or darned netting, is at this moment greater than ever. The fact that this work has been in use more or less since the Middle Ages makes it only



Netting needle filled with thread To make a square, begin at the corner

the more interesting, and the knowledge that we must search back to those remote times for inspirations only makes our quest the keener

This work, known at different periods by different names—opus araneum, lacis, point couté, and many others—is one of the earliest and simplest forms of lace, and there are specimens extant which are believed to have been made in the thirteenth century

In the present day the word "filet" describes the various modern forms for all practical purposes. The French distinguish the different modes of working on the square mesh as "filet brode," "filet italien," and "filet d'art." The Venetians were probably the first to employ the darned square-meshed netting to ornament linen fabrics for domestic and ecclesiastical purposes, and they have continued to produce it from then till now.

In the earliest days the darned designs were chiefly geometrical, but later developed into classical figures, buds, beasts, and fishes, trees and flowers. The simplicity of this rather primitive mode of decoration has always been one of its chief merits It is a peasants' industry in France, Spain, Germany, and Russia, in addition to its native Italy. Naturally, the designs vary with the country of production, but the method is always more or less the same, and the square-meshed ground cannot be improved upon.

A Peasant Art

The French peasants supply the market with the hand-made square-mesh material in strips, squares, and curtain lengths. It is a matter for surprise and regret that in the peasant class of our own country there never seems to have been woman or child to take up this most interesting occupation. The materials required are so few and inexpensive, and the work so simple, mechanical, and portable, that one can but hope to see it one day supersede the crochet which (to judge from appearances) seems the only form of fancy work available at present

For the making of filet there are required thread of suitable size for the object to be constructed, netting needles to fit the thread, meshes of various sizes, frames, and long, blunt-pointed needles with round eyes for the darning The thread of the netting and darning should be, as nearly as possible, of the same size, and of a smooth texture, tightly twisted A loose make of thread is unsatisfactory, as it soon works woolly, and spoils the effect of the darning The fineness or coarseness must be determined by the desires of the worker and the purposes to which the finished work is to be applied

The Necessary Materials

For dessert doyleys a No. 17 mesh and 70 thread may be used, while for sofa-backs, cushions, table-centres, and so forth, a much coarser mesh and thread would be suitable The netting needle must accord with the size of the stitch, which is always twice as big as the mesh itself. Care should be taken not to fill the netting needle too full of thread, as it has to pass through such a small opening in making each stitch In netting the foundation the old method was to tie the thread to a stirrup of ribbon through which the worker's foot was passed, but a much more convenient plan was to fasten the loop to a weighted cushion, or one of those which can be screwed to the table Having filled the netting needle with suitable thread, and fixed a loop to the cushion or weight, take the mesh between the thumb and forefinger of the left hand, pass the thread over the mesh, round the thumb and finger, under the thumb, and round the whole hand Pass the mesh under the 1st thread, over the 2nd, and through the loop, release all except the thread on the little finger, draw the knot tight, and gradually let off the loop remaining round the little finger.

How to Work

To make a square, commence at the corner, work 2 stitches over the loop, turn the work, take out the mesh, net 1 stitch in the first loop, 2 in the last, and repeat, always netting 2 in the last loop until the number of stitches required is complete Then net 1 plain row, and decrease by taking 2 loops together at the end of each row, and always allow 1 extra stitch when counting for a square.

Strips of any length may be made by the same method, commencing in the same way as for a square, and having netted as many stitches as are required for the width of the band, and 2 over, work alternately 1 row

The frame should be rather larger than the work it encloses and the edge laced with thick thread through every stitch It is a good plan to fasten the corners first

decreasing at the end, and 1 row *increasing at the end* When as many stitches are worked on the increasing side as are required for the length of the band, finish off by decreasing at every row

A band may be made into a scalloped lace by cutting away the superfluous squares, and buttonholing round the edge It may be said in passing that the hand-made netted background is so easily procured in all shapes and sizes, and in every degree of fineness or coarseness, that comparatively few workers care to give up the time for making it themselves There is also obtainable a machine-made net in various sizes which so closely resembles the hand-made variety that only a very experienced eye can detect the difference Much of the beautiful and costly French filet work is found, on examination, to be made on this superior machine-made material, which is considerably cheaper than the hand-made The ordinary machine-made square-mesh net, as sold by drapers, is quite unsuitable for anything but coarse, though effective, dress trimmings Very good results may be obtained with coarse wools and gold threads for darning, but these should be used sparingly

The Frame

For the embroidery of the netted ground a frame of metal, covered with ribbon, is required In the case of a square, the frame should be rather larger than the work it encloses, and the edge laced with thick thread through every stitch It is a good plan to fasten the four corners first, and then lace round the whole square For a border, a frame oblong in shape and the width of the work is used. Three sides of the netting are fastened in as in the square, the fourth being rolled up tightly and secured with stitches passed through the netting, and tied firmly round the roll

Large tablecloths or bedspreads may be worked a piece at a time in this way, if carefully framed, but the tambour frames are never satisfactory Care should be taken not to draw the netting too tightly in the frame, as a certain degree of play is necessary to enable the needle to run in and out easily

The Design

Having chosen a design to decorate the netting (now firmly fastened in the frame), it is as well to study it closely and determine the mode of treatment Roughly speaking, the pattern should always be commenced in the lower right-hand corner, but different designs require such a variety of treatment that it is impossible to obey a hard and fast rule Experience is the only safe guide, and in an astonishingly short time the merest novice masters the difficulty of "getting back," which is really the only troublesome part of the darning The thread should be tied with a firm knot to the bar nearest the stitch on which the pattern begins, the end of the thread cut close, and the darning carried from right to left Alternate bars should be taken up as far as the pattern goes, returning across the squares in the same way, care being taken always to go round the intersecting, or groundwork, bars, in order to hold the darning in its place Two threads to a square are generally considered the proper proportion

The work does not look better for being too thickly crowded, and also takes much longer if more darning threads are used Geometrical designs are the most simple for beginners, as when one section is complete it is easy to fill in the other portions

In the matter of designs there is an almost

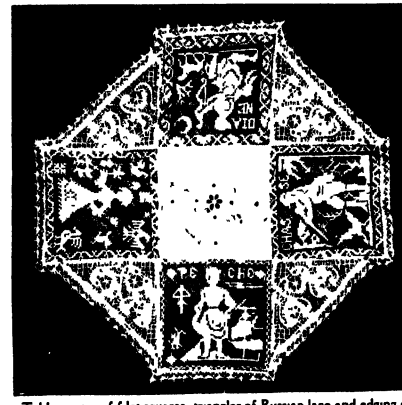
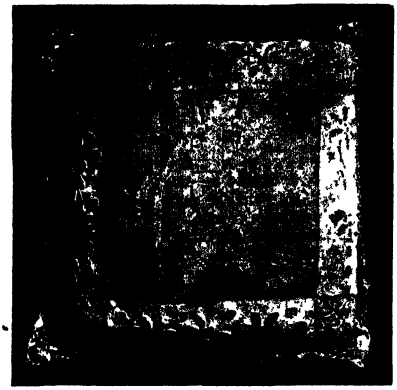


Table centre of filet squares, triangles of Russian lace and edging of bobbin lace Note the quaint figures representing sports

unlimited choice. At South Kensington Museum there are photographs to be had of the beautiful specimens of lacis work on view there The quaint quilt with the insertions of Pisa work is quite a mine of wealth to the searcher for designs, and from



Cushion with fine filet squares four bands of broderie anglaise and edge of pillow lace

the Musée de Cluny in Paris come equally interesting patterns of figures and animals Some of the conventional square designs are edged round with a heavy outline of double thread, and these the French call "filet italien" The effect of this treatment is not nearly so pleasing as the plain flat darning, and bad workers sometimes resort to this method to conceal defective outlines.

Russian Lacis Work

There are also to be seen in the South Kensington Museum many specimens of the lacis work in gold and colours such as is still made in Russia This does not commend itself to English tastes, but is very interesting in its own way The Russian method of drawing the threads of linen fabrics, and darning upon the squares so formed, is also practised in some parts of Northern Italy The effect is much heavier, and not nearly so much like lace as the netted background The Russians also introduce other stitches and most grotesque figures into their work

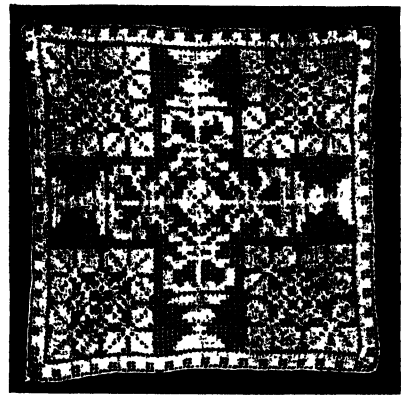
The uses to which the finished filet can be put are numberless The single squares, if finely netted, and darned with interesting subjects such as may be suggested by Æsop's fables, or the signs of the Zodiac, make charming dessert doyleys, and may be finished off with tiny tassels or a simple little crochet-edge worked into the stitches Five squares arranged with four of fine linen embroidered in white cotton in the broderie anglaise style will serve either as a cushion or a table centre, and a row of five or seven grafted on to a strip of linen hemstitched all round leave nothing to be desired in the way of a sofa-back.

A delightful teacloth of rather c with four squares of filet italien, c corner, and a border, truly Italian, o thread work, is a really serviceable posse for it goes to the common wash, and is n a bit the worse Odd squares, mounte gay coloured satin, may be utilised as cushions or, set into linen, as sachets, wo bags, or sideboard cloths Sofa-backs m also be made with one long strip of a handsome design, edged above and below with hemstitched linen, or with the filet below and edged with little tassels in the Italian style

How to Utilise the Work

As bed-covers and curtains this work reaches a limit of opulence only to be attained by the few. Many squares go to make a bed-cover, but it is a quite possible achievement, and one that should inspire all the votaries of this lovely work

If the whole bed-covering appears an impossible undertaking, a centre-piece, in size about 36 by 27 inches, the four corner squares and the sides of well-drawn linen or of broderie anglaise, fashion a quilt of such beauty as to be practically unique The same arrangement does not serve so well for tablecloths, as the centre is hidden, but four side strips with drawn-linen centre and corners, gives a quite satisfactory result. A simpler bed-cover, with pillow-covers to match, has filet squares alternated with Cluny lace and deep borders of the same



Filet square Modern English

Perhaps one of the most distinctive and original gifts in this kind of embroidery would be the application of the crest of the recipient to a cushion or a duchesse dressing-table set If, however, any of the many strange monsters so familiar to the student of heraldry be the cognisance of the friend for whom the work is intended, care should be taken to ensure such anatomical accuracy as would satisfy the College of Heralds rather than the Hanging Committee of the Royal Academy!

CROCHET WORK WITH FANCY BRAIDS

Various Fancy Braids—Edging With Gordon Braid—Solomon's Knots and Fancy Antimacassar Braid—Honiton Braid Edging—Honiton Braid Motif—Vandyke Braid Edging

COTTON crochet worked in conjunction with braids, which are obtainable in quite a variety of effective patterns, affords a pleasing change from plain crochet work, as well as making a lasting form of trimming. These braids are bought by the card, and cost from 6½d to 10½d the card

Fig 1 shows a few of the braids, while

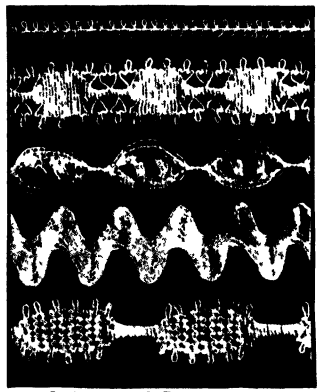


Fig. 1 1 Gordon braid 2 Fancy antimacassar braid 3. Honiton lace braid 4 Vandyke braid 5 Antimacassar braid

directions for using them are given in this article with illustrations

A Simple Edging Suitable for Children's Underclothing, made with Gordon Braid

1st row —Commence with a slipstitch into the 1st loop of the braid, miss 6 loops, 1 double crochet into the next loop, * 2 chain, 1 double crochet into next loop, repeat from * 4 more times (working altogether into 6 of the loops and forming 5 spaces), miss 6 loops, 1 double crochet into next, and continue from 1st * to the end of the row

Fig 2 Edging with Gordon braid

2nd row —Work on other side of the braid in exactly the same way, but miss the loops on braid opposite to those worked into in 1st row, thus forming the scallop

3rd row —*To form a heading* Work * 1 treble into 2nd space of upper scallop, 2 chain, 1 double crochet into next space, 2 chain, 1 treble into next, 3 chain, 1 double or long treble between the scallops, 3 chain, repeat from * for length required

This simple and quickly worked edging is specially suitable for infants' clothing

Trimming Made with Solomon's Knots and Fancy Antimacassar Braid

1st row —Make a slip loop and insert hook into it, and into 1st loop of braid, 1 single crochet to start with, then 1 Solomon's knot (a Solomon's knot is made by drawing out the stitch, or loop, on hook and pulling the cotton through the loop and making a double crochet in the back part of the loop), miss 1 loop on the braid, 1 double crochet into next loop, a Solomon's knot and double crochet into next loop, and continue to end of row

2nd row —Insert hook into the centre of the Solomon's knot in last row, make 1 Solomon's knot, 1 double crochet into the 1st space (2 threads), 1 double crochet into the next space (2 threads), after the double crochet in last row, and continue to end of row

3rd row —3 chain, 1 double crochet into middle of Solomon's knot of last row, * 4 chain, 1 double crochet into the same place, 4 chain, 1 double crochet into same place, 4 chain, 1 double crochet into same place, 3 chain, 1 double crochet on next double crochet in last row, 3 chain, 1 double

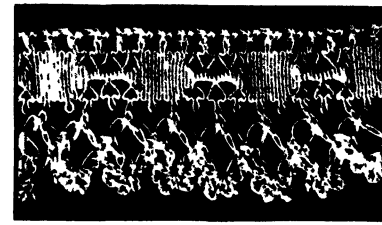


Fig 3 Solomon's knots and fancy antimacassar braid

crochet into middle of next Solomon's knot, continue from * to end of row

For the heading —2 chain, 1 double crochet into every loop of braid

Honiton Braid Edging

Note —Work into the lower edge of braid first

1st row —1 double treble over a cord connecting the two patterns of braid together, * 2 chain, 1 treble into 3rd hole on the outside edge of braid, 2 chain, 1 double crochet into middle of outside edge of braid, 2 chain, 1 treble, missing 3 holes, 3 chain, 1 double treble over cord between patterns of braid, continue from * to end of the row

2nd row —1 treble into 1st space, * 2 chain, 1 treble into next space, repeat from *

3rd row —The same as 2nd

4th row —* 1 treble, miss 1, 1 chain—*viz*, a treble into every other stitch with 1 chain

between, continue from * to end of row

For the edge —1 double treble over cord connecting the ovals of braid, 2 chain, 1 double crochet into second hole of oval, 5 chain, 1 single crochet into first chain,

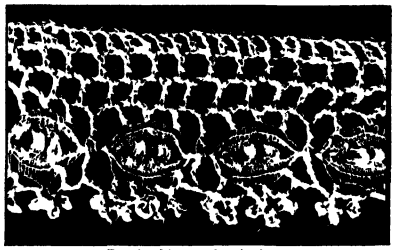


Fig 4 Honiton braid edging

to form a picot, make two more picots, 1 double crochet into same hole of braid as last double crochet, 2 chain, miss 2 holes, 1 double crochet into next, 2 chain, miss 2 holes, 1 double crochet into next, 3 picots, 1 double crochet into same hole as last, 2 chain, miss 2 holes, 1 double crochet into next, 2 chain, 1 double treble over connecting cord and proceed in this way for required length

Honiton Braid Motif

1st row —Crochet 8 chain, join.

2nd row —*1 treble into centre hole, 2 chain, and continue from * until there are 8 trebles made

3rd row —3 chain, then 6 trebles into each

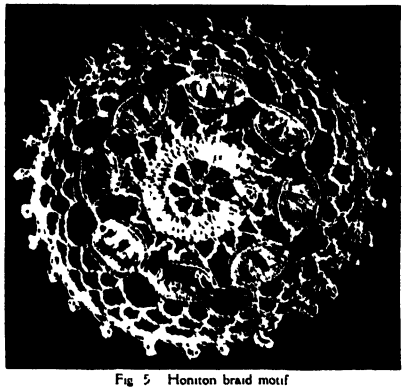


Fig 5 Honiton braid motif

of the eight spaces of previous row (made by the 2 chain)

4th row —The braid is now worked into, therefore cut a piece so that eight of the Honiton ovals come in the length and join it into a circle by sewing it together, then do 4 chain and a single crochet into the outside edge of braid (at the corner), * 4 chain a double crochet into treble of previous row, missing 3 trebles, 4 chain, single crochet into the outside edge of braid (at next corner), 4 chain, double crochet into treble of previous row, missing 3 trebles, 4 chain, one single crochet into next pattern of braid, and continue from * all round, break off

5th row —* Single crochet into top outside edge of braid (at the corner), 4 chain, single crochet into centre of outside edge of braid, 4 chain, single crochet into next outside corner of braid, 8 chain to make an arch between the Honiton points, and continue from * all round

6th row —* 6 chain, 1 double crochet into 1st loop of 4 chain, 6 chain, 1 double crochet into next loop, 6 chain, 1 double crochet into loop of 8 chain, 6 chain, 1 double crochet into same loop, repeat from * all round.

7th row —6 chain, 1 double crochet into every loop of previous row

8th row —* 6 chain and a single crochet

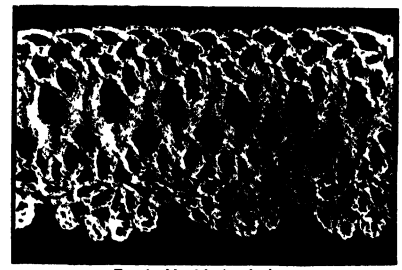


Fig 6 Vandyke braid edging

into 1st chain (to form a picot), double crochet into space of previous row, continue from * all round

A Simple Edging with Vandyke Braid

For the edge of pattern —*1st row* — * 1 treble into the right-hand side of vandyke, 2 chain 1 treble into the top point of same vandyke, 3 chain 1 treble on left side of point, 2 chain 1 treble a little lower down the point of braid, continue from * to the end of row

2nd row —* 1 treble into second treble (on right side of point) of last row, 3 chain 1 treble into 1st of 3 chain, 3 chain 1 treble into next stitch, 3 chain 1 treble into the same stitch 3 chain 1 treble into next stitch 3 chain 1 treble into treble of previous row, 1 double crochet into the 1st treble worked into the point of next vandyke of braid, 7 chain 1 double into next treble, continue from * to the end of the row

3rd row —* 1 double crochet into space made by the 1st 3 chain of second row, 5 chain 1 treble into the 1st of the 5 chain, 1 double crochet into next space Continue from * 3 times, then 3 chain, 1 double crochet into middle of the 7 chain, 3 chain, and continue from the beginning of the row

For the heading —Do the other side of vandyke the same as 1st row of edging

2nd row —1 treble into 1st 3 chain of previous row, 5 chain 1 double crochet into next space 5 chain 1 treble into next space, and continue to the end of row

3rd row —* 1 double crochet into 5 chain of last row, 5 chain, and continue from * to end of the row

WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA It will be written by the leading authorities, and will deal, among other things, with

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Lace
Ironing, etc

THE DOMESTIC HEARTH

GRATES OF OLD AND MODERN DESIGN

The Adams' Dog Grate—Renaissance Grates—Hob Grates—A Grate for Anthracite Coal—The Use of Dutch Tiles—Economical Heating

A WELL-KNOWN architect, Mr Charles E Sayer, in writing on the subject of the domestic fireplace, has said

"The hearth in this country is the focus of the room, and the fireplace should be so treated as to give the keynote to the whole decoration and form a worthy centre to it"

This is not only true of the chimney-piece, but of the grate itself, of which the type and ornament should, on no account, strike a note of discord with the style in which the furniture and hangings of the room are carried out, whether these be according to some bygone period or in the modern manner of which William Morris was the most celebrated exponent

Then, again, as to the type of grate, we may choose a standard grate, which has been very much used of late years, or we may have an enclosed register grate The latter, though, of course a comparatively modern innovation, can be decorated in the style of any period or country, as the Tudor, old Dutch, old Spanish, Flemish, and so on

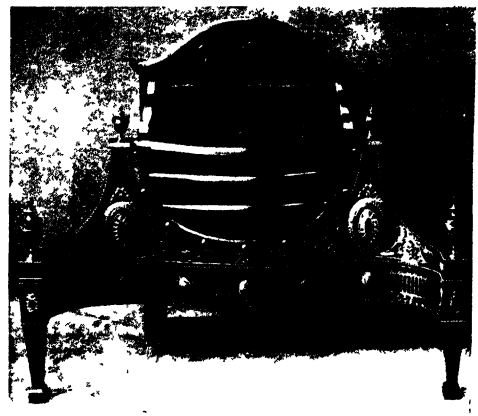


Fig. 1 An exact reproduction of an elaborate dog grate by the great decorator Adams, who first devoted attention to this feature of a house
Thos Ilsley, Ltd

Adams' was the first of the great decorators to give his attention to this household detail, and there are many beautiful examples of his work now extant Exact reproductions of his dog grates can also be bought, but in the more elaborate designs these are decidedly costly (Fig 1)

A simple grate of this description (Fig 2) is, however, to be purchased for a matter of about six guineas In the old days these grates were placed

in an open fireplace, with cast-iron backs giving the arms of the owner, and these likewise are being copied If preferred, the recess can be lined with tiles This is frequently done

From the purely artistic point of view, there is no doubt that nothing compares in beauty of effect to the large open fireplace with one of these grates in it, hence probably, their present popularity Another advantage of dog grates is that they may be tenants' fixtures, indeed, they were formerly so regarded, and moved with the rest of the furniture

On the other hand, the later register grate is an eminently practical thing, and can be purchased very inexpensively As has been said, also, the decoration of the canopy and surround may be selected to harmonise with a room furnished in some past period Many noted architects of to-day are designing grates of this type In Fig 3, for example, is shown one in the Renaissance style by Mr T Colcutt, who built the Imperial Institute

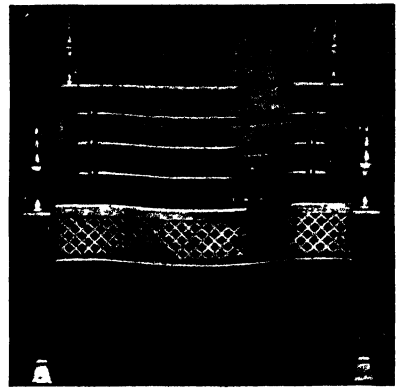


Fig 2 A simpler pattern of grate, adapted from an old Adams design In the original grates the arms of the owner appeared on the iron back of the grate

Modern Grates

An instance given of a register grate in the modern style of decoration is very interesting, on account of being the work of a lady, Mrs Thackery Turner, the wife of another well-known architect (Fig 4) There is, of course, no reason why a dog grate should not be used in a purely modern room, but it must be specially planned on the old model, yet with suitable design (Fig 5), as it would be entirely out of keeping to put a characteristic Chippendale or Adams grate into a room with simple modern oak furniture and "Liberty" curtains Hob grates are also coming very much into fashion, but these, again, like the dog grates, are apt to be rather expensive, as they mean more work

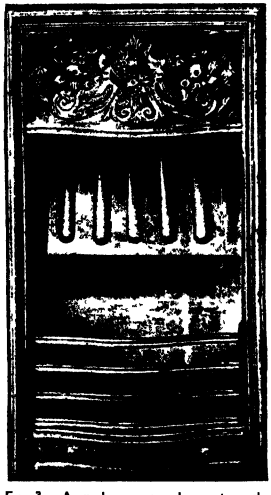


Fig 3 A modern grate designed in the Italian Renaissance style by Mr T Colcutt

So much for the grate from its decorative aspect There are, in addition, several points regarding the question of heating that should be considered by the householder A very great revolution has been effected during the last thirty years by the introduction of fireclay backs to take the place of those made of cast-iron They are even fixed into the dog grates The cast-iron absorbs the heat, whereas the fireclay radiates it The fireback is generally arranged to slope slightly forward, so as to throw the heat as much as possible out into the room

The Barless Grate

Of recent times there has been a tendency to use barless grates of various kinds One type, which is very much liked, is simply built with a slightly sunk cavity, lined with firebrick and surrounded by tiles, and has no metal accessories of any description This simple arrangement defied every supposed law governing the domestic fireplace As the fire is actually below the level of the floor, casual observers were impelled to think that, being without a draught, it could not possibly burn properly Quite the reverse, however, has proved to be the case, and it will burn for five or six hours without requiring re-stoking, and therefore effects a considerable saving in the coal bill This is a convenient grate for flats or houses where there is only one servant, as there is

Fig 4 An interesting example of modern work a design by Mrs. Thackery Turner for a register grate

Fig 5 An excellent example of a standard grate in modern design suitable for a room furnished in corresponding style
Thos Elsley, Ltd

practically no cleaning to be done, the ashes being merely swept up out of the cavity

With reference to the matter of fuel, there is also a grate specially designed for the use of anthracite coal (Fig 6) Here a good draught is essential, and this is obtained by means of a second narrow flue behind the back firebrick, which can be opened or shut in order to regulate the fire by pulling the canopy out or pushing it in A novel point about this grate is that it has bars mounted on a pivot that automatically remove the dust, the weight of it causing them to tip slightly first one way and then the other as the fire sinks The benefit of anthracite, or smokeless, coal is that it keeps the rooms so much cleaner This grate can be arranged in conjunction with a system of radiators for heating other rooms, or with a boiler for a bath-room, the idea being to make double use of the sitting-room fire, and thus economise fuel, a notion which is gaining ground

A vast amount of heat is wasted at the back of a fire, and another very clever invention has been brought out called a "ventilating" grate, by means of which this superfluous heat is employed to warm air which is passed into another room by means of ventilators This looks just like an ordinary grate (Fig 7), and is quite moderate in cost

Another method of heating that has always been in vogue on the Continent, and is yearly coming more into fashion here, is the closed stove There was at one time a good deal of prejudice against it on account of its appearance, but this has been much improved An architect has even designed one in cast-iron in the Adams style to go in a room decorated after this period There is also a charming Georgian design These stoves cost about five or six pounds each Another simple model has blue Dutch tiles in it, and looks very well placed in a dog grate opening lined with tiles in a similar style in a Dutch room The advantage claimed for a stove is that none of the heat goes up the chimney It saves work, and is economical It is calculated that the cost of keeping a stove going day and night is less than that of burning a fire all day, and there is the supreme comfort of descending in the morning to a warmed house, and also of being able to keep an even temperature

The whole question of the choice of grates or stoves must, of course, depend to a large extent on the special conditions to be considered In a very cold house in the country, for instance, a stove either in the hall or in one of the rooms is the greatest comfort If it is in a room, the doors should be opened at night to allow a free circulation of air and the whole house to be warmed

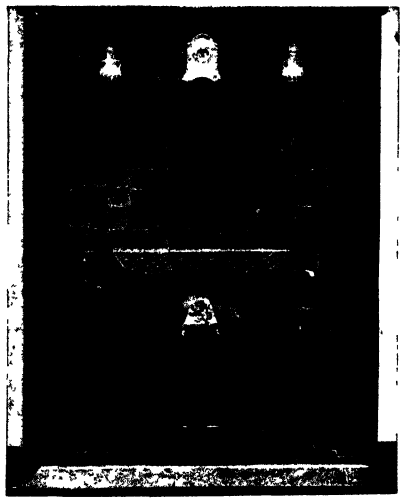


Fig 6 A grate specially designed for the use of anthracite coal in a room furnished in antique style
London Warming and Ventilating Co

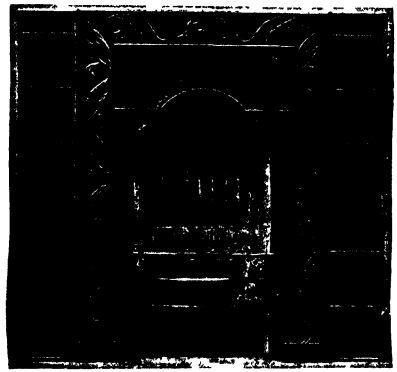


Fig 7 A ventilating grate by means of which two rooms can be heated by one fire
Thos Elsley Ltd

CHINA AND LACE CABINETS

The Decorative Value of the Cabinet—How to Make Use of Cabinets—Varying the Exhibits—Hints on Buying a Cabinet—Teaching Children to Classify Specimens

THERE is no more decorative piece of furniture than the china cabinet, whether it be of such elaborate design that we feel it must be found on the pages of the "Gentleman and Cabinetmaker's Director," by one "Thomas Chippendale, Cabinetmaker and Upholsterer in St Martin's Lane, London," or the rough-hewn and carven oak cupboard of our forefathers, which shows off pewter, brassware, or silver tankards to such perfection

There is no need to dwell on the utility of the cabinet, as that is self-evident The owners of fine specimens need have no anxiety over their treasures when they are safely stored on the glass-guarded shelves Time is a sufficiently deadly destroyer of works of art and costly nick-knacks, without the assistance of reckless collectors, who put a premium on breakage by displaying choice specimens without guarding them

We owe it to posterity to keep fine works of art spotless and unbroken, and are not justified in exposing them unduly for our own pleasure and gratification at the risk of damage or destruction, even though the treasures may be our very own

The Cabinet as a Decorative Asset

But the value of the cabinet does not alone depend on its utility in securing precious objects from harm, it is a decorative asset of great importance in any room, and by its arrangement may give a note of distinction to the most commonplace apartment

In a homely drawing-room, where a painted panel wall was in creamy white, a modern corner cupboard was white to correspond The shelves of the cupboard were arranged with an old Wedgwood service of the cheap green vine leaf pattern, and the same rich green showed in the modern hearth tiles Such a simple decoration could not fail to be successful

"Furnish your corners, and your room is furnished," is the saying of a master in house decoration, and we strongly advise intending purchasers to invest in corner cabinets

If your bric-à-brac is not of the first quality, the panes may be small, but if you possess china, lace, silver, or glass of fine pattern cabinets which have wide square panes should be chosen, as these allow an unbroken view of your treasures

Make Use of Your Cupboards

It is a pretty idea, one in accordance with old custom, to keep the best tea-service in the room in which it is to be used For this purpose a little corner cupboard, with dainty rose-strewn cups and saucers, is a delightfully useful piece of furniture in the dining-room, drawing-room, or snuggery, and the writer knows of a certain summer or garden room, where teacups with poppy garlands repose in a simple cabinet made by the village carpenter, and are all ready for the moment when the tea equipage and cakes are brought from the house

Our grandmothers washed up with their own dainty fingers the cups of old Worcester and Nankin, replacing them in the china cabinet without risk of handling by servants, but this is a counsel of perfection seldom followed in these latter days

The Charm of Variety

Though porcelain is the most useful exhibit in an ornamental cabinet, we would strongly advise those who enjoy beautiful effects to try how a wisp of lace looks amongst the plates and cups A short length of Greek lace, or a lace scarf, greatly enhances the beauty of china, jade, or glass when placed on the shelf of a cabinet

Some lace lovers possess lace cabinets; these are usually managed so that pieces not in use can be laid on the shelves, and drawers beneath hold more bulky or less decorative pieces Such drawers should be lined with white satin, a piece being hemmed and left to serve as a dust-proof top cover

A few fans make a subtle change in line when arranging a cabinet of lace, china, or bronzes, and even if one is not the fortunate possessor of valuable antiques, it is a good

A corner cabinet cupboard eminently suitable for pewter, cottage Staffordshire china, and the coarser kinds of pottery

A beautiful Chippendale cabinet, which is the ideal receptacle for valuable old Worcester Chelsea and Leeds porcelain

plan to keep a fan or two in a sitting-room cabinet in case one is wanted

Our dressing-rooms are always sufficiently crowded, so why not keep a few of the more decorative dress accessories elsewhere?

When Buying a Cabinet

When buying a cabinet, it is a good plan to make a mental review of the class of bric-à-brac that one wishes to display, for the effect will be much better if we try to match our receptacle with due regard to the exhibits For example, carved oak is excellent for pewter, cottage china, or Staffordshire, and such rather coarse curios, while glass and earthenware greybeards and such antiques require the solid background

For old Nankin, powder blue, or treasures in tooled leather, Queen Anne cabinets are perfection

Cabinets of the First Empire type are good for the display of lace, fans, patch-boxes,

and other decorative bibelots The Chippendale cabinet, an original piece or a good reproduction, is useful for old Worcester, Chelsea, and Leeds porcelain; while Italian lace and glass look best in an Italian cabinet.

A cabinet of dado height is always a delightful object in a room The shelves should, of course, be arranged with due regard to the downward view, which is the only one possible Objects whose beauty is shown at the base are not suitable, nor are things which need to be examined from top to bottom.

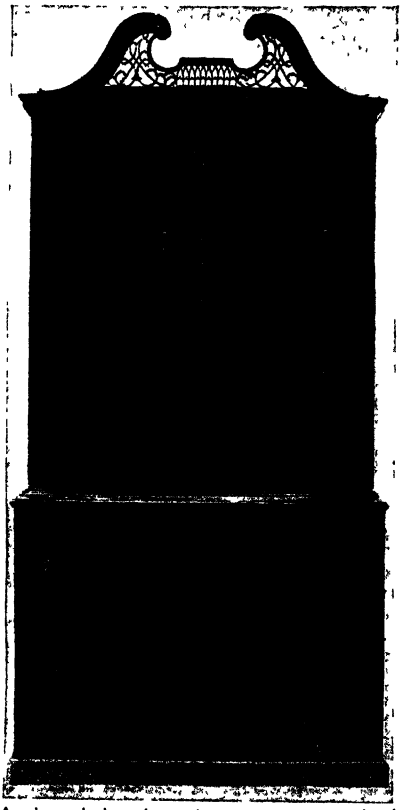
Glass shelves, which are not very common, and, as a rule, have to be specially ordered, are excellent owing to their lightness, and also because they do not hide all that is in the under shelf For dado cabinets, glass shelves should always be used

As to the lining of cabinets, individual taste must decide If an old specimen should already have polished wood shelves and back, the owner is lucky, for nothing shows up porcelain better Some women line their cabinets with old brocade Such a plan ekes out the poverty of the exhibits well, for the eye is attracted to the patterned background

A modern painted fitment in white looks well with the palest duck-egg green paint on shelves and lining, especially if blue china is to be placed therein

It has ceased to be considered in good taste to line a cabinet in plush, of whatever colour, but velvet of old rose or greenish blue is useful, especially for carved ivories and pale tinted porcelain or old Waterford glass

Lace cabinets should always be lined throughout, and the shelves covered with some plain-coloured stuff, so that the fabric may be held in position, if necessary, with small steel pins Some women have the walls of the cabinet lined with cork to facilitate the sticking in of the pins, but this is not really necessary. One collector of small pieces devotes the two upper shelves to specimens, the next holds her cushion, with bobbins and pricked parchment complete, and on the lowest of all her lace histories, and catalogues of fine collections.



A mahogany bookcase that can be utilised as a china cupboard with good effect

Intelligent Arrangement

Teach your children to collect intelligently, even if the specimens are penny toys Date and label them, so that the child one day remembers the purchasing as an incident in a happy visit or a pleasant day.

If peasant dolls are collected by your little daughter, give her a cheap little cabinet for them to be placed in, to keep them clean and in order, and show her how to label each with the name of the place from which the doll came. If tiny pieces for dolls' furniture can be obtained from the same place, the collection expands intelligently. For example, a Japanese doll is a pretty object in itself, but she becomes much more interesting if she is sitting by her little tea-table, squatting on a mat, with the tea equipage before her, and fine matting spread on the shelf beneath A little blue china vase filled with blossom will be in keeping with the picture, and if a tiny five-fold screen can be put in the background, so much the better

No self-respecting stamp collector affixes his treasures in the wrong places, and the method and classification necessary for successful stamp collecting will teach your boys how to arrange their possessions and how the value of specimens is increased when properly displayed. The consultation about a doubtful stamp, the looking up to identify an unknown name or country, are highly beneficial, and the learning of history and geography may be assisted materially by this excellent hobby.

Get your boys to classify their moths and butterflies with care, and not to cease inquiring till they are sure of the species; or if birds' eggs or flint arrow-heads are their quarry, buy them a box or cabinet, and show that you expect them to know all about what they are arranging.

WORCESTER CHINA

By Mrs. WILLOUGHBY HODGSON

The Origin and History of the Worcester Factory—Worcester China: Its Composition and Characteristics—Forgeries and How to Detect Them—Typical Productions of the Factory, and the Marks they Bear

The Worcester factory holds the unique record of a continuous history from its foundation to the present day, a record extending over a period of 150 years, and one which has no counterpart in the romantic and often tragic history of other old English china factories

The establishment of these works is said to owe its origin to the political situation in the City of Worcester at that time The Jacobite party had won all recent elections, and it was felt by the Loyalists that a supreme effort should be made to turn the tide in their favour This was in the "good old days" of bribery and corruption, when the workman voted with his master, hence the establishment of an industry which would give employment to a large number of citizens

On January 4, 1751, the articles of association to make Worcester "Tonquin" porcelain were drawn up There were forty-five shares of £100 each, and amongst the fifteen shareholders John Wall, doctor of medicine, and William Davis, apothecary, claimed to possess "the secret art, mystery, and process of making porcelain" These two men had for a long period been making experiments, and, it is said, two workmen who assisted them afterwards found employment at Worcester, and were well paid to guard the secret

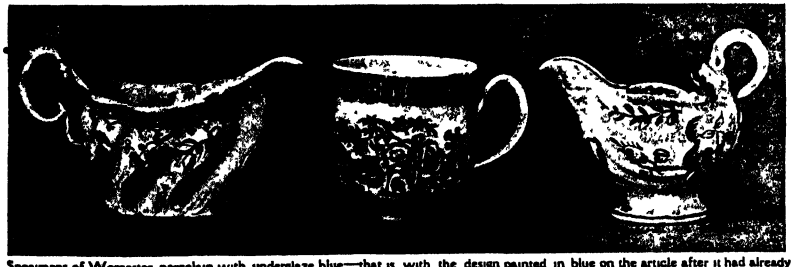
Dr Wall was a remarkable man. He had gained some distinction as a painter of portraits, and also as a designer of stained glass He was, besides, the author of several books and a practical man with scientific knowledge of a high order

The factory was established at Warmstry House, a fine old mansion which had belonged to the Windsor family, situated some hundred yards to the north of the Cathedral Here the work was carried on till 1840, when the plant and stock-in-trade were removed to the present premises.

It would seem that William Davis managed the business under Dr. Wall, but before his death—which took place in 1776—the company had been reorganised The chief proprietors were Dr Wall, William Davis, the Rev Thomas Vernon, and Robert Hancock. Upon the death of Dr Wall, however, the Worcester works were bought for the small sum of £3,000 of the company's London agent, Mr Thomas Flight

Worcester porcelain is soft paste, but of a more durable body than that of Chelsea It contained two-thirds of glassy grit and one-third of soapy rock from the Lizard, Cornwall The glaze was said to contain 14 per cent of ground-up Chinese porcelain, which made it much harder than that in use at other factories of the time

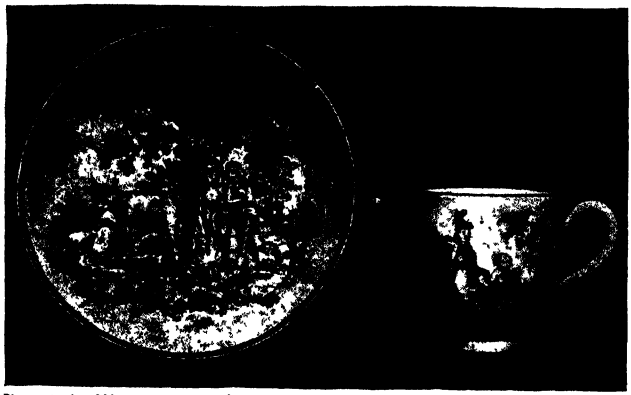
The earliest designs used at Worcester were copied from the Chinese, and at no



Specimens of Worcester porcelain with underglaze blue—that is, with the design painted in blue on the article after it had already been baked After decoration it was glazed and re-baked
From the Victoria and Albert Museum

other factory were such fine and faithful copies made. At first the decoration was principally that known as "underglaze blue" As this is a term which may puzzle the amateur, it will be as well to explain briefly its meaning The English potter mixed his ingredients, fashioned his wares upon the wheel, and then baked them. When cool, after being drawn from the kiln, he painted designs upon them in cobalt blue, after which he dipped them into a bath of glaze prepared for them and re-baked them

Thus it will be seen that the blue decoration was under the glaze, which formed a kind of glassy covering The term "overglaze" is used when the piece has been baked and



Blue-and-white Worcester saucer with rustic scene decoration A blue-and-white cup with the popular design known as "The Lady and Child" pattern in Oriental style
From the Victoria and Albert Museum

glazed in the white and the decoration has been painted in enamel colours on the top of the glaze and then re-fired

Early Worcester blue-and-white has no rival as to quality amongst the products of other English factories of the time Simplicity of design, fine potting and good colour are its characteristics Gold is rarely met with in association with this class of porcelain, edges being lined with blue Tea-cups were made without handles, and mugs, some of which were of large size, had vertical side lines Services for domestic use, bowls and jugs, seem to have been the principal productions in the early days Dr Wall not only called his blue-and-white porcelain "Tonquin ware," but the decoration used by him, which was of Chinese origin, was so faithfully copied as to deceive the amateur unable to distinguish between Chinese and English porcelain

A favourite design, known as "The Lady and Child" pattern, shows a Chinese lady accompanied by a child, and surrounded by vases of flowers, plants in pots upon stands, and baskets of fruit

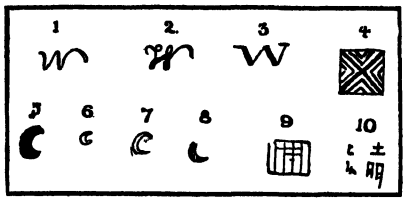
Unfortunately, this design was copied —as were several others—by Thomas Turner, of Caughley, who had at one time been employed at Worcester, and who frequentl marked his wares with a C (for Caughley strongly resembling, and often mistake for, the crescent of Worcester. Here, the is a pitfall for the collector who is onl able to judge by decoration or mark.

There are, however, sure tests as t whether such a piece should be classed a *early* Worcester, Caughley, or a Frenc forgery Let the owner hold it before strong light and look through the bod If it hails from Worcester, the body will b of a greenish hue, and will show a green ligh and if the painting is examined it will b found to be carefully executed If th piece comes from Caughley, the body w be straw coloure the painting le clear in detail, ar the colour ru Should it, howeve be a modern Frenc copy—and there a many of such in th market—the colo of the body will l a cold grey In bo Worcester an Caughley the gla at the bottom plates, saucers, ar cups will be four to have shrunk fro the angles round th ring, but in the fo gery it will be se to cover the enti surface and to sho no shrinking wha ever It is al much more vitreou

Amongst other designs found upon blu and-white Worcester porcelain of the W. period are the "Dragon," a very goo imitation of the Chinese blue dragon; t "Pheasant pattern," groups of flowe fruit, birds, butterflies and rural scene Elaborate borders were used, edges of dish and plates were frequently pierced, a basket dishes to hold fruit had single mould flowers in the angles of the lattice wor Upon these were upstanding twisted handl studded with raised flowers. The covers teapots, tureens, and jugs were surmounted l a single flower in high relief and two leav

Perhaps one of the best known examp of Worcester porcelain is the cabbage-leaf ju formed of overlapping leaves and mould veinings, and generally decorated with bl underglaze. This design was copied Caughley and at Lowestoft. It is a found with overglaze decoration in colou The only test of its origin is the colour of t body as seen when examined before a stro light

Pickle-dishes in leaf or shell form, a stands for sweetmeats composed of th shells upon rockwork surmounted by dolphin, were also made in blue-and-wh at this factory



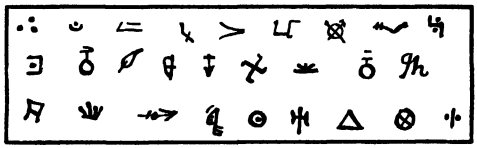
Some marks found upon blue-and-white Worcester porcelain. The mark most frequently found is the crescent, though the W in script form is considered the earlier

Another form of under-glaze decoration adopted by Dr. Wall is that known as "powder blue." Here, again, is an adaptation from the Chinese cleverly copied at Worcester. The groundwork is granular in appearance, and is steel blue in colour. It was produced by blowing a blue glaze on to the porcelain through a pipe covered at the end with silk gauze The white panels which decorate this powder blue background are round, square, or more commonly fan-shaped, and are painted with landscapes, flowers, foliage and insects in blue under-glaze or in colours over the glaze. Pieces of this kind of Worcester porcelain are valuable, especially those which bear the square mark or, as is very rarely the case, an anchor or crescent in red

The "Lily pattern," a conventional design in outline, with a border of dark blue, slightly gilt, is another somewhat well-known style of decoration in a pale shade of blue, and is one that was used alike in early days and as late as the Chamberlain period

A dragon pattern is found upon dinner, tea, and dessert services made by Thomas Grainger, who established a factory in Worcester in 1800 This formed the sole decoration upon porcelain of a superior quality The colour, however, is not that which is generally associated with old Worcester blue-and-white, but is a light lavender shade

The mark most frequently met with upon Worcester blue-and-white is the crescent, though the letter W in script form is considered to be earlier. The crescent varies in size from a very small open crescent to one of much larger size, filled in or lined in blue under-glaze On rare pieces it may be found in red or gold over-glaze. The square mark copied from a Chinese seal in blue under-glaze is of rare occurrence upon blue-and-white porcelain, but disguised numerals in imitation of Chinese marks may sometimes be found Upon many pieces a painter's mark occurs in addition to, or instead of, the mark of the factory.



Some painters' marks that may be seen on Worcester china These often occur in addition to or instead of the factory mark

Further information about the great Worcester factory, its products and marks, will be found in a following part.

DRY CLEANING AT HOME

How to Clean Furs—Light Cloth Coats and Skirts—Silk and Satin Frocks—Kid and Suède Gloves—Satin Slippers—Net and Lace Blouses

THE cleaners' bill is a serious item in the household expenses, especially during the foggy winter months Comparatively few people, however, are aware that not only white and darker-coloured fur stoles and muffs, children's white furry caps, capes and hoods, but light cloth coats and skirts, silk and satin evening frocks, white and light-coloured suède or kid gloves, satin slippers, and lace and net blouses—almost everything which will not wash, in fact—may be dry cleaned satisfactorily at home with the help of such simple commodities as cornflour, bran, dry salt, and petrol

Petrol, however, must be used out of doors only, far away from any fire or light Petrol should not be allowed in the house on any pretext whatever, for, while perfectly harmless if used in the open air and invaluable for dry cleaning purposes, the vapour which it gives off, directly it comes in contact with the air, is terribly explosive and inflammable A glowing cigarette end or a lighted match is enough to cause a terrible accident in the confined space of a room

Ermine can be cleaned splendidly with cornflour, which must be scattered thickly over the fur and rubbed well in with the tips of the fingers, and then brushed out most thoroughly with a clean, soft, white-bristled brush If the fur is very dirty repeat the process, and it should then look absolutely glisteningly clean and just like new

For white fox and Arctic hare bran, which has been piled up in a big dish and put to heat in the oven until it is so hot that one can scarcely bear the hand in it, is the best possible cleaning medium The stole or muff to be cleaned is laid on a white cloth on a table, and the hot bran heaped over it and rubbed thoroughly in, brushed out again, and again covered with a second dishful of hot bran It must then be brushed and lightly beaten out with a fine cane, and given a final wiping with a fine, dry, white huckaback towel, when it should look absolutely snowy white again

Both the cornflour and the bran cleaning processes create a great deal of white dust, so that it is wise to tie an enveloping handkerchief round one's hair, and, if possible, to conduct one's operations in the bathroom, where the fine powder can easily be

wiped up with a damp cloth after it settles, or, better still, at a table placed out of doors.

Light-coloured fur, such as baummarten, may also be cleaned with hot bran, but if one adopts the plan of keeping a slightly damp towel always in readiness up in one's own room for the special purpose of wiping

White furs can be successfully cleaned with hot bran which is twice rubbed well in and then brushed out again Finally, the fur should be wiped with a fine towel

one's furs—be they marten, sable, the popular squirrel, or black fox—thoroughly on either side every time one takes them off before putting them away, they will keep perfectly clean and fresh until they are worn out, even in London or when used in the foggiest weather.

To Clean Cloth

To clean light-coloured cloth coats and skirts successfully plenty of dry kitchen salt —crushed to a fine powder—and a cleaning-pad composed of a large piece of white linen or nainsook are all that is required

Lay the garment to be cleaned on a table and proceed to scatter salt over it with a liberal hand Spread it gently with the finger-tips until a thin powdering of salt is evenly distributed over the entire surface Next take the pad and rub the salt into the cloth with long downward sweeps, not round and round, as this would tend to roughen the surface and so destroy the sheen of the material Now brush all the salt out, and go over the more soiled parts, such as the hem of the skirt and cuffs and collar of the coat, a second time, and when it has again been thoroughly brushed the excellent result achieved by this simple method will be found quite astonishing

Silk and Satin

To clean silk and satin frocks spread a large, clean dust-sheet on a big table placed out of doors or on a piece of matting on the ground, providing in the latter case a small cushion to kneel on, and, having placed two large washhand basins, an old toothbrush, and a rather soft-bristled nail-brush in readiness, fetch the dress or dresses to be cleaned. When everything is absolutely ready, unscrew the top from the can of petrol and half fill the first basin Screw the petrol stopper in again, and then begin cleaning operations

First, dip the skirt or dress into the basin of petrol, and give it a gentle squeezing and sousing in it, and then proceed to spread out the dripping garment, and swiftly brush it all over in long downward sweeps, the right way of the material, from top to bottom, and then rinse and souse it up and down in the petrol again If the dress is very dirty, repeat this process a second time, and then, should it still need it, give a good rubbing to the hem with a folded pad made of white cloth, always remembering to work downwards and never round and round

The second basin must now be half filled with petrol and the dress thoroughly rinsed in it, then gently squeeze as much petrol as possible out of it, and hang it up on a line out in the open air to dry

Pull the dress carefully into shape before hanging it up, and again after a few minutes as it is beginning to dry Leave it for about an hour in order to ged rid of all smell of petrol, and then, if absolutely dry and free from smell, it may be brought indoors and carefully ironed, when, if the petrol process has been properly carried out, it should look as delightfully fresh and dainty as though it had just returned from a most expensive cleaner's

To Clean Suède Gloves

To clean white and light-coloured suède or kid gloves is a very simple matter Sort the gloves to be cleaned, putting the white, delicately coloured, and dark-coloured ones in three separate heaps, and, having placed

For cleaning light-coloured cloth garments kitchen salt, crushed to a fine powder, should be applied with a pad made of white linen or nainsook

a couple of small bowls of petrol out of doors, and rolled one's own sleeves up above the elbows, if evening gloves are to be manipulated, proceed as follows

Begin with the white gloves, and place them in the first bowl of petrol for a moment to soak. Then put on a pair, and, drawing them well up the wrists and arms, rub

Net and lace blouses clean splendidly in petrol They must be squeezed, not wrung, after being soused then pulled into shape and hung in the air to eliminate any odour of petrol

them exactly as though washing the hands in water Rub the finger tips of one hand against the palm of the other, and pay special attention to the backs of the knuckles or to any other parts which may have been specially soiled Peel them off and squeeze them well, and then souse them in the second bowl of fresh petrol, and, having squeezed out as much petrol as possible, pull the gloves gently but firmly into shape, seeing that the fingers are straight and not twisted before hanging them over a clean line to dry Clean the rest of the white gloves in the same way

Next put the delicate, grey, or tan gloves into the first bowl of petrol, if not too dirty, or, if there is a decided deposit of dirt in it, put the dark gloves in to soak, and clean the light ones in the rinsing bowl

Dark brown or grey doeskin or reindeer skin, or men's riding or driving gloves, need second lots of petrol, as a rule, before they can be pronounced absolutely clean and ready to be hung up to dry

To Clean Satin Slippers

White and delicately coloured satin slippers clean beautifully with petrol If only slightly soiled, they may be merely rubbed over with a rag dipped in petrol, but if rather more dirty they should be put bodily into a bowl of petrol and brushed gently, the right way of the satin, with a soft toothbrush until all marks have been removed, then they should be taken out of the basin and all superfluous petrol squeezed out They must then be firmly pulled into shape and the toes stuffed with tissue paper, and left out in the air until almost dry Then the paper must be taken out—it will have become more or less saturated with petrol, and must, therefore, on no account, be brought in contact with a fire—and the shoes must be left out in the open air for another hour, when they are ready to be wrapped up and put away If the nap of the satin has been at all rubbed, either in dancing or incidentally during the cleaning process, it should be smoothed down gently into place directly the shoes are taken from the petrol and while they are still wet

As a rule, all net and lace blouses which will not wash will clean splendidly in petrol They should be well soused, and the soiled parts, such as the collars and cuffs, well scrubbed with a soft brush, then squeezed—not wrung—pulled carefully into shape, and hung up to dry, and when thoroughly dry and free from smell, after hanging in the open air for at least an hour, they should be carefully ironed, and stuffed with tissue paper before being put away

It should be remembered that it is easier to clean things the first time than the second or third Surfaces roughen with use, and dust, smoke, and dirt fasten more quickly to a rough material than to a smooth, and are much more difficult to remove For this reason the rubbing of the finger-tips in gloves, or the soiled parts in satin shoes or bodices, should be done with as gentle a hand as is compatible with removing the grime. And no hard brush should ever be used.

Mend Before Cleaning

Before cleaning, all necessary mending should take place, for thin places, if not efficiently strengthened, will probably become full of holes with the handling

If there are holes under the arms in a blouse, put some thin material of the same quality and darn over, or remove the side piece altogether and put fresh If the cuffs are frayed, turn in, bind, or retrieve them before cleaning

With gloves, the mending process should always be done before cleaning, for the place where the seam has come unstitched is sure to stretch with cleaning Buttons should be sewn on, so that when the gloves are cleaned on the hands they are not pulled out of shape

Gloves and satin slippers are best cleaned with petrol As this is most inflammable the process should be carried out on a table out of doors never in an ordinary room or near a fire or light

Photos *G B Crozier*

HOW TO CHOOSE A HOUSE

Continued from page 704 Part 6

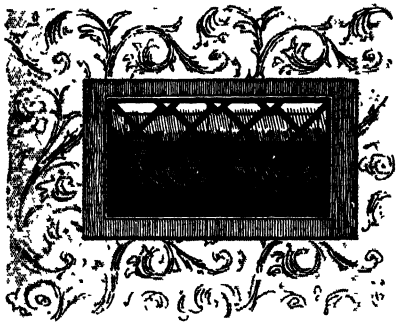
By W. S ROGERS, C.E., Author of "Villa Gardens," etc.

Domestic Ventilation—Doors, Windows, and Chimney Flues—Mica Ventilators and their Usefulne

DOMESTIC ventilation may be summed up as "doors, windows, and chimneys."

It must be admitted, under ordinary circumstances, that these openings provide for the entrance of a sufficiency of outside air, and when windows are ill-fitted, of more than is always comfortable Also the chimney flue manages, in a fashion, to dispose of the vitiated air Thus by accident rather than design are our rooms ventilated

To be sure that the windows will contribute effectively to this result, it should be



Mica flap outlet

seen whether the top sashes can be opened In some old houses they are fixed

To expect a scientific system of ventilation in a house of moderate size would be regarded as unreasonable by even the most accommodating of landlords No doubt a time will come when the subject will receive more attention at the hands of architects and builders than it does at present

Reference was made in the second instalment of these articles to the air-brick, the principal function of which is to ventilate the spaces below the floorboards, and thereby to prevent dry-rot of the joists Incidentally it contributes to the ventilation of the rooms, as floors are never entirely air-proof at the joints of the boarding

Having regard to the rôle played by the window as a ventilating device, it should be noted that the nearer the window-top approaches to the ceiling, the more efficient it will be in assisting the ventilation of the room

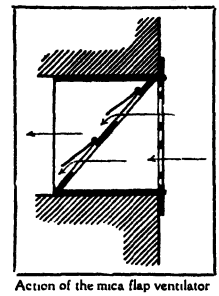
It is in old houses that one has to be on the alert to detect deficiencies of the kind under consideration, and it is well to do s at the outset, since then it is possible t induce the landlord to make such alter tions as the circumstances may dictat Once the house is taken, he may shift th expense on to the tenant's shoulders

Possibly the best device for dealing with a ill-ventilated room is a mica ventilator in serted in the chimney breast near the ceiling

This, in effect, is a valve which allow air to pass from the room into the flue, bu prevents the smoke from the flue passin in the reverse direction into the room

Its construction and mode of action i very simple, and is clearly shown in th sectional diagram, the course of the fou air being indicated by arrows

The mica flaps, being very light, rise fron their seatings with the very slightest outwar air current, and as readily close again as soor as there occurs the smallest tendency for th air movement to take the opposite direction



Action of the mica flap ventilator

The ornamental grid protects the mica valves from injury, and also largely conceals them from view

It will be seen that this very admirable little device is quite automatic in its action, and very actively so when a fire is burning in the grate, because at that time the chimney draught is most energetic, and its upward movement draws with it the air that passes from the room through the mica flaps

Thus, in winter, when the need for ventilation is greatest, the mica flap ventilator becomes more efficient

Concluded.

The following are good firms for supplying materials, etc mentioned in this Section Messrs John Bond's Marking Ink Co (Marking Ink) Clark & Co (Dyeing and Cleaning) I C Lynde (Sanitary Inspection of Houses) Potter & Clarke (Asthma Cure), Whelpton & Son (Pills), Redio Co, Ltd, (Metal Cleaning Cloth)

WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty How wide will be its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

No. 6. LADY HOLLAND

By Mrs. GEORGE ADAM

LADY HOLLAND was, perhaps, the rudest beauty of whom history has anything to say Her contemporaries never ceased to wonder why people were not driven from Holland House by her tongue, never to return Her rudeness was not even witty, it was simple, unadulterated rudeness

Greville says "Though everybody who goes there finds something to abuse or to ridicule in the mistress of the house or its ways, all continue to go, all like it more or less, and whenever, by the death of either, it shall come to an end, a vacuum will be made in society which nothing will supply It is the house of all Europe"

Social Ostracism

Like Lady Blessington's salon, the company at Holland House, though it included the most distinguished men of all Europe, numbered but few women Lady Holland, when only fifteen years old, had been married by her parents, an Englishman from Jamaica and his American wife, to Sir Godfrey Webster, a gloomy, jealous, suspicious, almost insanely bad-tempered man of thirty-eight

After some years of dull country life, his wife persuaded him to take her abroad, where she met Lord Holland, a very young and singularly charming man They fell deeply in love with each other, and after a couple of years they acknowledged their love Sir Godfrey divorced his wife in 1797, after eleven years of miserable married life He made terms of a disgraceful kind—his wife had to sign to him all her fortune save £800 a year, and Lord Holland to pay £6,000 damages.

These circumstances put Lady Holland outside the pale of society so far as most women were concerned It must have been very galling to a person of her high spirit to feel herself ostracised, and much of her bitterness and her rudeness probably arose from this cause But she was always of a downright tongue and a very decided character

When she first became Lady Webster her husband's old aunt (also Lady Webster) was in possession of his home, Battle Abbey The young couple settled down in a small house near by, which the old lady refused to repair She and the bride were quickly plunged in war to the knife The latter used to arrange ghostly visitations and noises in the old abbey, but the old lady had strong nerves, and on one occasion quietly left the place with her servants, *locking* in till morning some dozen jokers, including her nephew's wife, who were making night hideous with ghostly noises

When the old lady was ill, the young one would send over each morning to ask "if the old hag were dead yet?" One can picture solemn, angry Sir Godfrey, with this wild child in his house, passing from horror to suspense and back again

A Mock Funeral

A mad enterprise it was that she began just at the time when her divorce was impending She wrote to Sir Godfrey that their little two-year-old girl Harriet had died of measles at Modena, and been buried there The child, however, was perfectly well, but Lady Holland wanted to keep her when she should be divorced. The mock funeral was carried out to the last detail, a kid

being put in the coffin; but a few years later Sir Godfrey was put on the track of the fraud, and Lady Holland, becoming frightened, sent Harriet back to him

Lady Holland was ideally happy in her new marriage, and Lord Holland's devotion to her was the admiration and even the wonder of all who frequented Holland House. Not many people loved her, though she interested everyone. She was beautiful, very clever, and had the art of making people talk well She spared no pains to meet everyone of any distinction in the world, and impress them for her gatherings at Holland House In one way the social cloud under which she lived helped to make the house the proverb it still is throughout Europe for brilliant talk and society She had fewer engagements at other houses than most women, and consequently was free to concentrate on bringing people to her

But her bitter tongue, her extraordinary rudeness, the way in which she ordered her guests about, all prevented people from loving her She had whims and caprices, too. When her page, whom she chose to call by the romantic name of Edgar, fell ill, visitors in the house were expected to go and sit with him and amuse "the little creature"—although Greville says he was "a hulking fellow of twenty."

She dined an hour, sometimes two hours, earlier than anybody else, which was very inconvenient to her guests, and yet they continued to accept her invitations. She kept open house, and we read of "a true Holland House dinner, two more people turning up than there was room for." One of these casual visitors was Lord Melbourne!

No one, from Prime Minister to the latest member of the circle, was safe from being ordered about "Ring the bell!" said Lady Holland to Sydney Smith one day He responded: "Oh, yes; and shall I sweep the floor?" She treated her servants with unvarying kindness, and it was frequently said that they were better off than her guests.

Elizabeth, Lady Holland, who in the nineteenth century, despite her personal rudeness, made Holland House a world-famous rendezvous for talent of every description

From the portrait by Lawrence in Holland House

At first the circle was chiefly literary. Lady Holland was not interested in politics till she had been Lord Holland's wife for some years. All the celebrated poets and writers of the day were found at her table, and many a young author who was glad enough of his dinner.

"Long, long beneath that hospitable roof
Shall Grub Street dine, while duns are kept aloof,"

wrote Byron, when satirising the Hollands in "English Bards and Scotch Reviewers"

Undoubtedly Lord Holland has not received enough credit for his share in the wonderful popularity of Holland House He was a man of charming nature, kindly, appreciative of all the arts, who wrote witty *vers de société* himself. He had an inexhaustible fund of anecdotes of famous people, and these he told so well that even those who heard them more than once were not bored Lord Holland charmed — Lady Holland ruled

Gradually a political tone crept into the society, till after some years Holland House was the recognised Whig centre Yet Lady Holland kept the tone of political discussion so temperate that men of all parties came there. Macaulay, Lord Aberdeen, Melbourne, Palmerston, Talleyrand, Guizot, Grote, Dickens, Thackeray, Wilkie, Hoppner, Kemble, Sir Humphry Davy, and a host of other stars of the first magnitude shone almost nightly at Holland House

Meanwhile, Lady Holland was occupied in making the pretty Dutch and French gardens to the west of the famous house She tried to cultivate the dahlia, but failed. She placed a marble bust of Napoleon, taken by Canova when the great man was commander of the army of Italy, in an alcove, to witness to her strong sympathy with the Corsican Her efforts to alleviate his fate in St Helena are well known

In 1840 Lord Holland died, and the sense of loss in society was intense Lady Holland grieved for him, yet three months later the same brilliant society was gathered round

her "Only for the lady's black and her mob-cap one might imagine he had never lived, or had died half a century before."

The fact was, Lady Holland could not live alone. She had to be surrounded by people. Half an hour's solitude affected her nerves. Even in grief she required companionship. She was not as heartless as she seemed, but only obeyed her nature, when she summoned her friends round her so soon after her husband's death

She died in 1845, leaving all her property away from her children, to whom she was never a very ardent mother. Those who knew her have left some sayings, from which we can judge of her strange, brilliant nature, with its uncontrolled violence of like and dislike, and its quite appalling outspokenness

Lord Holland's Tributes

Greville, speaking of her love of domination, says that "the docility with which the world submitted to her vagaries was wonderful" She was never out of temper, and bore quite serenely the outbreaks she provoked in others. She had no religious principles, but she never allowed atheistic talk in her house

Thomas Moore, after being favoured with her very low opinion of his "Lalla Rookh," wrote with a kind of rueful humour "Poets inclined to a plethora of vanity would find a dose of Lady Holland now and then very good for their complaint"

But perhaps the gentlest, most charming, and most eloquent tribute ever paid to this woman of contradictory character is contained in two poems written to her by her husband. The first was addressed to her on her twenty-fourth birthday, in 1795. She was still Lady Webster, but she and Lord Holland, then only a little over twenty-one, were already drawn together by a strong attraction After praising her mind, her beauty, and her versatility, the poem ends

"So, when old Time's relentless page
At full three score shall mark thy age,
With equal truth, but better verse,
Some bard thy merits shall rehearse,
And, like myself, be proud to pay
A tribute to this happy day"

On March 25, 1831, when he had been for thirty-four years her husband, when her biting sarcasm, her flagrant rudeness, her extravagant imperiousness, had made her the talk of Europe, Lord Holland writes:

"I promis'd you—'tis long ago—
Some six-and-thirty years ago,
Another bard your praise should sing
When you had reached your sixtieth spring
That sixtieth spring has come—to you,
My Dearest Soul, the verse is due. . . .
All my hope and all my due
Is one kind happy smile from you
I loved you much at twenty-four,
I love you better at three score"

So the redoubtable and terrifying Lady Holland was still, in autumn, to her husband the radiant Diana of spring

PERFUMES, THEIR USE AND ABUSE

THERE is no better test of a woman's taste and refinement than the use which she makes of perfume There is an old saying that "No scent at all is the best scent," but it is quite possible to deflect from that austere line, and yet not offend against the laws of good taste

The subject of perfumes is one of the arts which always are closely allied in one's mind with the mystic East

Araby is the birthplace of the earliest known perfumery, and to this day the scents produced from an Indian bouquet or by the distilling of the lotus are the most popular Chemists and perfumery specialists of the West, however, are ever investigating and experimenting to learn the effect of various combinations, and there is probably not a high-class scent which is composed of fewer than thirty ingredients

Six flowers may be taken as forming the basis of European perfumes—the jasmine, the tuberose, acacia, violet, and orange flower—and of these jasmine is the most useful

It is a curious fact that some odours are most objectionable when isolated, but most attractive when blended with other ingredients. A striking example of this is civet When isolated it has a horrible odour, and so strong is it that the scent still remains in some of the palaces where it was used two hundred years ago

In perfuming herself and her attire, a woman's art lies in her power to give the delicate impression of exhaling perfume as she moves hither and thither In itself the smell should be almost indistinguishable, but as she passes one should be conscious of something vaguely pleasant To accomplish this, something more intimate is needed than a few dabs of scent on the pocket handkerchief or cheek, or even a hurried shower from a spray Indeed, an insistent toilet method must be carried out

After the tepid bath, which should be a daily duty of every woman, the body should be sponged with a lotion composed of one ounce of good toilet water in a basin of cold water This tones the skin, and imparts a delicate odour Perfumed soaps are a luxury which only a Spartan would deny herself. It is best, however, to make a lather of the bath water, and so avoid the direct application of the soap to the skin, and then with the aid of a flannel or fine piece of chamois leather gently to dab the face To dry the face a soft, absorbent towel should be used Many beauty specialists believe in patting rather than rubbing the face, and claim that this action tends to drive the scent inwards.

To be continued.

THE HAIR

Continued from page 712, Part 6

No. 6. THE HISTORY OF THE COIFFURE

Ideal Characteristics of the Perfect Coiffure—The "Palla"—Anglo-Saxon "Heafod-hrœgel—Flowing Hair Typical of Maidenhood—Coiffures in the Reigns of Edward IV., Henry VIII., Charles II., William and Mary, and the Georgian Period—Revival of Classic Designs

DAME FASHION has, probably, been more capricious in modes of hair-dressing throughout the ages than in any other detail of female attire. Ancient authors declaimed constantly against the absurd fashions of dressing the hair. "You are at

A Greek coiffure. The hair is parted and turned back on either side towards the temples. A jewelled fillet confines it in place

a loss," says Tertullian, "what to be at with your hair. Sometimes you put it into a press, at others you tie it negligently together or set it entirely at liberty. You raise or lower it according to your fancy. Some keep it closely twisted up into curls, while others choose to let it float loosely in the wind."

Purity of outline and simplicity of arrangement are the two ideal characteristics of a perfect coiffure, and for examples of such models we have to go to the ancient Greek and Roman period. The Greek beauty parted her hair in the middle, turning it back on either side in a semi-circle towards the temples. It was then gathered up into a knot at the back. This the Greeks called *corymbion* and the Romans *nodus*. Sometimes, also, after tying the hair in this way, it was brought again to the top of the head, where it was fixed by a single ornamental pin. As civilisation progressed, and luxury grew, the coiffure became more complicated. Sometimes the natural hair, curled by a hot iron called *calamistrum*, was confined by a bandeau, fillet, or jewelled chaplet, which separated the false hair and kept it smooth.

A passage in a curious book, "The Toilette of Sabina," by Boettiger, gives interesting details of the different kinds of head-dress worn by Roman ladies. It describes the *nodus*, the *diadema*, and the *turtulus* (or *bourrelet*, as the French called it), a kind of knot, pad, or loop, which, when prettily made with the natural hair, they considered as the perfection of art. Ladies of rank had slaves whose sole employment was to do up this hair-knot.

As far as we can judge from the monuments which exist, Roman and Greek women seldom wore any covering over the head, anything like a hat or bonnet being rarely shown. There are, however, several figures among the paintings found in Pompeii in which the "palla" seems to be thrown over the head, so as to form a cover for it, or a separate cloth is used for that purpose. It is interesting as being a part of the Roman costume which seems to have been adopted by the people of Gaul and Britain, and was continued into the Middle Ages, forming, in fact, the mode of the mediæval *couvrechef*.

The Anglo-Saxon women covered their hair closely when out of doors. The covering appears to have been usually called a head-rail (*heafod-hrægel*) or head-garment. It appears sometimes as covering the head closely and reaching no lower than the neck, at others, and, in fact, usually among the

The "head-rail," or head covering of an Anglo-Saxon lady. When worn long and flowing it served as a kind of hood

Anglo-Saxons, it sits more loosely and flows over the shoulders, and even beyond them, so as to form a kind of hood.

In earlier times the cutting of the hair, in either sex, indicated slavery or crime, which merited the severest punishment.

A coiffure of the Georgian period in a style immortalised for us in the pictures of Reynolds, Romney, and Angelica Kauffman

Among the Anglo-Saxons a young, unmarried girl was obliged to wear her hair flowing loose, typifying her maidenhood, although after a certain age she was allowed to plait it. On her wedding-day she unplaited it, and threw it loose and scattered over her shoulders. After the marriage, however, the woman's hair was cut short, to show that she had accepted a position of servitude towards her husband, but as civilisation developed, this degrading part of the marriage ceremony was dispensed with, and brides after the ceremony were only required to braid their hair in folds round the head. Loose hair continued to be the distinction of an unmarried girl.

In feudal times the ladies and "damoiselles" of the castle had a fashion of dressing their heads with garlands and chaplets of flowers. These chaplets of flowers were not worn only by the gentler sex, for we are told in the romance of Lancelot that "there was no day in which Lancelot, whether winter or summer, had not, in the morning, a chaplet of fresh roses on his head, except only on Fridays and on the vigils of the high feasts, and as long as Lent lasted."

In Planché's "History of British Costume" some quaint illustrations are given of early coiffures and head-dresses. In the reign of Henry IV the costumes of the women were most elaborate, and the coiffures were, of course, *en suite*. "The reticulated head-dress" (as the hair gathered into a gold caul at the sides has been called), says Planché, "sometimes covered with a kerchief or veil, assumes in this reign a square, and in the two following a heart-shaped appearance, which seems to have awakened the wrath and satire of the moralists and poets of the time." Later on a simple golden network confined the hair, and a quaint but elegant head-tire was worn, consisting of a roll of rich stuff, sometimes descending in a peak on the forehead or circling the brow like a turban.

In the days of Edward IV the hair was completely covered, and the head-dresses were of a most extravagant nature, consisting of enormous caps with two points like steeples, from which hung long crapes or rich fringes like standards. About 1483, however, these steeple caps disappeared, and gave place to a much more artistic arrangement. The hair was frizzed at both temples, turned back from the forehead, and a small cap of satin or velvet worn. This was sometimes enriched with pearls and precious stones. The coiffure of the time of Elizabeth was somewhat similar, but became much more elaborate.

In the reign of Charles II simplicity and negligence were the characteristics of the coiffure. The hair fell in glossy ringlets round the face and was adorned by a simple bandeau of pearls or even a plain ribbon. This did not last very long, however, and during the reigns of James II and William and Mary a return was made to over-elaboration. The hair was again combed up from the forehead and arranged in towering billows, surmounted with piles of lace and ribbon or with lace scarves or veils.

The hair during the Georgian period was almost as elaborate, yet it must be confessed that some of the coiffures of the beauties of the day pictured for us by Romney, Sir Joshua Reynolds, and Angelica Kauffman, were picturesque in the extreme.

The early Victorian fashions in hairdressing were all very simple. One only needs to glance at the illustrations of Dickens and Thackeray's novels to see this. The tendency of the present day is to copy the classic models of ancient Greece and Rome.

A becoming coiffure of to-day. The tendency of the modern coiffure is to copy the classic models of Greece and Rome

CARE OF THE NAILS

The Growth of the Nails—Common Disorders—How to Treat Them—The Effect of General Health upon the Nails—Biting the Nails—Pedicure

A HEALTHY nail should be shell pink in colour, with a clearly defined white crescent at the root It should be free of all spots, cracks, or blemishes, and be so hard as not to break or split easily

Although there are rose-tinted preparations for accentuating the pink colour of the nails, the nail cannot be considered healthy unless that pink shade is natural

In texture the nails should be sufficiently hard to stand the ordinary wear and tear to which they are subjected

They should be neither too fine nor too thick in quality Bodily weakness of any kind tends to make the nails thin, and to cause them to grow quickly A slower growth naturally tends to thicken the nails A normal nail should not require cutting more frequently than once a week The natural shape of the nail is rounded, and when cutting care should be taken to preserve this roundness

Disorders of the Nails

Before the necessary cleansing, filing and polishing of the nails are taken into consideration, the first care should be the correction of defects There are many of these which arise from a variety of causes, but the secret of most of the disorders of the nails is loss of physical tone

Brittleness

Brittleness of the nails is very troublesome, and brittle nails should be treated with great care They are sometimes due to constitutional weakness, but contact with alcohol, eau-de-Cologne, hard water, and inferior soap will cause brittleness, chaps, and fissures of the nails

Where brittleness of the nails is caused through poorness of blood and bad circulation, the following tonic is good

Ammonio-citrate of iron ..	1 drachm
Tincture of nux vomica	1 fluid drachm
Syrup of orange	1 fluid ounce

Water to make up 6 ounces

A tablespoonful of this mixture should be taken in water three times a day

A split nail should at once be cut to the end of the fissure, otherwise it will tear more deeply

Very hot water has a softening effect upon the nails, and if the hands are frequently immersed in hot water the nails will become brittle and break off at the slightest pressure Soda mixed with the water is very bad for the nails, and if they have been soaked in water and soda for any length of time, it is advisable to apply lemon-juice and glycerine and to avoid using the hands much or putting any strain upon the nails until they have resumed their customary hardness

In cases of severe illness the nails are curiously affected For instance, in heart disease and consumption, a too convex condition of the nail is produced In sufferers from gout the nails become fissured. Furrows in the nails are the result of fever

White Spots on Nails

There is much speculation as to what causes white spots on nails They are generally produced by the presence of air which has entered during the growth of the nail, and is confined there Anæmia and bad circulation will cause white spots, and they will naturally disappear as the health is built up again

Minor accidents are also responsible for such spots, but these, of course, are cut away with the dead edge of the nail during its growth

Any severe pressure, causing injury to the nail, results in a dark stain from beneath This is due to the exuded blood showing through the nail, and will pass away as the wound heals and the nail grows Only in very bad cases is the nail injured so badly as to come right away, and in time a healthy new nail grows in its place

Infection of the Nails

Care should be taken to guard the nails from infection of all kinds The free edges should be carefully cleaned, in order to avoid loosening the nail bed, the result of which is very painful, and may lead to serious consequences, as the exposed membrane is very susceptible to contagion The nails should be kept clear of all dust and dirt, which accumulates round the edges If the quick is pressed very hard by the manicure instrument, it recedes and leaves too much dead edge to the nail, thus spoiling its appearance

Deformity of the nails is caused through infection of certain fungi

Splinters beneath the nails sometimes are very difficult to remove In such cases the layers of the nail which cover the splinter should be softened with an application of a

solution of potash lye, and then the nail should be scraped with a sharp knife until the splinter is exposed, and can be removed easily with tweezers. A splinter should never be allowed to remain for any length of time under the nail, even if it does not hurt, as the presence of any foreign body sets up immediate inflammation, and diseases of the nail bed are very difficult to treat.

Biting the Nails

A habit which is unfortunately prevalent in grown-up people as well as in children is that of biting the nails This failing is not only ruinous to the nails themselves, but it spoils the shape of the fingers Besides which, it is disagreeable in itself to the person who indulges in it, and an objectionable sight to others

Continual correction and early training alone promise complete cure of this habit, although the custom of putting bitter and badly-tasting drugs on the tips of the fingers has some value in checking the weakness Bitter aloes is a very favourite remedy, and is generally efficacious, especially with children

The habit of biting the nails, although often attributed to a bad temper, is due to extreme sensitiveness and a highly nervous temperament Children who are victims, therefore, should be watched carefully, and attention paid to their general health

In grown persons the habit is a form of nervousness, and to overcome it requires the exercise of will-power and the general cultivation of nervous energy

Stains on the Nails

All stains which are caused through domestic duties are easily removed by the application of lemon-juice Stains of nicotine, from which cigarette smokers frequently suffer, are effectually removed by the use of dilute hydrochloric acid Peroxide of hydrogen will be found to be one of the best bleaching fluids These remedies apply only to surface stains, and not to those occasioned through any physical disability

The cuticle is very sensitive, and a very slight tear will occasion pain In such a case the skin should be closely cut, but if, in spite of careful trimming this remains sore, a healing cream should be applied

Healing Cream for the Cuticle

The following is an excellent recipe

Boric acid .	20 grains
Zinc oxide	20 grains
Vaseline	2 drachms
Lanoline . .	2 drachms

These ingredients should be well mixed together, and the cream applied to the cuticle twice a day

If the skin adheres to the nail it is a good thing to make a practice of rubbing this healing cream into the nails all about the roots every night In this way agnails are prevented

It is a bad plan to press the skin from the root of the nail with a steel file, for this is apt to cause blemishes An orange-stick should always be used for this purpose

Pedicure

The same care should be given to the growth and culture of the toe-nails as to the nails on the hand The pressure of boots render these liable to malformations, and they should be constantly supervised in children

Ingrowing Nails

Ingrowing nail of the big toe is the most frequent malady, and any tendency to ingrowing should be watched, and the slightest indication of such a condition immediately treated If this is not attended to, the border of the nails presses into and makes a wound in the underlying skin, causing acute pain and often necessitating an operation

If the nails are cut to any extent down the sides, ingrowing toe-nails often result The toe-nail should be cut square, and if the corners are uncomfortable, they may be slightly cut down But it is better to cut as far down as possible in the centre of the nail a small V-shape piece, and beyond that to scrape the centre of the nail with the nail file This makes the nail thin and yielding, and causes the edges of the space cut to incline towards each other, and eventually unite Such contraction of the nail will draw the pressure from the corners, and possibly prevent any recurrence of the trouble of ingrowing nails

Ingrowing nails are caused from ill-fitting shoes Tight stockings also are liable to cause the gradual malformation of the foot and nail These should fit perfectly, and the shoe be three-quarters of an inch longer than the foot, the heel being broad and low

Daily Care of the Toe-nails

After the daily foot ablution, the nails should be carefully cleaned and trimmed to ensure comfort Loose skin should be pushed back carefully, and the half moons kept clear The same creams which are used for the nails of the hand can be applied to the toe-nails also

Corns

There are special instruments used for pedicure The corn knife is invaluable for cutting away the horny substance which forms this very painful foot trouble from which so many people suffer Corns, of course, result from pressure of badly made shoes The point pressing on the nerves of the foot causes intense pain Corns can be entirely cured by careful treatment

To relieve soft corns a piece of linen sprinkled with powdered alum or tannin should be placed between the toes

Before the cutting instrument is used a hard corn should be soaked in hot water, and a good paint applied The following is an excellent recipe

Salicylic acid .	30 grains
Extract of Indian hemp	10 grains
Flexible collodion .	1 fluid ounce

After applying this for three nights, the film which has been formed by the corn paint can be easily removed, bringing the corn away with it

The following are good firms for supplying materials etc mentioned in this Section Messrs I J Clark (Glycoli) Wright Layman & Umney, Ltd (Coal Tar Soap) A & F Pears, Ltd (Soap)

TYPES OF BEAUTIFUL CHILDREN

THE HONOURABLE REGINALD WINN, SON OF LORD ST. OSWALD
By Lilis Roberts

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children It will contain articles dealing with the whole of a child's life from infancy to womanhood A few of the subjects are here mentioned

The Baby
Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc

Education
How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc

Physical Training
Use of Clubs
Dumb bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skipping, etc

Amusements
How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

HOW TO GET UP A CHILDREN'S PLAY

The Educational Value of Play-acting—How to Choose a Play for Children—Footlights—The Curtain—Scenery—A Landing Arranged as a Stage—Home-made Costumes—Make-up

THAT play-acting is good for children cannot be denied It gives them self-confidence and a knowledge of how to move and speak correctly It also trains their memories, and, in cases where the play is historical, as so many children's plays are, it teaches a lesson, that most children find intolerably dull, in a very delightful and efficacious manner

Many people, however, who would like to get up a play for their children to act, abandon the idea on account of difficulties which seem insurmountable It is in order to show how many of these difficulties may be overcome that the following article has been written

The Choice of a Play

First of all, "the play's the thing!" Given a really suitable play, many of the other difficulties vanish In families where girls predominate, and in girls' schools, a costume play should be chosen, so that long hair is a help rather than a hindrance to girls taking men's parts Most girls look well with their hair powdered and tied back with a broad ribbon, and the long brocaded coat and waistcoat that accompany this style of hairdressing are more suitable for girls than modern men's dress The play should also be chosen with regard to the size of the stage An overcrowded stage is most difficult to act upon.

The scenery required should be taken into consideration too A play that would necessitate several elaborate changes of scenery would be most unsuitable for home acting A suitable children's play should contain some parts for quite little people Many children of seven or eight make very

Plate-armour can be made out of buckram covered with silver paper chain-mail by sewing overlapping scales of silver paper on to stockings that are worn on arms and legs

good actors indeed, and some bigger boys and girls are capable of playing quite difficult parts, indeed, dramatic talent will show itself at fourteen and fifteen—or never.

Tragedies and plays containing much love-making should be avoided for children Such plays as "Cinderella" and "Beauty and the Beast" are suitable for small children, but they are very commonplace, and most boys and girls are capable of something better Comedies, with dresses and dances, or into which dances and songs can be introduced, are the best

The Stage

The stage itself is an important consideration It should be as large as possible and should have at least two exits If there is only one available, another can be arranged, not by screening off a portion of the stage opposite the exit, but by putting screens across the back of the stage and round to the side, so that the actors can walk out through the passage thus formed to the real exit, and not have to endure being cramped in a corner on the other side of the stage until the end of the scene

Most home acting is done in double drawing-rooms, indeed, without this useful room people usually reject the idea of acting in their houses as being quite impossible But a very good stage, and, in some respects, even a better one, can be made of a big, wide landing, especially if several doors open on to it and there is, as so often happens, another landing opposite to it a few stairs higher

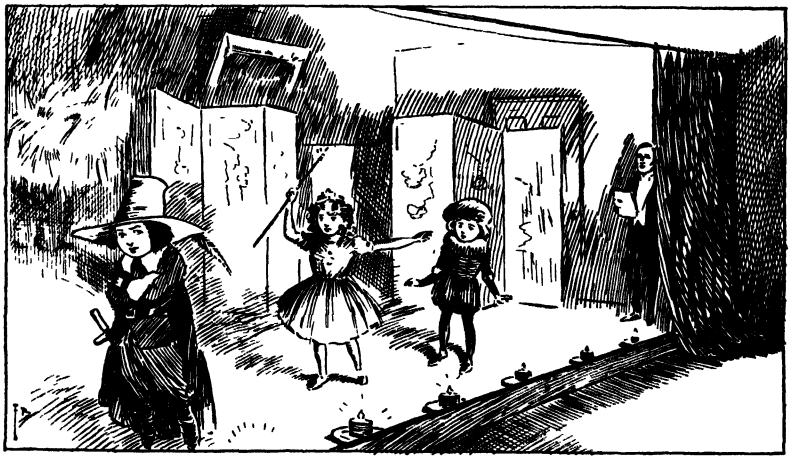
The audience can sit on the upper landing and the stairs Of course, the seats at the back row should be raised higher than those in front Chests of drawers, with a stool near at hand to form a step, make very good back seats, and they are often the most popular An iron rod, cut to any length desired, and having a hole drilled at each end, can be got from an ironmonger's for the curtain. This rod should be fixed up by means of iron hooks driven into the wall

The Curtain

The curtain, which should be all in one piece, so as to avoid a gap in the middle, should be pulled by means of strong blind-cord It is safer to have two people to draw it, one on each side, but it can be managed by one person The curtain often refuses to "draw" properly in home acting, but if the following method is adopted it will be found to answer very well Let us imagine that the curtain, hanging from the rod by means of rings, is drawn right across the stage. Two lengths of cord, two yards longer than the width of the stage, are both tied to the same ring at one end of the curtain. One of these lengths should be threaded back through the rings to the opposite side of the stage, where the two extra yards will dangle down ready to pull The end should have something conspicuous tied on to it, so that it can be found easily. This cord is to be pulled to open the curtain If two people are to operate, the other cord should be threaded through a small pulley fixed on the wall close to the end of the curtain-rod, and provided with a weight to prevent it hanging in a loop in front of the stage when the curtain is opened. This cord is to be pulled to close it If one person is to operate, the second cord, after being put through a pulley, should be threaded back through rings like the first cord. In this case care should be taken that the two ends do not get entangled.

Nightlights, placed in a row at intervals of four inches, make very good footlights They should have a board fixed up behind them, so as to conceal them from the audience and throw the light on the actors

Another difficulty to be overcome is the proper distribution of parts This is so often



The stage for a children's play should be as large as possible, with at least two exits This can be managed by placing screens across the back of the stage and round to the side A row of nightlights serves as footlights

badly done For instance, a thin-voiced, small-featured girl is given the part of the "villain," and a very faint-hearted, weak-kneed, unconvincing villain she makes, whereas she might have shone as a Lydia Languish As a rule, it is a mistake to introduce any grown-up people into the caste of a children's play It spoils the effect, and should not be done unless there is some small part for which no child is available Even then the "grown-up" should be quite a short person, so as to avoid dwarfing the rest of the company A very nervous child should not have the opening speech of the play He or she may get through the rehearsals all right, but at the performance itself may have an attack of stage-fright, with dire results Very often a girl may be a bad actress but a very good dancer A dance may easily be introduced for her

The Stage-Manager

One of the best means of ensuring success is to choose *one* person to be stage-manager, and, having chosen him, to obey him absolutely A stage-manager should have complete control over his company and stage, and if the responsibility, as far as the acting is concerned, is vested in one capable person, the results are far more likely to be successful than if half a dozen people undertake the direction They are certain to disagree, more or less (generally more), and the usual result is failure

One of the mistakes usually made in getting up plays is having too few rehearsals Rehearsals are wearisome and monotonous things which take a good deal of time, but they are of vital importance, and there can scarcely be too many Nothing successful was ever yet accomplished without work, and acting is no exception to the rule No real progress can be made until the actors are letter-perfect in their parts, so they should learn them by heart as soon as possible

The stage-manager should make a point of hearing one of the first rehearsals from the back of the auditorium, and also of viewing one from the worst-placed seat, so that he may be quite sure that each member of the audience can hear and see the play well It is of great importance that the rehearsals should take place as often as possible on the stage itself, so as to avoid confusion and to make the children perfectly familiar with the exits and the position of the furniture

Scenery is nearly always a difficulty, especially if part of the action takes place out of doors It is best to avoid plays with out-of-doors scenes for home acting, but these scenes *can* be managed with a little time and trouble To begin with, the stage should be quite clear of furniture, then the back wall should be covered with pale blue cotton material to represent the sky. On the lower part of this background should be sketched, with coloured chalk, a range of distant hills or a river winding through fields The hills are very easy to do All that is necessary is an irregular mass of purple, blue, and grey-green across the lower part of the blue stuff They can even be cut out of pieces of material of the required colours and pasted on Another plan is to sew boughs of evergreen on a strip of stuff the width of the stage and fix it up across the bottom of the background The boughs can also be stuck into hurdles, but usually these latter are difficult to get Either of these methods makes a very good hedge The background should have rings sewn at intervals along the top, and there should be nails at corresponding intervals close to the ceiling, so that the scenery can be easily and quickly put up or taken down The side walls of the stage should be covered in a similar way,

Dress and Make-up

The dress of the actors takes a large part in making a play successful Of course, the simplest plan is to hire dresses, if a costume play is decided upon, but it is a quite unnecessary expense If the costumes are properly made and copied from pictures they look very well and are useful afterwards for fancy-dress balls

Dresses should *all* be made at home or *all* hired A very bad effect is produced if a rich child hires a dress perfect in every detail and of expensive material from the costumiers, and wears it in a play in which the other actors are dressed in home-made things Of course, the better the materials used the better most costumes will look, but very good results can be obtained with quite inexpensive stuffs Cloth (which is useful for cavaliers' cloaks) can be bought for 8½d (or a penny or two more) a yard, while cretonne in the new small patterns makes splendid flowered coats and gowns Armour can be made out of buckram, cut and fitted to shape, then covered with the silver paper off tea-packets A good way to make mail-armour is to sew overlapping scales of silver paper all over two pairs of stockings, one pair of which is to be worn on the legs and the second on the arms

It is always best to "make-up" the actors a little, especially if naturally pale

If powdered hair is required, it is best to use ordinary starch crushed fine It is perfectly harmless and is very easy to brush out Wigs for boys requiring long locks can be made out of crêpe hair, which is sold at any hairdresser's for 9d a yard It is sold in a sort of plait, which should be cut into the required lengths These lengths should all be tied together at one end, then the bunch should be sewn on the top of a sort of skull-cap of material the same colour as the hair, so that the loose ends are hanging down all round These ends are to be frayed out till the skull-cap is entirely covered, then kept in place with a few stitches Two yards of crêpe hair is enough to make a long wig

"Properties" should be as realistic as possible, and many, such as swords and silver drinking-cups, can always be borrowed Excellent red wine may be made from fruit-juice, cochineal, and water, and weak tea, without milk, makes splendid ale.

BABY'S SHORT CLOTHING

Continued from page 719 Part 6

By MRS F. LESSELS MATHER, Central Midwives' Board, A R.San.I.
Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc

General Principles — Specimen Short-Clothing Sets — Binders — Stays — Petticoats — Drawers — Socks and Shoes — Frocks

THE time for "shortening," or "short-coating," baby is usually determined by the health of the child and the time of the year If baby is thriving and healthy, and the weather is suitable, the long clothes may be replaced by shorter ones about the twelfth week

Should baby be ailing, or the weather be cold, shortening had better be delayed for a week or two

The principles which have been already laid down with reference to baby's clothing in previous articles must, of course, be adhered to in preparing or purchasing the short clothing

The clothes should be warm, without being heavy, and the warmth and weight should be equally distributed over the body, care being taken to see that the extremities are kept warm The sleeves should still be worn long and the necks high, on account of the position of the lungs, the apices, or points, of which rise above the collar-bone on each side, and also extend down under the armpits

With the discontinuation of the long clothes, extra care must be taken that the lower part of the body, especially over the bowels, is kept protected against chills, or distressing diarrhœa may result

The under garments should still be of wool, which is warm, light, soft, absorbent, and, if properly washed, porous, indeed, it is almost impossible to over-estimate the importance of warm woollen underclothing, more especially if any marked tendency, such as struma, rickets, anæmia, or any other constitutional delicacy has begun to show itself

Far better, should means be limited, to sacrifice some of the smartness in material or trimming of the outer garments, and have good underclothing for the young and growing baby Illness, and even life itself, may be saved by the wearing of some sort of woollen garment next the skin

Where circumstances permit, there is nothing better or more suitable than underclothing made of the natural wool, otherwise flannel or woven woollens should be used

As already stated, flannelette should be avoided, as not affording enough protection from cold, and being so highly inflammable

Shortening should be gradual, the first shortening clothes reaching about four inches below the feet, as baby should still be carried about mostly in the recumbent position On this page are given details of two short-coating sets, one with prices, the other without, and intended to be a guide for making the little garments at home

SHORT COATING SET I.

	£	s	d
6 Shirts or vests at 1s 9d	0	10	6
2 Stays at 1s 3½d	0	2	7
3 Flannel petticoats at 2s 9½d	0	8	4½
1 Best flannel petticoat	0	4	9
3 White petticoats at 2s 11½d	0	8	10½
1 Best white petticoat	0	5	6
3 Nursery frocks at 5s 11d	0	17	9
2 Better frocks at 8s 11d	0	17	10
1 Best frock	1	1	0
1 Pelisse	1	5	6
1 Bonnet	0	12	11
2 Pinafores at 2s 10½d	0	5	9
1 Best pinafore	0	5	8
	£7	7	0

SHORT COATING SET II

Can be home-made garments, about 23 inches long

4 Large vests, with long sleeves and high neck
2 Belts, knitted or woven
2 Pairs of woollen stays
4 Woollen petticoats with bodice
4 Upper petticoats
4 Nightgowns
3 Woollen dresses, or frocks
1 Best frock (silk or cashmere)
4 Pairs of woollen socks, with long legs
6 Pairs of flannel or knitted drawers
6 Bibs
24 Large diapers, or napkins, 24 inches by 27 inches.

BELTS OR BINDERS The flannel binder should now be replaced by a knitted or woven one, to reach from the hips well up over the abdomen, and to which the napkin can be safely pinned This will help to keep off diarrhœa, so often caused by chill to the bowels

STAYS These are generally made of two layers of quilted flannel, which should be large enough to reach from the hips to the collar-bone The armholes and edges should be bound with soft flannel binding.

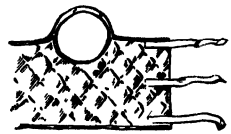


Fig 1 Stays made of quilted flannel

The strings are placed at the edge on the right-hand side, and two inches in from the edge on the left-hand side This allows for wrapping over The shoulder straps are 4½ inches long (see Fig 1) Very comfortable stays for baby may be done in close double crochet, two ounces of three-ply fingering wool being needed, and a No. 9 hook The crochet is bound with ribbon, and ribbon is used for the shoulder-straps

PETTICOATS These are usually of two kinds, a flannel or woollen one, and an upper, which is generally of longcloth or calico in summer, or some woollen material in winter

FLANNEL PETTICOATS These can be made in two ways, either long or short.

With the short variety, the skirt of the garment is put into a calico band, to button

on to the lower part of the stays (see Fig 2) A better way, for winter wear, is to attach the skirt to a high-necked bodice, with sleeves reaching to the elbow

Fig. 2 The petticoat should be tucked to allow for shrinkage

The petticoats should be tucked, to allow of lengthening for growth of baby or shrinkage in washing, and the lower edge may be trimmed with embroidery or coarse washing lace

Upper petticoats may be made of any material, but are generally of cambric, longcloth, or nainsook The garment consists of a skirt gathered into a sleeved bodice The skirt should measure about sixty inches round, and when made up should be about fourteen inches long The skirt is often elaborately embroidered or profusely trimmed with lace

DRAWERS are a much better protection for baby than petticoats, as when lying down the latter may be kicked back, and baby's legs be exposed to the cold

If drawers are worn, a second petticoat may often be dispensed with They may be made of soft flannel or hand-knitted or crocheted, and are generally worn over the diaper

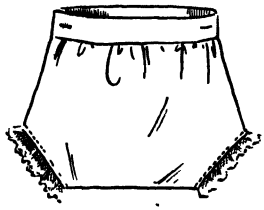


Fig. 3 First little drawers

Flannel drawers are usually set into a band, which can be made to button on to the stays The leg part, which is merely a curve, is finished with an ordinary hem, to which an edging is attached, or a row of feather-stitching looks neat and pretty

Knitted drawers can be purchased quite reasonably or can be made at home

SOCKS AND SHOES Socks should be long, those of three-quarter length being good, and in winter should always be worn

Figs 4 and 5 Soft kid shoes can take the place of woollen bootees

Morocco or kid shoes take the place of the first wool bootees (Figs 4 and 5)

FROCK OR DRESS With the passing of time, perhaps no article for baby's wear shows so much change as does baby's first short frock

Some years ago it was made with a bodice and full skirt separately, these being then joined together at the waist, and always with low neck and short sleeves

They have been wisely superseded by the "overall" type of dress—that is, a long skirt suspended from a yoke (see Fig 6) This also makes for economy, as by this fashion the long and often expensive monthly gowns may be used up This can be done by extra

Fig 6 Dresses of the "overall" type are easy to make and comfortable in wear

tucking, or a piece may be cut out just above the tucks, an extra one being made to hide the join Even if the yoke be too small, or showing signs of wear, a new larger yoke may be added to the skirt The little frocks may be made in nuns' veiling, fine winceys, or cashmere in winter, or cambric or nainsook in summer, with good washing silk for best

To make a frock of the "overall" type—There is the skirt part, which consists of front and back practically alike, except that the back has a slit for the placket

The skirt should represent five-eighths of the length of the garment, which will vary with baby's age

Measurements up to one year old are

Back and front	18 by 7 inches
Sleeve	7 by 14 "
Yoke	7 by 9 "

Chest measurement about 8 inches

These garments are quite suitable for baby till creeping and toddling begin, when they should be made shorter, especially the petticoats and frock, which might otherwise interfere with the first attempts to stand and walk

GIRLS' CHRISTIAN NAMES

Continued from page 723, Part 6

Frederica (*Teutonic*)—"Peaceful ruler" This familiar name has passed through an interesting variety of forms in its descent from the Sanskrit—"Pri"="love", the Zend, or old Persian, "Frî", and the Greek φιλος (Philos), "loving", the change from *Ph* to "*F*" being easy, as in the case of "Phædora" to "Feodora" This word passed into other languages—into the Norse "Fri" (the verb "frigon" meaning "to love," and also "to be free"), the Gothic "frize," and the high German "Frei" The original of our Frederica is *Freya* (variously called Frea, Frey, Frealaf, Frigg, and Frigga), who was worshipped by the Scandinavians under the title of Queen of Heaven, to which rank she was elevated upon her marriage with Odin, and became the mother of seven stalwart sons, the founders of the Anglo-Saxon race The legendary lore of Freya is intensely interesting, if only for the fact that it reveals to us that, even in those dim, bygone days, a belief in immortality was inherent even in those who knew not Christianity. Freya dwelt in a beautiful palace called Fensaler, "Hall of the Sea," and by all marines was regarded as the sea-ruler and the guardian of ships In Fensaler a soft, sweet twilight always prevailed, and to this beautous home, full of dim, soft shadows and full of the languorous sound of the slow-rolling waves, Freya brought all loving husbands and wives who had been parted by early death, and there they dwelt reunited for ever And night after night Freya sat in her lovely halls spinning delicate silken threads to give as tokens of her love to all good wives and mothers Little wonder she was regarded as the goddess of Love, Beauty, and Plenty, and by the Germans regarded as Mother Earth Or that a pretty fancy ran among the earth-dwellers that, on starlit nights, all who looked up to the heavens could see Freya busy at her labour of love, for what we now call "Orion's Belt" was in those poetical days "the spinning-wheel of the Queen of Heaven"

Frideswide—"Strong in peace"

Fulvia (*Latin*)—"Red-yellow" or "tawny-haired"

G

Gabina (*Latin*)—"Beautiful one"

Gabis (*Greek*)—"Beautiful pearl" Derived from the Hebrew

Gabrielle (*Hebrew*)—"Heroine of God," or "God is my strength"

Gabriela—Variant of above

Galanthis (*Greek*)—"Wisdom"

Galatea (*Greek*)—"Sea-nymph"

Galeria (*Latin*)—"The helmeted maiden"

Gamelia (*Latin*)—"Love," "unity"

Ganivra (*Welsh*)—"White maiden" Derivative of Gwendolen

Ganymede (*Greek*)—"Youthful beauty"

Gatty (*Teutonic*)—"Spear maiden" English contraction of Gertrude

Gemma (*Latin*)—"A jewel"

Geneviève (*Celtic*)—"White wave" French form of Guinevere

Genevra—An English variant of Geneviève above

Genovefa—"White wave." A form confined to Brabant.

Georgiana (*Greek*)—"Husbandman."

Georgina—Popular English contraction of Georgiana. Georgy and Georgette are diminutives of same

Geraldine (*Teutonic*)—"Firm spear" This is the English feminine form of Gerald, whose original form was Gerhold ,, the name was imported to this country at the Norman Conquest, and was later carried to Ireland, where it became virtually naturalised.

Geraline—Contraction of above.

Gèrdrûde (*Teutonic*) — "Spear maiden." Ancient form

Gerhardine—German form of Geraldine, which see

Gerlinda—English variant of Geraldine

Germaine (*Teutonic*)—"Housewife," also "spear-maid"

Germana—Contraction of above

Gertrude (*Teutonic*)—"Spear maiden" This name is of very great antiquity, and in its form of Gêrdrûde was familiar in Valkyrie and Viking days, and is derived from the two Valkyr words "gher" or "gier" = a "spear," and "trude" or "thrudr" = a "maiden" Geraldine is of little later date, but both are old, and belong to the extensive class of names known as "spear" names, and which are so much more popular on the Continent than in England Gerard, Gareth, Jerold, and Jerome are some of the masculine forms belonging to this family

Gerty—English contraction of above.

Ghetal (*Teutonic*)—"Gothic maid."

Gift (*Teutonic*)—"A gift or bequest"

Gillespie (*Celtic*) — "Bishop's servant" Scottish name

Gillian (*Latin*)—"Downy or soft-haired." This is the English variant of Julia

Ginevra (*Celtic*)—"White wave" English contraction of Guinevere. Sometimes translated "wave-foam"

Gipsy (*Arabic*)—"A wanderer"

Giralda—Italian form of Geraldine, which see

Girlint—Norse form of same

Gisella (*Hebrew*)—"Oath of God" French contraction of Elizabeth

Gladuse (*Latin*)—"Lame" A Cornish variant of Claudia

Gladys (*Latin*)—"Lame" Welsh form of Claudia

Glauce (*Greek*)—"Blue-eyed."

Gloria (*Latin*)—"Glowing or shining forth"

Glorianna—An Elizabethan compound name "glorious and graceful" Poetically used in reference to the Virgin Queen

Godiva (*Teutonic*)—"Divine gift" An old English name

Gorge (*Greek*)—"Bird-maiden"

Goton (*Persian*)—"A pearl" French contraction of Margaret

Grace (*Latin*)—"Thanksgiving."

Gracie—English diminutive of above

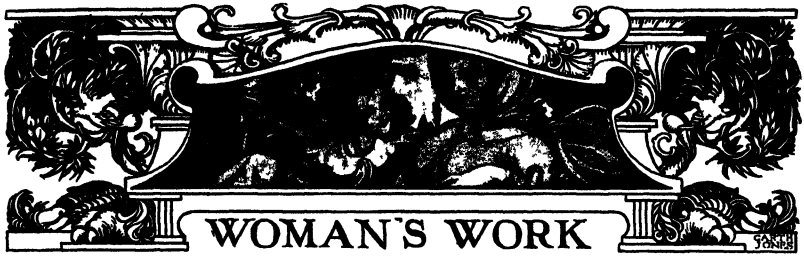
Grainé (*Celtic*)—"Love" An Irish name.

Grania—Same as above, but sometimes erroneously used for Grace

Granualle (*Celtic*)—Original form of Grania and Grainé

Gretchen (*Persian*)—"A pearl." German contraction of Margaret.

Gretel and Grethel—Variants of above.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in these careers It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself It will deal with

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc*
Dancing Mistress, etc.	*Farming, etc*	

OCCUPATIONS FOR WOMEN

No. 6. COMMERCIAL CLERKSHIPS FOR WOMEN

Continued from page 7-5 Part 6

BY ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc

Education Necessary—How to Answer an Advertisement—The Ordeal of the Interview—How to Acquire a Good Style of Handwriting—Some Secrets of Means

LEAVING out of the question typewriting, which was dealt with in this series of articles under Private Secretaries, a girl who desires to earn her living as a clerk requires to have as a basis upon which to start a good plain education She must be able "to spell"—*i e*, to spell words in ordinary daily use without difficulty or hesitation She must be able to write a good commercial hand such as is indicated in the Civil Service definition of good handwriting This definition is of value to all who wish to improve handwriting and may be quoted here

"*Each letter and each figure should be clearly and completely formed, so as to avoid the possibility of one letter or one figure being mistaken for another, and the slope from the vertical should be even and not exceed thirty degrees The characters should be of moderate and even size The projection of capitals and long letters above or below the line should not be more than one and a half times the length of the short letters Flourishes and superfluous strokes should be avoided*

"*There should be moderate and even spaces between the letters in a word, and also between the words of a sentence The letters in a word should be united by strokes, the words in a sentence should be unconnected by strokes The writing should be in straight lines running parallel with the top of the page The intervals between the lines should be even and sufficient to prevent the intersection of loops and tails*"

Handwriting done in accordance with these rules is legible, neat, regular, and suitable for bookkeeping and other office work

In addition to good spelling and writing the would-be girl-clerk, who is to spend her days—at least until married—in a commercial office, should have a fair knowledge of figures, the metric system being of great use in many firms who carry on correspondence with foreign countries where that system of reckoning is in vogue

Further Qualifications

Now what, beyond these qualifications, does a girl require before she decides to become a commercial clerk?

Principally, good health and the quality of being able to adapt herself to new surroundings A knowledge of the elements of bookkeeping is useful, but the knowledge of any particular system is not necessary, because every office has its own particular methods, adopted to suit its own requirements.

Now let us take the case of a young lady just about to leave school, or who has left school sufficiently long to gather some knowledge of typewriting and shorthand. These two latter subjects are now essential to nearly all clerical posts, and often if learned at all are learned after entering an office where the presence of a typewriter facilitates the learner's task in regard to the first-named subject

The first thing is to find an opening, where, if the salary be small, a start will at least be made in gaining experience

The columns of the "Daily Mail," the "Daily Telegraph," the "Evening News," etc., as well as many provincial papers, such as the "Manchester Guardian," the "Yorkshire Post," etc., contain daily many advertisements for clerks, both male and female It is with the latter we are dealing at the moment, and we will therefore suppose the following advertisement catches the eye of our embryo clerk

A Letter of Application

"Wanted, young lady as junior clerk in a City office, one just leaving school not objected to Knowledge of shorthand an advantage Write, stating age and salary required, to Box, etc"

The applicant replying to this advertisement should take a sheet of plain white notepaper of business size She should write her address in the top right-hand corner of page 4—that is to say, the page which is on her left hand when she opens the sheet and lays it upon the table inside downwards The letter about to be composed will be short, and therefore she should write the word "Sir" close up to the left-hand side, and about two inches from the top, placing a comma after it, and beginning the first word of the letter immediately under the "r"

Having, then, started in the right way, this is what a successful applicant might be expected to say

Sir,—In reply to your advertisement in to-day's "Daily Mail" I beg to apply for the post referred to therein I am just leaving school, where I have taken a first prize in English and arithmetic I am learning Pitman's shorthand, bookkeeping, and typewriting, and I shall continue these studies, attending evening classes for that purpose, until I am proficient I can furnish you with a good reference from my schoolmistress, and I am living at home with my parents In the event of your giving me a trial I will do my utmost to give satisfaction. As salary to commence, I would suggest 12s. to 15s. weekly

Awaiting the favour of your reply,

Yours obediently—

The applicant will not have to write many such letters before she will be invited to call at an office in the City where she will pass through the trying ordeal of interviewing the manager or head of a City firm. Although knowing that she has nothing to be afraid of, she may be very nervous, but this need not trouble her much, for employers are well aware that the applicant finds herself in unusual circumstances, and is therefore not "quite herself".

The ordeal over, the lucky girl will probably be told to start on the following Monday, and on that day her career will begin, in surroundings different from those to which she has been accustomed But different though her life may be, she will find it pleasant, and if she takes to it she may, within three years, be earning from 25s to 30s a week, and even more than that if she be particularly proficient.

The Early Bird

A very important point is punctuality. The better the clerk the fewer occasions will she plead "fog" as an excuse for being late on winter mornings, and in the summer she will very rarely leave the office five minutes before time to join a tennis party. Tennis is a splendid game, it is health-giving, it is enjoyable, but the moment it interferes with business, and makes a girl inefficient, it becomes a nuisance.

This is the employers' point of view, and it is this view only that the clerk must consider during business hours

Another good rule is "Do not run out of the office sharp to leaving-time The minutes spent afterwards accumulate year by year, and then reap great profit"

My readers may say "Yes, this is all very well I have stayed late at the office nearly every day for the past five years, and yet, when I ask for a rise, I am refused"

I know there are mean employers just as there are bad clerks. If you do your work well, and are quite confident that you are a good clerk, you can afford to be dissatisfied with your employer, and give him notice if he will not give you a rise A third rule would be this "Do not forget that those above you in the office know more than you" Be willing and polite, and they will then open their book of experience readily to you.

WOMEN AS REGISTRARS OF BIRTHS AND DEATHS

How Registrars are Appointed—Qualifications Required—The Duties—Average Earnings—Fees—Another Possible Avenue of Employment for Women

THE post of registrar of births and deaths is one well worth the consideration of women desiring employment of a clerical nature, a statement which is borne out by the fact that some 130 women in England and Wales are engaged in this work. Some notes on the method of making application for the post, the nature of the duties, and the emoluments may therefore be of interest.

Application for the Post

Registrars are appointed by the guardians of the poor law union in which the candidate

desires to act. The application must, therefore, be made to the guardians, who, on the occurrence of a vacancy usually advertise for candidates, from whom selection is made, the name of the selected candidate being submitted to the Registrar-General for approval. A candidate must be between 21 and 50 years of age, must not be a pawnbroker, an undertaker, a person licensed to sell intoxicating drinks, or an agent for an industrial assurance company, must not, within six months of the day of appointment as registrar, have been a member of the board of guardians making the appointment, and must be able to write a good, legible hand, as it is necessary that the writing in the national records should be clear and distinct Naturally enough, a candidate who has the friendly ear of some of the guardians will find the chances of appointment are considerably enhanced

Nature of the Duties

The chief part of the work is, of course, the actual registration of births and deaths, and in order that the entries may be made in a legal and formal manner, registrars must first obtain a thorough acquaintance with the regulations issued by the Registrar-General for their guidance The entries made in the registers form the basis of other duties of the post. Copies thereof have to be made at the end of each quarter for transmission to Somerset House, where they are bound up and stored, from them also registrars have to compile at certain periods returns for various authorities, such as the medical officer of health, the vaccination officer, the old age pension officer, the education authorities, and the overseers

Necessary Qualifications

An accurate knowledge of the boundaries of the sub-district for which a registrar acts is necessary, in order that only births and deaths occurring in that sub-district may be recorded Registrars must also adopt some measures by which knowledge can be gained of births and deaths in the sub-district—this is usually done by study of the local newspapers, and by inquiries of doctors, midwives, and people who come to give information of the births and deaths of their relatives A further duty is the collection at the end of each quarter from the churches and chapels in the sub-district of the certified copies of marriages recorded at those buildings during the quarter

Census year is a busy one for registrars, who will find their work considerably increased. The sub-district has to be mapped out into enumeration districts, and a staff of enumerators engaged who have to be instructed in their duties, and whose work has to be supervised

The conditions of work in a country sub-district differ somewhat from those of a registrar in a town sub-district These rural sub-districts often embrace a large and scattered area, and in order to suit the convenience of the inhabitants of the outlying parishes a registrar has to provide "registration stations at places in the sub-district, at which attendance at specified hours has to be given for registration purposes." This often necessitates the keeping or hiring of a horse and trap—a fact which requires consideration when calculating the value of the post.

Fees

Registrars are not salaried officials, but derive their remuneration entirely from various fees For the sake of easy reference a few of these fees are set out hereunder in tabular form.

Nature of Duty	Fee s	d
For each of the first 20 entries of birth or death registered in each quarter	2	6
For every other entry of birth or death	1	0
For registering a birth after 3 months and before 12 months .. .	2	6
For registering a birth after 12 months	5	0
For an ordinary certificate of birth or death	2	6
For collecting quarterly returns of marriages from each church and chapel in the sub-district	1	0
For correcting certain errors in the register books	2	6

If one takes as an example of the first item in the table, the work of a registrar in an average size town sub-district in which, say, 400 births and 300 deaths would probably be registered during a quarter, it will be seen that the fees for the entries made amount in one quarter to £38

These, however, are but a few of the methods by which a registrar earns an income The returns to which reference is made in the first part of this article are all paid for—generally at the rate of 2d for each return and 2d for each entry in the return The sale of certificates under the Friendly Society, Elementary Education, and Factory and Workshop Acts—for which the fees are 1s or 6d—also form a large part of the registrar's takings It will be obvious that a registrar's emoluments depend on the size, and still more on the population, of the sub-district Some of the sub-districts in the large towns provide a registrar with a very comfortable income

These brief remarks will serve to show that the post is one worth holding, and that the duties are such as can be easily mastered and carried out by women Indeed, departmental experience proves that the work of the women registrars is quite as good as, and in many cases better than, that of their male colleagues A point that lends attraction to the post is that, as registrars have specified hours for registration purposes, the time not taken up by those duties can be taken up by other work

Women are at present debarred for some reason from holding the post of registrar of marriages, but mayhap in time that barrier will be removed, and yet one more avenue of employment thrown open for women.

WORK FOR WOMEN IN THE FAR EAST

Continued from page 727, Part 6

The Opportunities for Women Workers in the East—Salaries—Climate and other Drawbacks—Shanghai and Hong Kong

On the Peak, which is a residential part of Hong Kong situated on the hill-top, the temperature is usually about 7° Fahr lower than at the sea-level. Taken altogether, and in comparison with other places in the East, the climate is not markedly unhealthy, and Englishwomen do not lose their colour or energy after a stay of a few years, but at the same time it is advisable to spend six months in four or five years at home in England. In Amoy and Foo-chau, the climate is very similar to Hong Kong, but in Shanghai and North China the winters are very severe, frost and snow rendering furs a necessity. The summers are exceedingly hot, often reaching 104° Fahr. in the shade, although short in comparison with the hot seasons of South China.

Shanghai

For those who can leave Shanghai for the hills in the hot season, during the months of July and August, there is nothing to be said against it as a place for working women, but office work during these two months is exhausting to a degree, and only the strongest should undertake it. It is advisable for all Englishwomen living in the Far East, whether working women or not, to spend at least six months every four or five years in England. Most firms engaging men for positions abroad arrange that leave will be granted in the proportions of six months to every five years, some firms preferring to give one year's leave at the end of seven or eight years' service to shorter leave at more frequent intervals, but, speaking generally, the frequent short leave is the best for the health and spirits.

It is an almost unheard-of thing at the present moment for firms to undertake the responsibility of sending out women clerks and stenographers, although no doubt it is only a question of time before as many women as men are sent out. There are, however, many women acting as clerks in China, but almost without exception they are engaged locally. The disadvantages, however, of being engaged locally are considerable. Thus, for example, if dismissed by employers and unable to find work, one is not entitled to receive a paid passage home, as would be the case if engaged at home in England and sent out by the firm, also it is difficult to make satisfactory arrangements for leave of absence. At the present time a few enterprising young women stenographers, some with friends and a few with nothing but introductions, have arrived in the various colonies and found work almost immediately. This procedure, however, is attended with grave risks, and is not to be recommended. No Englishwoman should start on a voyage of adventure to the Far East unless she has a definite promise of work, or unless she has relations prepared to befriend her in case of illness or trouble.

Although a few have succeeded without these aids, it is not wise to look upon this as a precedent, for there is no mention made of those who have tried and failed. At the present time one must be prepared to offer to pay the passage-money in order to obtain a situation. Advertisements can be sent to the offices of the "China Mail," at 11 and 12, Clement's Lane, E.C., or the "South China Morning Post," care of C. G. King & Son, 10 Bolt Court, Fleet Street, E.C., or to the "Shanghai Mercury," care of Messrs. Street & Co., 30, Cornhill, E.C. The latter firm will also insert advertisements for the "China Mail" and the "South China Morning Post."

The Passage Out

The cost of inserting the advertisements is about eightpence a line for a single insertion—very much like the newspaper charges at home. In the event of receiving answers to such an advertisement, great care must be taken to ascertain that the offer of work is genuine. No woman should enter into any engagement without first ascertaining that the firm is not a bogus one, and that everything is quite straightforward and above-board. The Young Women's Christian Association and the London Mission have branches in most of the large ports in the Far East, and would no doubt be willing to assist in suggesting possible sources of information if they did not themselves possess it.

The passage money is a very heavy item to those paying their own expenses, and the farther East the destination the more heavy the expense. There are three methods of reaching the Far East—(1) via Suez, (2) via America, and (3) via Siberia. The

latter two ways are not to be recommended for a woman travelling alone, and the frequent changing from steamer to train adds greatly to the expense of the trip. There remains, then, the journey via Suez. There are many steamship companies with vessels calling at all the principal ports. The Peninsular and Oriental Company, the Norddeutscher Lloyd, and the Messageries Maritimes are the three lines with large mail steamers, and opinion is divided as to which is the best. A first-class passage by mail boat from London to China takes about thirty-three days, sailing all the way, and costs about £76, and a second-class about £50.

Steamers

On the intermediate steamers of the same lines, which are smaller boats and take about ten days longer, the first-class passage costs roughly about the same as a second-class passage by mail boat, and the accommodation is not very different. The Nippon Yusen Kaisha, a Japanese steamship company, has at the present time a fleet of boats quite equal to any of the large mail steamship companies before mentioned, and the passage money is very much less. Being subsidised by the Japanese Government and anxious to secure the traffic they have cut down prices, with the result that one can travel as luxuriously in one of these boats as by first-class P and O mail boat. The first-class passage to China by a Japanese steamer is about £50, the same as a second-class passage by P and O, and the second-class passage about £38, and yet there are a few little luxuries, such as an electric fan in the sleeping cabin, included in the cost by the Japanese line which is only supplied to order and charged for £1 extra by the P and O Company. The Japanese and German lines are the only two which carry arrangements for washing passenger's linen, which is a great convenience and a saving of expense, as to take a supply of clean clothes for a six weeks' journey is a very serious item. By the Japanese boat the journey to China takes about forty-two days, the same as the intermediate P and O boats, the extra ten days being spent in ports of call.

The cheapest possible passage is by the Shire Line boats, which costs about £35, and, although not so luxurious, is preferable to a second-class passage by Japanese boats, since one is liable to have lower-class Japanese natives as fellow passengers in the second-class cabins. Only one class of passenger, and only a limited number, is carried by the Shire boats, but they are comfortable, and carry, as a rule, a stewardess and doctor. The only objection to this line is that the voyage is slow, often extending to about two months or more.

The Blue Funnel boats are said to be arranging to take passengers, and, if so, the fare will probably be very cheap, but of late they have not been available for this purpose. For those who cannot afford to spend £35 on the voyage, it might be possible to obtain a passage by acting as nursemaid for the trip. There are hundreds of people with children going out East every year.

Many people do not care to undertake the responsibility of taking out and keeping an English nurse in the East, but prefer to engage a nurse locally. The usual custom is for a Chinese travelling ayah, or nurse, to be engaged for the voyage only. She is brought home by one Englishwoman, and goes to the ayah home in London, where she stays until claimed by another for the outward trip. It often happens that one is not available at the time required, and an English girl, giving her services for the passage or part passage money, would be accepted and much preferred by many.

396 03 EVE (2)

Chartered Bank Buildings, Battery Road, Singapore. *Photochi*

AILMENTS OF CHICKENS

By J. T. BROWN, F.Z.S., M.R.San I
Editor of "The Encyclopædia of Poultry," etc

Precautions Against Disease—Deadly Diarrhœa—Bowel Stoppage—Cramp and Leg Weakness—Atrophy, or "Going Light"—"Gapes," and Other Parasite Pests

LIKE adult fowls, chickens, if mismanaged, are liable to suffer from many of the ailments common among poultry, but no ailment of a fatal nature need be apprehended if certain precautions are taken during the rearing period It should be remembered that, apart from natural warmth and food, chickens must be kept dry under foot and must be so sheltered that protection against cold winds and rains is afforded them The overpowering rays of the midday summer sun must also be prevented by means of natural or artificial shade Little chicks cannot stand the scorching rays of the sun The heat debilitates them and puts them off their food, causing them to drink so excessively of water as to bring about bowel troubles

Digestive Troubles

More chickens die annually from diarrhœa than from any other internal ailment It may be brought about by allowing the little ones to drink sun-heated water or water in a stale condition The excessive drinking of water, brought about by allowing the birds to be exposed to the heat of the sun, will also cause this complaint Stale, sour food, too, or food served to the birds on tainted ground, will cause bowel troubles, as also will foul air in the sleeping quarters Chickens should be reared on fresh ground, and not on ground that has previously been stocked with fowls, unless it has been dressed with lime and had a period of rest sufficiently long to render it free from taint When feeding chickens the food should not, if in the nature of soft food, be thrown upon the ground, but should always be placed upon boards or in shallow troughs. The importance of serving up the food in a fresh, wholesome state cannot be over-estimated No more soft food than can be quickly used up should be prepared, and no more than the birds can eat up quickly should be allowed each time they are fed

Diarrhœa shows itself in a looseness of the bowels, and when a bird shows symptoms of the ailment it should be given immediately a few drops of warmed castor-oil to work off any irritant from the bowels It should then be dieted with soft food, such as plain biscuit meal scalded with boiling milk, to which has been added a little powdered chalk In slight cases, following the dose of castor-oil, a diet of steeped rice will generally effect a cure The cause of the trouble should if possible, be found, and the conditions changed

Many chickens, again, fall victims to stoppage of the bowels, which is brought about by unsuitable or sour food-stuffs If taken in time, however, the ailment is extremely easy to cure The substance adhering to the vent should be softened with warm water applied with a sponge until it can be easily removed without causing pain to the patient The bird's bowels will then operate naturally To prevent stoppage of the vent, chickens should, when signs of looseness of the bowels appear, be placed on long, soft litter, and be treated immediately as advised for diarrhœa.

Chicken suffering from gapes This disease is caused by a fine threadlike worm in the throat which, if not removed, causes the bird to stand with its neck outstretched

Cramp

This common ailment is brought about by cold and damp, which cause a poor circulation of the blood It is also likely to attack birds reared in congested quarters, owing to the fact that the little ones are deprived of sufficient exercise to keep up the circulation of the blood Chickens should not be reared on damp runs or runs composed of boards, stones, or bricks Even the floors of the rearing coops should be thickly covered with dry sand or fine ashes, and care should be taken that they are quite dry before the chickens use them

Wet is Fatal to Chicks

Chickens, whether reared naturally or artificially, need dryness under foot and over head, otherwise, they will fall victims to cramp When a chicken has cramp, its legs should be held in water as hot as the hand can comfortably bear The legs then should be dried, and receive a brisk rubbing with liniment such as hartshorn and oil, or a good liniment can be prepared by

well mixing a teaspoonful of turpentine with half an ounce of camphorated oil The patient should be isolated for treatment, and given warm foods to eat

Leg Weakness

The cause of leg-weakness is lack of sufficient bone-forming food If chickens are brought up on foods of a starchy nature, such as dari, split maize, or rice, or are fed too much on soft foods, their bodies become too heavy for the leg-bones to support The ailment is naturally more prevalent among heavy breeds than among the lighter breeds of fowls In feeding, the aim of the attendant first should be to get good framework in the chickens by avoiding starchy foods and excess of mash foods, then, by feeding with a good preparation of suitable fine grains scattered in litter, to induce healthy exercise

When chickens suffer with leg-weakness they have an uncertain gait while moving, which is not frequent except at feeding times, the birds spending most of their time in squatting about To cure, the mode of feeding should be changed Animal food should be given daily, and, apart from a little soft food for breakfast, the patients should be fed largely on grains, avoiding those of a starchy nature, such as are mentioned above, and they should be given a good thickness of soft straw or other litter to sleep on , otherwise, if allowed to roost, they will be liable to contract crooked breast-bones

Atrophy

Atrophy, or "going light," as it is commonly called, is caused through feeding chickens on fattening rather than flesh and bone forming foods Foods of a fattening nature result in disorders of the digestive organs and lack of muscle energy Good food, too, if unassisted by a supply of sharp grit, will sooner or later lead to indigestion With the aid of grit, the gizzard grinds up the food ready for further assimilation by the other digestive organs Without grit, all the work of grinding is thrown upon the gizzard, and that organ, becoming debilitated, fails to perform its natural functions, and most of the food given to the chicken passes through its system in an undigested form, and, consequently, the bird goes light for want of nourishment Lack of fresh vegetable food is also responsible for the ailment, for vegetable food is necessary to regulate the digestive system and to keep the bowels in order

Treatment

Chickens that are ' going light " should be fed on soft, nourishing foods, such as biscuit meal mixed with milk, grouts boiled in milk, oatmeal porridge made with milk, or any other food that is strengthening and easy of digestion A little fine grit should be scattered on the feeding-boards, and plenty of finely chopped vegetables, such as lettuce or onion-tops, should be given, as well as a little cooked lean meat When recovered, the birds should be gradually put upon their grain diet again, and induced to scratch for it in litter, to develop muscle energy, and keep the digestive organs healthy Bone and flesh forming foods, boiled and raw vegetables, sharp flint, grit, and plenty of exercise are the things necessary to steer the chickens clear of atrophy

Gapes

This ailment derives its name from the fact that chickens suffering from it stand with their necks outstretched, and gape as though experiencing a very great difficulty in breathing

Gapes is caused by fine, threadlike worms that find their way into the throats of the chickens, where they multiply so rapidly as to cause death by suffocation if not removed or destroyed Running chickens on foul ground is responsible for the ailment, as the birds pick up the worms or their eggs Gape-worms breed rapidly on tainted ground and among refuse matter, and, consequently, the chickens should not have access to them

To bring up chickens free from gapes they must be run on clean ground, or ground that has been dressed with slaked lime to free it of taint When a chicken is the victim of gape-worms, it should be isolated from its companions, as it is liable to cough up the worms, which will be picked up by the healthy birds To dislodge the worms from the throat, a fine but rather stiff feather should be dipped in turpentine, inserted down the throat, and given a gentle but quick twist round, and drawn out Another similar feather should then be dipped in glycerine and used in like manner to the first The operation must be performed quickly but gently Another method of treating the ailment is to place the chicken in a small box and to blow tobacco smoke into the latter, through a hole made for the purpose, until the bird coughs, which will dislodge the worms The healthy chickens should be speedily removed from any ground where gapes has made its appearance, and a good dressing of slaked lime should be applied to rid the earth of the worms

Insect Pests

Insects are responsible for many deaths among young chickens, as they draw the life-blood from the youngsters upon which they thrive and multiply

The pests are to be found mostly about the heads and tail roots of their victims The cause of chicken lice is traceable to the use of unclean brooding hens and dirty rearing quarters Preventive measures should be taken to guard the chickens from the ravages of lice by periodical application of insect powder to the hen and her brood, and by a strict observance of cleanliness in the rearing appliances It is advisable occasionally to dust chickens with sulphur or insect powder, whether they appear to need it or not

The next article will tell "How to Make Money Out of Ducklings"

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with .

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

MANAGING WIVES AND HUSBANDS

By "MADGE" (MRS. HUMPHRY)

The Woman who Boasts of Her Cleverness—Ideal Friendship—The Unfortunate Word "Obey"—Tact—Ruling a House Without a Great Display of Authority—The Husband who Never Lost His Temper.

THE woman who talks of her cleverness in managing her husband is a foolish person

One forms a poor opinion of her judgment If she really manages her husband, in the sense of making him do what she wishes rather than what he prefers, she is selfish and inconsiderate She may pride herself on using gentle methods in attaining her ends, but in doing so lays herself open to the charge of hypocrisy, and in boasting of success she convicts herself of guile If she manages by coercive measures, she is self-accused of meanness "I always give him cold mutton for dinner when he has been disagreeable," says such a one, "and when I want anything I give him his favourite curry and one of his pet puddings"

The Value of Sincerity

To do these things is bad enough, revealing a petty nature To boast of them to other women is worse Some may applaud, and follow her example with their own unfortunate husbands, making the managing woman the first source of much unhappiness in many homes But for the most part the wives despise her and disapprove, though good breeding may restrain them from expressing either sentiment

The woman whose influence is most powerful upon her husband is she who exercises it unconsciously What she does and says is the outcome of her character She is unaware that her perfect sincerity, her unselfishness, her innate integrity give her husband such confidence in her that very shortly after marriage he, often unconsciously, looks at his conduct through her eyes, and if he finds in it anything that would lower him in her estimation, he alters it rather than lose her esteem

The Beauty of True Friendship

This is the highest beauty of true friendship Each forms of the other an ideal in which good qualities are magnified, indifferent ones minimised As the years go on, each rises to the height of this conception in the mind of the other Character is formed as much by the belief of others in our possibilities as by the outer circumstances of existence Growth is always going on in mind and spirit, and the comradeship that aids it is the most precious thing in life

Compare it with the companionship that "manages" by the cold mutton *versus* curry kind of treatment

There is just the same width of difference in the methods of the husbands who "manage" their wives. That unfortunate word "obey" in our Marriage Service is responsible for many marital mistakes. Due originally to a misconception of a passage in St. Paul's writings intended by the Apostle to apply in a modified sense to the duty of wives, it has never been appropriate to the conjugal relation. It has conveyed an

idea of mastership to the husband which is extremely prejudicial to his own character, and destructive of domestic peace. He who really expects his wife to obey him blindly, and who compels her by varied methods to do so, develops into a tyrant, while she becomes a slave who "manages" him in return by all her arts of deception Even in a man of gentle disposition this idea of a wife's obedience acts as an irritant He discovers that his matrimonial partner has no intention of fulfilling this particular pledge In a mistaken moment he may remind her of it, with the result that discord enters into their relations, and cannot be expelled without difficulty But very few men, except in the working classes, expect or exact obedience from their wives As a matter of fact, they usually have an effectual means of obtaining some deference to their wishes, in that they hold the purse-strings This is the ordinary mode of management on the husband's side It leads to servility and duplicity on that of the wife, or else to open rebellion and defiance, facts that form a good argument for a stated allowance adequate to cover all requirements

Tact the Panacea

But the majority of men are much too high-minded to use such ignoble means of managing their wives. On the contrary, their weapon, if so militant a word can be applicable to such gentle methods, is tact so consummate, so pliable, that it can be adjusted to every possible variety of circumstance and to every phase of character, even to the woman to whom may be applied Shakespeare's singularly beautiful phrase: "Thy mind is a very opal"

The Amethystine Mist

To all rulers this quality of comprehending tact is indispensable It reaches an ineffable development in the man who is master of his home in the highest sense, that in which he exercises influence with so little display of authority that each member of his household is inspired with genuine affection for him But such men are rare Of one such a wife said that she had never seen him out of temper during their thirty years of marriage Other wives heard the statement with almost incredulous astonishment The man of whom it was made was still alive, otherwise the high eulogium would have been set down to the amethystine mist which hides the faults of the departed from those who survive them But the husband who never loses his temper is not only worthy of a glowing epitaph, but is also a splendid testimonial to his matrimonial partner

No. 4. WHAT IT MEANS TO BE A CLERGYMAN'S WIFE

QUEEN in her own parish and among the congregation who attend her husband's church, the clergyman's wife is a woman with considerable power If she be of strong personality, taking a deep interest in the work of the church and the parish, she will soon find many women ready and anxious to help her and to follow her implicitly in all her undertakings. This fact alone makes her life by no means easy, even apart from the difficulty that, in most cases, the income from the living is out of all proportion to the many demands upon the rector's charity.

Church Duties

The rector, or vicar, or curate—whichever he may be—and his wife lead the way in attending Divine service. He arranges the services very much as he likes—many clergymen now believe that too many services cannot be held for the worship of God—and she attends all she possibly can First with her must come the fact that she belongs to the church as much as her husband Domestic and social work come second, and she must set the example to the women of the parish in conforming to the services of the church Unless she be ill, even the coldest January morning must not deter her from being present at the early celebration of Holy Communion Her husband can never speak sincerely about this sacrament if his wife is not one of the most constant worshippers at the altar

A clergyman's wife can very often do more for the spiritual welfare of the parish by her regular attendance at church than can her husband by his sermons.

The real life and energy of a parish depend entirely upon the character of the clergyman and his wife If they are lethargic, the parish quickly becomes so too, if they are earnest and hard-working, the parish will soon follow their lead

With the clergyman's wife these church duties—the parallel of her husband's—have the prior claim Connected closely with these are those usually called "parochial duties" It is on the woman that a large share of the arrangement and organisation of the parish work falls Her husband has always so much to do, visiting the sick, and taking services, that she necessarily feels she must relieve him of it—or the greater part of it The mothers' meeting, and other work for mothers, though possibly managed by some of the workers in the parish, is under the direct supervision of the rector's wife Temperance work, girls' Bible classes, needlework guilds, mission work, all must have the support and occasional help of the rector's wife The decoration of the church at festivals has always been considered entirely the woman's affair

For important festivals, such as Christmas and Easter, when there is a very great deal of decorating to be done, the clergyman's wife has to be in the church or hall—if there are any preliminary preparations—from early morning till late at night Most probably, on one day at least, she will invite all the workers to tea at her house, and, perhaps, a few to lunch and dinner

Hospitality

The question of hospitality is usually a very serious one in a clergyman's household There are so many occasions when the clergyman's wife feels her energetic workers do deserve a cup of tea, and knows she ought to supply that want The rectory, she determines, ought to be looked on in the light of a shelter and a refuge by all the parishioners Just as the church is always open for spiritual help, so she feels must her house always be open for material help This unselfish determination, of course, entails a great deal of extra work, for she will find that people take advantage of her "open door" Not only is she ready to welcome those she knows, but any strangers who may find their way to her

It has often been my pleasure, when inspecting the church of some country village, to be welcomed with absolute trust by the clergyman and his wife, and entertained to tea and dinner in the most genial manner. No one appeals to the clergyman's wife in vain, whether it be for information of the history of the church or for hospital tickets. With infinite patience, she sifts out innumerable stories of poverty and distress She is anxious to help any in need, but she is just as anxious not to encourage begging and hypocrisy.

Extra Work

The onerous work of collecting funds for church restoration often falls on the clergyman's wife There are very many villages, and even some towns, in Great Britain where the churches have been allowed to get into a bad state of disrepair. The present generation of clergy have resolved to alter this, and, whenever possible, these beautiful old churches have been restored

Most villages are very poor, and unless there is some wealthy person living there who will give a large donation, the money for restoration is exceedingly difficult to get Very often the clergyman every year will devote a part of his none too large stipend for this purpose I know a village, the birthplace of a famous naval hero, where the church has been almost entirely rebuilt by the efforts of the rector and his wife. When they were given the living, twelve years ago, the church was in ruins To-day the church stands beautifully restored. and the debt of £15,000 incurred has been quite paid off The rector naturally had not the time for such extraneous work, but his wife accepted it as only another of her duties During every summer for many years she took parties of visitors each day over the church for a small sum, and afterwards arranged tea at the rectory All the money earned in this way went to the restoration fund This is only a single instance of extra and brave work being almost entirely carried on by the clergyman's wife

Social Duties

The wife of a clergyman has a high social position All clergy, with very few exceptions, are college trained, of good family, and, as spiritual advisers to rich and poor alike, they claim a position equal with the most well-to-do and best-born of their parishioners In London, where each person makes his own circle of friends and acquaintances, the rector's wife has the entry into all classes of society In the country she is considered one of the most important women in the village She is the leader of the village society, and it is customary for her to take the most prominent place at all entertainments

In a cathedral town the clergy and their wives make quite a social circle by themselves It used to be said, though the defect is fast being remedied, that this circle was the most exclusive of all society circles The "Close people" stood apart, as if of another world Now the "Close people" mix freely with their neighbours, this is helping very largely to broaden the outlook of the once "narrow-minded cathedral townspeople" A rector's wife accepts the bishop's wife as her superior, and gives way to her in any little matter of arrangement in her parish, even as her husband does with regard to his bishop.

The last, but by no means the least, of the advantages of being a clerygman's wife is the position which belongs to her children by reason of her husband's profession. A clergyman's daughter or son is always welcomed everywhere. This fact of birth is always of help and benefit to them.

MARRIAGE VOWS IN VARIOUS CREEDS

By "MADGE" (MRS HUMPHRY)

When Vows of Unchanging Affection are Not Made—The Beautiful Vows of the Reformed Jewish Church—Symbolism of the Broken Wineglass—Crowning the Bride and Bridegroom in the Greek Church—Among the Society of Friends Brides do Not Promise to Obey

ALL that the law requires to make a marriage legal is a declaration from the man and woman, giving their names, age, nationality, parentage, places of abode, and then the announcement before witnesses that each takes the other to be wife or husband

In the Registrar's Office

Every marriage service must include this, and at a registrar's office it is reduced to its simplest form After the contracting parties have given the necessary particulars about themselves, the information they have just supplied is read over to them in the presence of both Each then makes the following declaration

I do solemnly declare that I know not of any lawful impediment why I, ——, may not be joined in matrimony to —— I call upon these persons here present to witness that I, ——, do take thee, ——, to be my lawful wedded wife (husband) "

Their signatures are witnessed, and the ceremony is over

In Scotland

In Scotland a similar declaration is still accepted in some parts as a binding contract, if made before witnesses

In the case of the marriage in Edinburgh of Mr Gould, the wealthy American, with Miss Kelly, the ceremony was carried out in the most rigidly formal manner Apart from the sheriff and his clerk, only the two witnesses were present who are required by law to testify that the contracting parties had resided in Scotland for twenty-one consecutive days In Scotland it is not incumbent on the parties to register particulars, as in England, and the entry was extremely brief, consisting of the following words

" Oct 29, 1910 : Gould—Kelly, Scott, St Giles Marr "

The simplicity of such vows as these commends them to those who dislike elaborate ceremonial and wish to be married as quietly as possible

Some people feel unwilling to promise unchanging affection throughout their lives In any case it is making a promise that may be impossible to fulfil Conduct may be promised, not feelings A man or woman can, with determination, keep the vow of fidelity, " to keep thee only unto (her/him) as long as ye both shall live ", but it is a different thing to promise love unchanging, as in our Established Church Marriage Service Who can command her own emotions and her own affections? Each may feel, at the time of marriage, absolutely convinced of the lasting character of the love then felt, and may cheerfully and willingly undertake this tremendous obligation Others, who know the innate weakness of human nature, hesitate to bind themselves by a contract they may be unable to keep Therefore they prefer to be married before a registrar

The Jewish Church

The very beautiful vows of the Reformed Jewish Church, as in the ceremonial of marriage at the Berkeley Street Synagogue, do not include this undertaking of lifelong affection They are better suited to the uncertainties of the human emotions, and yet contain promises that should ensure domestic happiness After having made the declarations required by law, the bridegroom puts a ring on the third finger of the woman's left hand and, holding her hands in his, says

" I, A B, stand here to-day to make thee a covenant of affection and truth, and to take thee, C D, to be my lawful wedded wife in the presence of God and in the presence of all who are here assembled I solemnly vow to be unto thee a true, devoted and constant husband and thou shalt be called by my name And I will love thee and cherish thee according to the means with which God shall bless me Thy sorrow shall be my sorrow, and thy happiness and well-being shall be mine So help me, God "

The bride then places a ring on the third finger of her husband's left hand, and holding his hands in hers, says

" I, C D, do also solemnly enter into this holy and affectionate covenant to take thee, A B, to be my lawful wedded husband in the presence of God and in the presence of all who are here assembled, and to link my heart to thy heart, and my destiny to thy destiny, and to be called by thy name I solemnly vow to be to thee a true, affectionate and constant wife, and to stand

faithfully by thy side, whether in health or in sickness, whether in prosperity or in adversity. Thy sorrow shall be my sorrow, and thy happiness and well-being shall be mine. So help me, God."

The form of marriage as practised in the United Synagogue under the care of the Chief Rabbi, the Rev. Herman Adler, is very ancient So far back does it go in the history of the Jewish nation that the exact symbolism of some of the observances has been lost

The couple to be married take their places under a canopy, supposed to symbolise the life in tents of the far-back ancestors of the race Their parents and other relatives stand behind them, the celebrant opposite the bride and bridegroom, who face the east, looking towards Jerusalem, the Holy City The celebrant blesses them, and in a short address prays that they may be given "fidelity and stillness of heart"

The bridegroom places the ring upon the forefinger of the bride's right hand, and says: "Behold, thou art consecrated unto me by this ring, according to the Law of Moses and Israel"

Hebrew Marriage Contract

The Hebrew marriage contract, which also constitutes a legal marriage, the registrar being present, is then read, as follows:

The celebrant: "You, A B and C D, are about to be wedded according to the Law of Moses and of Israel Will you, A B, take this woman, C D, to be your wedded wife? Will you be a true and faithful husband unto her? Will you protect and support her? Will you love, honour and cherish her?"

The bridegroom: "I will"

The celebrant: "Will you, C D, take this man, A B, to be your wedded husband? Will you be a true and faithful wife to him? Will you love, honour, and cherish him?"

The bride: "I will"

The Seven Benedictions

After this, the Seven Benedictions are said, the seventh including the prayer for the return of joy and gladness to the cities of Judah and in the streets of Jerusalem, so familiar in its variants to the Jews among their prayers

Having drunk the wine out of the same glass, handed by the parents, and done so twice, the bridegroom throws it down, breaking it. This may possibly bear some relation to the breaking of a cane across his knee by a youth in Raphael's famous picture, "The Sponzalizia" The Chief Rabbi thinks that it may symbolise the variety and fragility, as of glass, of all earthly hopes without love Also that the twice sharing of the wine typifies that the wedded couple shall share each other's joys and halve each other's cares. The service ends with the Benediction.

In the absence of the registrar, there must be a licence in order to make the marriage legal. The certificate is handed to the married pair when the service is over.

The following is an abstract of the Kesubah, the covenant of marriage.

"On the —— day of the week, the —— day of the month ——, in the year 56— A.M., corresponding to the —— of —— 19—, the holy covenant of marriage was entered into, in London, between the bridegroom —— and his bride ——

"The said bridegroom made the following declaration to his bride:

"'Be thou my wife according to the Law of Moses and of Israel I faithfully promise that I will be a true husband unto thee. I will honour and cherish thee, I will work for thee, I will protect and support thee, and will provide all that is necessary for thy due sustenance, even as it beseemeth a Jewish husband to do I also take upon myself all such further obligations for thy maintenance during thy lifetime as are prescribed by our religious statute.'

"And the said bride has plighted her troth unto him, in affection and with sincerity, and has thus taken upon herself the fulfilment of all the duties incumbent upon a Jewish wife This covenant of marriage was duly executed and witnessed this day, according to the usage of Israel."

The Greek Church

The Greek Church requires a certificate resembling a licence, or, in its stead, that banns shall be published on three successive Sundays after the Mass, precautions necessary to ascertain that no consanguinity exists between the pair Marriage with a non-Christian is not permitted. Marriage is not allowed in Lent. It is customary for the bride and bridegroom to confess and receive the Holy Communion before being married

The first part of the ceremony is the espousals, followed immediately after by the coronation Walking before their parents, paranymphs, and friends, the couple to be married enter the church and stand before a table in the nave, near the sanctuary The rings and crowns are on the Book of the Gospels, which lies upon the table Behind it stands the priest, wearing the sacred vestments He tells the couple to put their right hands upon the Gospel, and, handing each a lighted taper, says, first to the man, afterwards to the woman, addressing each by the Christian name and referring to them by it "Wilt thou have —— to be thy lawful wife, and promise her fidelity, love, help, and kind treatment all thy life?"

The man answers: "I will have her, and I promise"

The woman, when addressed, replies in similar terms

In some places this exchange of vows takes place privately, in the presence of the parents and relations, and not in the church.

In the ceremony of the espousals the Eastern Church makes use of two rings. The priest blesses them and gives one to the bridegroom, the other to the bride. The rings are put on the fourth finger of the right

hand because the right side is that of honour in Holy Scripture. The Church has also admitted them in the ceremony because the ring in the sacred writings is considered as a pledge of authority, fidelity, and affection.

The ancient usage was for the man to receive a gold ring of the woman and the woman a silver one of the man This is observed still in many parts of the East at the ceremony, when the rings offered to the priest for blessing are the one gold and the other silver, and he gives the gold one to the bridegroom, the silver to the bride

Matrimonial Coronation

In the ceremony of matrimonial coronation the Eastern Church makes use of crowns In all ages the crown has been a symbol of regal dignity, a prize bestowed at the public games on the victors, as a reward of righteousness, and as an ornament and honour Therefore the Church adopts the crowns to honour the purity of Christian marriage

These crowns are usually made of everlasting flowers, but sometimes formed of twigs of vine or olive-trees wrapped the one in gold and the other in silver paper in order to represent a golden and a silver crown In Russia the churches have crowns of silver or other metal kept for the purpose The dignity of the matrimonial coronation is shown when the priest, taking off the crowns, addresses the newly married as king and queen respectively, saying. "Be thou magnified, O bridegroom," and "Thou, O bride, be magnified," etc

Neonymphs and Paranymphs

The couple to be married are called neonymphs, and the bridesmen are paranymphs These may be one or many. Their duty is to represent the father, to exchange the crowns and rings between the two, and after the marriage, to teach the neonymphs sobriety, concord, and good union In the Rubric they are called sponsors or godfathers. When the neonymphs, a little before the putting on of the crowns, join the little fingers of their right hands, the paranymphs unite them

The office of the espousals includes a beautiful liturgy of supplication The priest signs the heads of the pair with the rings three times, and gives them lighted tapers, standing in the sanctuary or presbytery while he does so.

The office of the coronation begins with a psalm sung by the priest, preceding the couple, who advance, holding lighted tapers The congregation responds at the end of each verse This is followed by a brief litany, one phrase of which runs.

"That they may be joyful in seeing sons and daughters, let us supplicate the Lord" After many prayers, the priest joins their right hands and crowns the bridegroom, saying: "The servant of God (here the name) is crowned for the handmaid of God (her name here) in the name of the Father, and of the Son, and of the Holy Ghost Amen." Then he crowns the bride, with similar words. This ceremony is followed by many prayers, lessons from the New Testament, and another litany.

The Loosening of the Crowns

A cup of wine is then brought, which the priest blesses and hands to the couple three times, first to the man, then to the woman, and immediately after taking them turns with them in the form of a circle while the paranymphs hold the crowns behind The priest and people then chant a few verses (the Troparia), and afterwards the celebrant takes off the bridegroom's crown, blessing him as he does so, then takes the bride's crown from her head, blessing her also The service closes with a final blessing and dismissal

Eight days later the loosening or dissolving of the crowns may be performed in the church or in the home of the newly married couple It is a blessing of their union and a prayer that it may continue unbroken

In some parts of the East the priest ties the crowns together with a handkerchief, the paranymphs loose them and bind them together again with a blue or red ribbon, and they are put in the bedroom This service is an extremely short one

Among the Society of Friends

The practice among Friends with regard to marriages is that at a meeting of worship, held at some hour between 8 a m and 3 p m, the parties concerned sit facing the meeting, generally on the lower bench (otherwise occupied by elders), their respective parents seated on either side Beyond them sit the bridesmaids The meeting is usually addressed by some Friend, or prayer is offered Then, when the seasonable moment seems to have arrived, the two stand up, and, taking each other by the hand, declare "in an audible and solemn manner," to the following effect—the man first, the bride after him

"Friends, I take this, my friend, C D, to be my wife, promising, through Divine assistance, to be unto her a loving and faithful husband until it shall please the Lord by death to separate us"

The Certificate

The registrar must be present in order that the marriage may be a legal one A certificate is then drawn up, giving the names and dwelling-place of the married couple, the names a d addresses of their parents, and certifying that after public notice had been given "the proceedings of the said A B and C D were allowed by" (here the names of the officers of the society), and recording that the said A B and C D appeared at a public meeting for worship of the aforesaid society at their meeting-house in ——, and the said A B, taking the said C D by the hand, declared as followeth (here the declaration is repeated), "and the said A B, taking the said C D, did then and there in the said assembly declare as followeth ——"

This declaration is signed by bride and bridegroom and duly witnessed and dated.

A curious phrase in connection with these proceedings is in use in the Society of Friends. After the public notice of the intended marriage has been made and the necessary forms have been filled in by bride and bridegroom, if all is in order, the two are "liberated"—*i e*, given leave by the clerk and overseer to be married Leave is refused if there is anything out of order in the forms. The following is the liberation form :

The Liberation Form

"A B and C D (parents' names inserted) being desirous of taking each other in marriage, and having complied with the regulations of the religious Society of Friends in relation thereto, the needful documents having been produced to this meeting, and the necessary public notice having also been given, the parties are left at liberty to solemnise their intended marriage"

No Ring, No Obedience

The giving of a ring forms no part of the ceremony, but is now customary immediately after the meeting More often there is an exchange of rings Friends have always upheld the perfect equality of man and woman, consequently, there is no promise "to obey" exacted from the bride.

To be continued

WINTER HONEYMOONS

Trip Round the World

BY means of the Canadian Pacific Railway a picturesque route is opened up to Japan, China, Australia, New Zealand, and round the world, viâ Vancouver The tour may occupy six months, or it may be extended to two years

There are many routes As Canada is to be avoided in winter, the happy pair would choose the tour by the New Zealand Shipping Company, viâ Teneriffe, Cape Town, and Hobart, Tasmania, and homeward from Sydney by Canadian-Australian lines, viâ Brisbane, Fiji, Honolulu, British Columbia (Victoria and Vancouver), New York, and across the Atlantic to England The price for this is £136 10s each person Canada would then be crossed in early summer by the Canadian-Pacific Railway, which carries its passengers without change of cars from the Pacific at Vancouver to the Atlantic

Japan

Then there is the wonderful Trans-Siberian Railway, by means of which Japan is reached in fifteen days from London

Siberia in winter? Well, so far as the railway in question is concerned, the traveller would be as warm and comfortable as in his own home, and if this were all a visit to Japan would come well into the list of possible winter honeymoons So comfortable and well warmed are the Continental railway carriages that there would be nothing to fear from cold between Calais and Tokyo The only chilly part of the trip would be the couple of hours' run to Dover, and the hour's crossing of the troublous Channel

The cost from London to Nagasaki is £44 each person, first class, and just over £30 second class These fares are for the single journey

South Africa

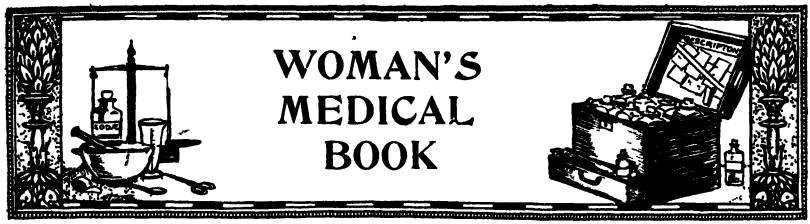
A honeymoon trip to South Africa has become quite fashionable since the Boer War The winter climate is ideal, and for those who are rich enough to command the most luxurious mode of travelling there are the Royal Mail steamers

For limited exchequers there are cheaper boats, and on all of them there is a varied scale of charges according to the position of the berth Taking all the steamships together, the fares from London to Cape Town begin at £10, and run up to £47

Madeira

But South Africa is a long way off, and by the same route Madeira offers itself enticingly as all that can be desired by winter visitors The fares vary from six to seventeen guineas The Booth Line of steamers call there, and the fare is £10 single, and £16 10s return Yet another route is by the Royal Mail Steam Packet Company, which makes a speciality of luxurious trips at any time of year

Madeira is considered by many experienced travellers to be the loveliest island in the world It offers a great variety of climate, owing to the height of its mountains, and the flowers and fruits are so abundant that visitors accustomed to the comparatively poor vegetation of our northern climate are filled with admiration.



Conducted by ELIZABETH SLOAN CHESSER, M B

This important section of EVERY WOMAN'S ENCYCLOPEDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age When completed this section will form a complete reference library in which will be found the best treatment for every human ill Such subjects as the following will be fully dealt with

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc , etc*

Continued from page 757, Part 6

OBESITY

What it Means to be Fat—Causes of Obesity—Safe and Certain Method of Cure—Some Remedial Exercises

THE dictionary meaning of obesity is "excessive fatness" The word is derived from the Latin, and means "over-eating," and yet many stout people eat far less than the excessively thin Obesity does depend upon diet to a certain extent, but it depends upon a number of other factors also, the chief of which is the cultivation of will-power The woman who is fat can be thin if she likes, but not by simply wishing it in a casual fashion for the sake of her appearance A moderate amount of fat in the body is a good thing, but when present in excess it cramps the energies, and brings about degeneration of physical health and will-power into the bargain A really fat person is too often indolent, lacking in energy, self-indulgent, unwilling to make any definite, sustained effort to reduce her weight She will diet for a week or two and over-exercise herself enthusiastically for perhaps ten days Then, as a natural result, she gets run down because she has over-fatigued fatty muscles unaccustomed to exertion, and thereupon she decides that the treatment does not "agree" with her She will drug herself into serious ill-health because the swallowing of pills for the fat is so much easier than systematic and sustained treatment Now, I think that if women understood the condition of the body in obesity and were less ignorant as to its real causes they would exercise more commonsense in the problem of how to get thin

What is obesity? Obesity is due to the increased deposit of fat in the tissues The fat, or adipose tissue, as it is technically called, is seen under the microscope to be minute cells filled with tiny globules of oil This fat is fluid during life, but becomes solid after death, and forms what is called suet in butchers' language A certain amount of fat is necessary to facilitate movements of the organs and to form a sort of padding to protect the body from shocks and jars Fat also keeps the body warm by acting as a sort of jacket underneath the skin It is also a source of energy, and that is why energetic, strenuous people are rarely fat They use up their fat too rapidly In the same way, strenuous mentality does not favour the deposit of fat in the tissues The anxious, worrying, concentrated person is invariably thin It can thus be seen that fat in moderation is a good thing, and a fair allowance in the system lends softness to the human outline But excess of adipose tissue is a great evil, and the wise woman, whenever she realises that she is too stout, takes measures to prevent herself becoming "fat" The stout woman is ungainly and lacking in grace She suffers from

Fig 1 Stand with heels together, and arms horizontal with the shoulders Bend alternately to the right and left sides

Fig 2 With hands on hips and heels together bend as far back as possible at the waist recover original position, and bend forward at the waist

shortness of breath and palpitation of the heart She is in a state of "congestion" The increasing adipose tissue presses upon the organs, and there is danger that the heart may become fatty The muscle tissue is encroached upon by the advancing fat, which also blocks the tiny blood-vessels, and prevents the blood flowing freely through the tissues The circulation is slower, and therefore, in contradiction to the general idea on the subject, stoutness is not conducive to greater warmth The too stout woman suffers from many drawbacks She has to carry a greater weight than her thinner sisters and thus gets more easily fatigued Her condition makes her more indolent and less enterprising, and so she does not get so much out of life as she might In obesity there is a vicious circle operating The stout person is inclined to be lazy and laziness is one cause of obesity As a general rule, also people who are inclined to be stout like sweet foods and rich dishes, which, in their turn, increase any tendency to stoutness

And now that we have considered the drawbacks associated with obesity, let us deal with its cause and cure

Fig 3 With arms raised above the head and heels together bend alternately as far as possible to the right and left sides

A Stitch in Time

It is curable, and it can be cured if the patient wishes The chief reason for its prevalence is that the majority of stout people are too lazy to cure themselves They resign themselves in the early stages to being "a little stout," and probably say that it is a family failing, and that, after all, stout people are the good-natured ones of the earth So they drift into deeper seas of fat in torpid self-satisfaction, until matters are really serious, and then it is probably too late. Obesity is a handicap in life It spoils a woman's looks and diminishes her capacity for useful work It is worth an effort to overcome it, and this article is written with the object of helping those who desire to reduce excessive weight The first thing is to begin as early as you can Do not wait until you are excessively stout, and then waste time wishing that your "too solid flesh" would melt There is only one way to reduce flesh, and that is to determine to do it, to exercise self-control and self-discipline until your will is accomplished

The Causes of Obesity

In the first place, consider the causes of over-stoutness and then tackle them First, is it from over-eating or erroneous feeding? The metabolism of the stout person is out of gear That means that the balance of nourishment of the body is impaired The food, instead of forming flesh and providing energy, is being converted into fat It may be that the stout person is eating too much fat-forming foods The first thing the doctor in charge of a case of obesity would do would be to regulate the diet The general method is (1) to reduce the amount of food taken in the twenty-four hours, (2) to cut off starches and sugars, which are the chief fat-forming foods In the early stages, regulation of diet and increased exercise will probably effect a cure very easily A very light breakfast and a simple mid-day meal of two courses and one light meal during the rest of the day must be ordered White bread should be given up Toast, biscuits, or wholemeal bread may be taken in its place Sugar in any form, sweets, wines, beers, starches in the form of potatoes, peas, beans, and milk puddings, as well as "fat," butter and cream are forbidden

Fig 4 Hold the hands erect above the head, and bend the body at the waist until the toes can be touched

Fig 5 With the left hand on the hip and the other hanging lunge forwards and outwards to the right, and stretch right hand above the head

A very varied dietary is left for choice Lean meat, game, poultry, white fish, green vegetables, fresh fruit, tea or coffee, without milk and sugar, can be taken in moderation This gentle diet must be combined with exercise, as another great cause of excessive stoutness is insufficient exercise At the present time we are dealing with a moderate degree of obesity, the over-plumpness that is apt to arise about the age of forty, and which becomes worse if matters are allowed to drift Any tendency to laziness must be overcome Outdoor exercise must be obtained daily A walk of not less than five miles should be the rule every day, whatever the weather may be like Tennis, cycling, and other games are all admirable for the purpose

Fig 6 Hold a stick in both hands stretched to the right swinging downwards and upwards to the left on balls of the toes

A few exercises which ought to be practised night and morning by anyone who is inclined to be too stout are given here, and in a following article exercises for the more severe forms of obesity, with details concerning the efficacy of baths, massage, and other well-known methods of weight-reduction will be given

1st Exercise —Stand with the heels together and the arms horizontal with the shoulders Bend to the right side, then to the left side Repeat the exercise ten times (Fig 1)

2nd Exercise —With the hands on the hips and the heels together, bend the body as far back as possible at the waist, bring it to the erect position again and bend well forwards at the waist Repeat ten times (Fig 2)

3rd Exercise —Stand with the arms raised high above the head and the heels together Bend the body as far to the right as possible and then to the left side Repeat ten times (Fig 3)

4th Exercise —Stand erect with the hands held straight above the head, and bend the body at the waist until the toes are touched (Fig 4)

5th Exercise —With the left hand on the hip and the other hanging, lunge suddenly forwards and outwards to the right, stretching the right hand above the head Repeat six times to the right and six times to the left (Fig 5)

6th Exercise Hold a stick with both hands stretched up to the right Swing downwards and upwards to the left side on the balls of the toes (Fig 6)

These exercises must be done for ten minutes in the morning after a tepid bath and a brisk rub with a rough towel They must be repeated at bedtime in conjunction with some other exercises which will be described in the next article Those given may be proceeded with meantime They are quite sufficient to begin with Sudden, severe exercise is very bad in cases of obesity, which generally presents some fatty heart condition Curtailed and regulated diet with a morning tepid bath, diminishes the congestion of the body, and the exercises given can be safely practised from the beginning, and must, of course, be combined with daily exercises out of doors, beginning with two miles, and in a week increasing the distance to five miles per day

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 770 Vol 6

CHILDREN WHO SUFFER FROM "NERVES"

Nerves in Children are Usually Hereditary—How to Recognise the Presence of Nerves—The Treatment of Nervous Children—The Importance of Self-Control—How the Mother can Help the Doctor

THE nervous child is a far from uncommon phenomenon in the twentieth century This is the age of neurotic women, who, like the proverbial Irishman, do not know what they want and won't be happy when they get it It is the century of "rush," of strenuous men working at express speed. The natural result is the prevalence of neurasthenia amongst old and young, men and women alike Even children are not exempt The "nervy" child is the natural offspring of neurotic parents The neurotic temperament is characterised by an abnormal capacity for emotion Neurotic people feel more keenly joy, sorrow, or pain They control their emotions with difficulty Under proper management, the neurotic boy or girl may grow into a brilliant man or woman Neurasthenia is simply the neurotic temperament run riot So that,

when children suffer from "nerves," they should be taken in hand right away It depends upon the mother whether the neurotic child, who is generally clever and bright, will degenerate into a faddist, a "cranky," difficult man or woman, or achieve brilliant success in after life

Children who are nervous require special attention, if they are to escape the miseries of their own temperaments Lack of attention may mean invalidism, feeble-mindedness, or even insanity The nervous child is, in nine cases out of ten, the child of nervous parents One parent, at any rate, is probably of the neurotic type The only evidence of this may be undue irritability of temper, incapacity to concentrate on any definite plan of life, excessive shyness, sick headaches, a capacity for great imagination and feeling A highly strung or nervous parent will probably have at least one nervous child If she realises the child's condition, she may prevent a great deal of unhappiness and ill-health Special feeding, special care taken to guard against over-education, and plenty of out-door exercise is what the child who suffers from nerves absolutely requires Rest, in liberal doses, is another essential The mother who suffers from nerves herself knows that she craves for silence and absolute rest when her nerves are overstrained She should recognise that the nervous child's fretfulness is due to excited nerves which are crying out for rest

Signs of "Nerves"

How can a mother tell if a child is what doctors call neurotic? There are various types of nervous children There is the shy, rather sad boy, who dislikes outdoor games, and who will sit three or four hours in solitude over a book There is the unduly sensitive child, who suffers seriously from home-sickness at school, and who will cry until he is ill over the death of a favourite pet There is the "cranky" girl, who is difficult to manage, subject to fits of temper, unduly self-conscious, and the victim of self-love Many so-called "spoilt children" are neurotic, and their condition is intensified by maternal mismanagement Other evidences of nerves in the nursery are night terrors, periodic outbursts of temper, habit spasms, and school headaches Now, in the old days the "nervy" child had very little chance People were so ignorant concerning the nervous system that a child who was subject to St Vitus Dance was beaten for bad behaviour A good whipping was considered the best cure for violent outbursts of temper, and Spartan treatment was meted out to the child who was afraid of the dark

We are not very wise nowadays, but ignorance is not so rife on simple health matters as it was a generation ago We know that "the tantrums" are very often an evidence of nerves, that restlessness may be a sign of commencing nervous disorder, such as St Vitus Dance The wise mother nowadays notes these symptoms from the very beginning, and seeks for a cause Sometimes the cause is very simple, and its removal will make all the difference to the child's health Eye-strain, for example, will produce headache, irritability of temper, and other signs of nerves. Adenoids and enlarged tonsils will cause nervousness Poor general nutrition will increase any inherent tendency to nerves If the mother herself cannot discover any cause of the child's nervous condition she should always consult a doctor Some slight operation, such as circumcision may be necessary, and at least a doctor's advice concerning school-work and lessons is very necessary.

Overstrain at school has produced countless nervous breakdowns in after life During school-life the child is growing very rapidly and developing into the man or woman. Heavy lessons, the strain of competitive examinations, are severely felt by children of the neurotic type in this age The bright, clever child does not like to be beaten by his schoolfellows, and will spend too long over lessons which may be just a little beyond his mental strength. It is for the mother to observe whether or not the children appear to find their lessons too heavy She should always prevent the rather fragile, ambitious child from working "on his nerves" She should consult with the teacher as to the advisability of lightening the lessons, and perhaps giving up one of the extra subjects She should regard anæmia, dyspepsia, and school headache as proof that the girl or boy is working beyond their capacity.

What to do for Nervous Children

The most important thing in the treatment of nervous ailments in the nursery is to begin early. All nervous disorders are more easily cured in the first stages, and judicious management is urgently called for whenever evidences of nervousness appear The mother should attend most particularly to the diet of the nervous child He is very often poorly nourished, and the foolish mother says to herself that it is "only his nerves" A child will suffer less from a broken arm than from symptoms of nervousness neglected for a few months The nervous child is often difficult about his food, but every effort should be made to improve his nutrition The diet should be plentiful but not excessive, as the nervous child readily suffers from dyspepsia Milk, eggs, porridge, and cream, stewed fruit, thin bread thickly buttered should be given liberally Butchers' meat and starches should be restricted. Meals must be regular and simple, but daintily served

The second point in dealing with nervous children is to remember that they require sympathy, and must be encouraged to take a cheerful view of life Their little ways are often irritating, but repression and severity are cruel and futile in that they increase any tendency to nervousness Remember that the nervous child is subject to fears, and that fear is an evidence not of cowardice but of an imaginative temperament A little kindly explanation, tact, and encouragement will help the child considerably to overcome the fears that are so real to him Plenty of rest and sleep are important considerations During sleep the nerves are recuperated, the brain gains new energy, the nervous system is soothed and calmed

The nervous child must be kept from overtaxing his strength He is apt to work hard, to concentrate, and not realise how tired he is until he has overtaxed himself He sleeps badly, and is easily wakened and subject to dreaming Fretfulness by day is very often the result of insufficient sleep at night The mother should encourage an early bedtime and regular hours of sleep and rest She should see that the nursery is well ventilated and that each child has a comfortable bed.

Teach Self-Control

Lastly, attention to mental hygiene is nowadays being advocated by nerve specialists in dealing with nervous conditions Constant fault-finding is the worst possible way of dealing with

the nervous child. Drawing attention to his little ways before other people is cruelty of a more real description than starvation or physical beating The power of suggestion must be utilised to make a child cultivate a quiet manner and to teach him to control his nervous habits It is well-known that if the stammerer can be made to try to improve his defect by speaking slowly in a singing, rhythmical fashion, very good results can be anticipated All nervous disorders are affected by auto-suggestion If we begin to worry, and then suggest to ourselves that we are not going to worry, we have made a step forward If a passionate child can be taught to suggest to himself that he is going to overcome his temper, he will gradually obtain control of himself

Self-control is of the greatest importance to the nervous child The mother must get into sympathy with him, must win his confidence, and induce him to work with her in educating his will-power and strengthening his nervous centres If the mother herself suffers from nervousness, she must try to overcome the tendency by rest, diet, and methodical ways of life. If she finds that she has not a good influence upon her nervous child, she does better to consult the family doctor as to the advisability of letting him for a time be cared for by other people who will understand and manage him better In bad cases it may be necessary to stop lessons altogether, and allow the child to live a quiet life in the country with plenty of fresh air and outdoor exercise. It is better for a child to spend a few months in the pursuit of health than to run any risk of his becoming a chronic mental case through neglect in the early stages of neurasthenia In slight cases, of course, good home management is all that is necessary Nature is a wonderful healer, and *plenty of outdoor life*, with cessation of lessons for a few months, will do wonders even for an advanced case of nerves in the nursery It is a good plan to let the doctor see the child occasionally, to give advice as to the amount of lessons he is fit for, and supervise his diet and general health At the same time, care must be taken that the child is not allowed to see that you are over-fearful about his health

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 742, Part 6

Diphtheria (*continued*) —In some cases, when the membrane spreads down to the larynx, tracheotomy, or opening into the windpipe, may save the patient's life In past days a great many deaths occurred as a result of the operation, but nowadays three-quarters of the cases operated on recover, the best results being obtained when the operation is performed early Any medicines must be ordered by the doctor Domestic treatment consists in keeping the patient in bed, lying quite still and flat, because there is great danger from heart failure on any sudden movement Plenty of fluid nourishment, with beef-tea and wine, are necessary to keep up the strength, so that the patient may have sufficient vitality to fight the disease A great many cases of diphtheria occur in young children under ten years of age It may follow one of the infectious fevers

Diphtheria is very infectious, and spreads rapidly from one person to another It hangs about the house unless careful disinfection after the illness is carried out There is an idea that defective drainage in a house will cause diphtheria, it will certainly produce an infected throat condition, which makes a person very liable to diphtheria The disease may be contracted from cats and other animals, or spread by means of infected handkerchiefs Careful hygienic measures, early attention to any form of sore throat, and prompt isolation of every case of diphtheria prevent the spreading of this disease

Dropsy —Dropsy is a collection of fluid either in the tissues underneath the skin or in one of the large cavities of the body—the chest, or thorax, or the abdomen Abdominal dropsy may occur in heart disease, in liver affections, or in disease of the kidney Cardiac, or heart dropsy, is due to failure of the circulation from enfeblement of the heart The blood in such parts of the body as the feet and ankles becomes stagnant, and some of the blood serum oozes through the blood-vessels into the tissues The dropsy is most apparent in those parts of the body which have been lowest, for example, in the feet and legs when walking about, and in the back if the patient is lying in bed In certain forms of heart disease dropsy does not appear, and it is not necessarily a sign of heart disease at all It may, for example, be due to anæmia

Swelling of the ankles almost invariably appears in simple anæmia, due to the unhealthy condition of the blood Dropsy of the abdomen is nearly always due to some affection of the liver, and it requires treatment by a medical man When dropsy is very general over the body, appearing even in the eyelids and producing puffiness of the face, it is probably due to kidney disease, and immediate medical skill is very necessary Dropsy in one leg or arm is commonly caused by obstruction to the large vein of the limb, perhaps by a clot As a rule, there is pain and tenderness, and perhaps a local swelling In these cases raising the leg in a horizontal position is the proper treatment

Dipsomania is that state in which there is a hereditary tendency to drink periodically A craving for alcohol suddenly comes upon dipsomaniacs which they feel compelled to yield to, whilst at other times they are free from any desire to take alcohol in excess The subject of alcoholism will be considered in a special article later

Dyspepsia is the name given to "difficult digestion," generally associated with pain and discomfort When the symptoms come on suddenly, the condition may be called acute dyspepsia, one form of which, bilious attack, has already been described The other is more correctly called acute gastritis, which is an inflammation of the gastric organ—*i.e.*, the stomach In most cases acute gastritis is really poisoning either by decomposed food—stale fish, meat, tinned foods, mushrooms, or shellfish—or such chemical poisons as arsenic, phosphorus, etc The symptoms are pain, discomfort, and a sense of burning in the stomach with tenderness on pressure There is vomiting, headache, and great prostration and diarrhœa may come on later, showing that the poison has passed along the intestinal tract The intestinal pain lasts a few days Of course, if a large dose of irritant

poison has been taken the result may be fatal.

The treatment consists of giving an emetic if the poisoned food has recently been swallowed If some time has elapsed, a dose of castor oil is required The fact that several people suffer from acute gastritis or dyspepsia after eating the same dish is an indication of the cause Hot fomentations over the stomach relieve the pain, and abstinence from food for twenty-four hours, followed by feeding with small quantities of milk and soda, is necessary

Chronic Dyspepsia, or chronic indigestion, is one of the commonest ills of the flesh The symptoms of pain and discomfort after eating generally come on gradually The digestive power is deranged, perhaps because there is too little acid in the gastric juice. On the other hand, some forms of chronic dyspepsia are due to excess of acid in the gastric juice In the first form the pain comes on very soon after taking food There may be definite pain, shooting up to the shoulders, or only a feeling of discomfort and distention The appetite is often not affected by the condition The tongue is flabby, and the patient is apt to suffer from depression. The second form of chronic dyspepsia (acid dyspepsia), where there is hyper-secretion of hydrochloric acid, differs from the first in that the pain comes on an hour or two after taking food It commonly occurs in young people, and is said by some to be an evidence of the nervous temperament The cause in either case may be errors in diet, insufficient chewing of food, with perhaps overwork or worry or mental strain in association

The treatment in both cases is to regulate the diet carefully, to ensure sufficient mental and physical rest with moderate exercise in the fresh air The diet is the most important feature Highly spiced and indigestible foods must be rigidly excluded Three simple meals a day, chewed very thoroughly and eaten slowly and quietly, must be the rule Drugs have to be administered by the physician, the type of drug ordered depending on whether the dyspepsia is due to too little acid or too much acid It is folly for people to take stomach drugs without a doctor's orders, because there are these different forms of dyspepsia which require exactly the opposite type of drugs Dyspepsia should never be allowed to go on for a month or two, as it tends to get worse, and after a time quite unfits people to do their work happily They become veritable slaves to their stomachs, and the longer the treatment is postponed the greater difficulty there is in ensuring a cure

Eczema is an inflammation of the skin characterised by the exudation of a watery fluid In some cases it seems to arise spontaneously without any cause of irritation, and this is true eczema "Artificial eczema" can be produced by any skin irritant. The eczema which appears on a washerwoman's hands due to the irritation of the soda, the eczema on an infant's thighs produced by chafing, are common examples of artificial eczema produced by external irritants Sometimes the condition is very acute and severe At other times it may be very chronic, and appear and disappear for months or years In the first stage there is simply redness of the skin Then tiny blisters or vesicles appear, which burst, producing the watery fluid In a later stage this fluid dries into crusts, which may form scaly, dry patches over the skin Itching, burning, and throbbing are generally present.

To be continued.

WINTER AILMENTS

INFLUENZA

INFLUENZA occurs more often in the nursery than people think. It is sometimes the reason of feverish attacks, the origin of which is unknown The symptoms are similar to those which appear in adults suffering from the disease It may begin with ordinary cold in the head, associated with a good deal of pain in the limbs, headache, and prostration The prostration and pain in the limbs are always suggestive of influenza Influenza may be of the gastric type—*i.e.*, accompanied by a good deal of sickness and some disturbance of the bowels. The temperature is always raised, perhaps to 103° Children should not be allowed to go to any house where there is a case of influenza, and anyone visiting the house with a heavy cold of the influenza type should be excluded from the nursery

Influenza is also sometimes contracted from domestic pets For this reason when a child is isolated with influenza from the other members of the nursery, care should be taken that the cat is not allowed to visit the invalid If a cat exhibits signs of "cold," it should be removed from the society of the children

The treatment of influenza consists in keeping the child warm in bed in a well-ventilated room, with light diet and small doses of quinine, the dose, of course, varies according to the age of the child. It is important to guard against chill, as many serious chest ailments, such as pneumonia or pleurisy, may develop

PNEUMONIA, or inflammation of the lungs, is due to a special germ. It is a very serious disease in young children, and requires careful nursing The child often breathes more easily if raised by high pillows He must, of course, be kept warm in bed, and given plenty of fresh air Pneumonia may also follow upon bronchitis by the spreading of the inflammation downwards to the small capillary tubes of the lungs

PLEURISY frequently occurs after other diseases of the lungs, as bronchitis or pneumonia, from the inflammation spreading to the pleural membrane covering the lungs In all these chest ailments a doctor should be in attendance, but good nursing and domestic care facilitate considerably the child's progress towards health Linseed meal poultices are required, and the preparation of these will be described under the Home Nursing series. The child should wear a woollen jacket round the chest, and in pneumonia, as in bronchitis, a bronchitis kettle may be required to moisten the air of the room

The same domestic treatment is called for in pneumonia, pleurisy, and that type of influenza which affects the respiratory organs Rest and quiet in bed, plenty of fresh air without draughts, a uniform temperature of perhaps 60° F. in the bedroom, and light, nourishing diet - It is most important in convalescence to keep up the child's strength and to guard against chill

The last of these winter ailments will be dealt with in the next part, under the heading "Nursery Sore Throats"

HOW TO RENDER FIRST AID

By MARY WESTAWAY (Associate of the National Health Society)

GENERAL ACCIDENTS

Continued from page 741, Part 6

Restoring Animation in Persons Apparently Drowned—After-care

RESTORING ANIMATION IN DROWNING CASES A person rescued from the water often appears to be dead, but prompt efforts should be made to restore animation, for persons have been "called back" after ten, and even fifteen minutes' immersion

The work of resuscitation has four distinct parts

(*a*) Clearing the air passages.
(*b*) Inducing respiration
(*c*) Restoring circulation
(*d*) After-care

The air passages are first cleared by wiping out the mouth so as to remove water, mud, weeds, and froth Loosen the garments round the upper part of the body Bend the patient's right arm to lie across his forehead, roll up a coat or rug, and place it by the patient's side on a level with his shoulders Turn the patient over, face downwards, resting on the forearm and the folded rug, press with the hands on the patient's back over the lower ribs, and keep up the pressure for three seconds, turn the patient on to his right side, and keep him there for two seconds Repeat these two movements alternately until froth and water cease to flow from the mouth Maintain a free passage for the air by opening the patient's mouth and drawing out the tongue, which must be kept out by means of an elastic band passing under the chin, or by a helper's hand

There are several recognised methods of inducing respiration, but the simplest and best known is that named after Dr Sylvester. Lay the patient on his back with the rolled coat under his shoulder blades Take up a position beyond the head of the patient (Fig 4), grasp the arms firmly near the elbows, raise the arms upwards by the side of the head, and keep them there for two seconds This enlarges the chest capacity, and air

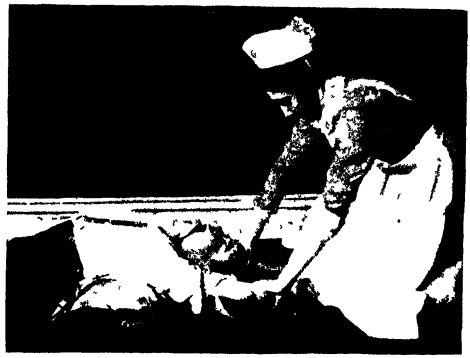


Fig 4 The Sylvester method of restoring the apparently drowned by artificial respiration first position By this movement the chest capacity is enlarged and air enters the lungs

Fig. 5 Restoring respiration, second position This movement decreases the chest capacity and air is forced out of the lungs

must perforce enter the lungs Bend back the patient's arms and press them firmly, but gently, against the sides of the chest for two seconds (Fig 5) This decreases the chest capacity, and air is forced out Repeat these two movements alternately until there is a spontaneous effort to respire Tickling the throat with a feather, holding smelling salts to the nose, rubbing the chest and face briskly, or dashing warm and cold water alternately over the chest are valuable aids When respiration proceeds naturally the attention must be turned to restoring the circulation Wrap the patient in warm, dry blankets, and rub the limbs briskly Apply hot-water bottles, hot bricks, and hot flannels to the pit of the stomach, the armpits, and the soles of the feet When the patient is able to swallow give a teaspoonful of brandy and water, wine, or hot coffee, and if the patient seems inclined to doze let him have every chance of undisturbed sleep

After-care should take the form of light diet and a quiet time in a warm room.

HOW TO TREAT CASES OF POISONING

The Four Kinds of Poisons and their Antidotes—The Treatment of Patients

CASES of poisoning may be recognised by certain well-defined symptoms occurring soon after the act of eating or drinking A doctor's qualification includes the knowledge of antidotes for every kind of poison, and accordingly his services must be requisitioned, and, at the same time, he should be informed, as accurately as possible, of the particular kind of poison he has to treat, that he may bring with him its proper antidote

While awaiting the arrival of the doctor, no time must be lost to prevent the further action of the poison in the system, and this can first be done by diluting it so as to make it feeble in its effect The dilution may be brought about by giving a copious draught of a bland, demulcent drink, which will also ease the pain and allay irritation. The homely remedies which are most likely to be at hand are milk, beaten egg, oil from tinned sardines (unless, indeed, sardines are suspected as the cause of ptomaine poisoning), olive oil, cod-liver oil, flour and water, weak tea, warm water, barley water, thin gruel, linseed tea, or a small dose of castor oil

The next thing is to decide upon which kind of poison has been taken The lips and tongue of the patient must be examined, and if they are marked so as to appear seared, the white markings show that a corrosive poison has been taken, and special treatment is required

1 *Corrosive poisons* are strong acids and alkalis, such as vitriol, spirits of salt aquafortis, carbolic acid, and oxalic acid among acids, and caustic soda, potash, and lime among alkalis

The symptoms of corrosive poisoning are intense burning pain from mouth to stomach, the inside of the mouth appears blistered or covered with loosely-hanging white skin, the voice is hoarse, and the pulse feeble, and there is retching, and vomiting of food matter containing whitish flakes or shreds, which turn black

In such a case an antidote should be given promptly Fortunately, acids and alkalis neutralise each other, so that alkaline poisons can be neutralised by doses of weak acid, such as vinegar, or lemon-juice and water, in the proportion of two tablespoonfuls to the half pint. Acid poisons can be neutralised by the administration of an alkali, such as a tablespoonful of magnesia, bicarbonate of soda, or common whiting in half a pint of water, or by ordinary lime water In oxalic acid poisoning, potash, soda, and ammonia must be avoided, and magnesia, whiting, or lime water *only* used

On no account must an emetic be given, for with cases of corrosive poisoning there is always the risk that the stomach in pressing against the diaphragm may rupture its weakened walls, and so set up peritonitis

2 *Non-corrosive poisons* are best treated by the administration of an emetic to excite vomiting, which is less painful and more effective if the poison has been diluted with a demulcent drink such as those already mentioned

The most convenient emetics are

(*a*) Tickling the back of the throat with a feather, which can be done without risk of choking an unconscious patient who is not in a fit condition to swallow a liquid emetic such as:

(*b*) A tablespoonful of salt in half a pint of lukewarm water

(*c*) A teaspoonful of mustard in half a pint of warm water

(*d*) A tablespoonful of ipecacuanha wine.

(*e*) Thirty grains of sulphate of zinc in a teacupful of warm water

The non-corrosive poisons are divided into three classes, each of which calls for special treatment, as well as the general treatment just described.

1 *The narcotic poisons* are those which induce torpor, which gradually becomes deeper, until insensibility merges into death Such poisons include chloroform, ether, the many preparations of opium, known respectively as laudanum, chlorodine, paregoric, syrup of poppies, morphia lozenges, Godfrey's cordial, infant soothing syrup, pain killer, and many cough specifics Symptoms of narcotic poisoning may be recognised by insensibility, a cold and clammy skin, a feeble and slow pulse, a dark line along the middle of the tongue, and by the contraction of the pupils of the eyes to a pin's point

The chief aim must be to get rid of the poison by vomiting, and then to fight against the increasing stupor Strong coffee should be given to the patient, who should be made to walk up and down, supported by one or two helpers, while another helper occasionally dashes cold water in his face, or flicks his chest and face with a wet towel Slapping the bare soles of the feet with a slipper is of service when the patient is unable to be walked about the room, and if the breathing threatens to stop, artificial respiration must be resorted to (see page 871) If medical aid is not forthcoming, and the patient is deeply insensible, an attempt should be made to wash out the stomach. Take a clean piece of rubber gas tubing, and pass one end as far as possible down the gullet, fit a funnel in the other end, hold the tubing upward, and pour warm water gently in until it is full to overflowing Lower the free end of the tube, and the stomach will be emptied by syphon action

2 *The irritant poisons* are of a metallic nature, and include arsenic, phosphorus, tartar emetic, sugar of lead, corrosive sublimate, and sulphate of copper

The effect of such poisons may be recognised by a metallic taste in the mouth, a running at eyes and nose, pain in the pit of the stomach, vomiting, and violent purging

Treat such cases according to the general directions, but avoid the administration of oil in a case of phosphorus poisoning Attend specially to keeping up the patient's strength with stimulating beverages when vomiting has ceased.

3 *The excitants* give rise to mental excitement followed by delirium or convulsions. The most common poisons of the class are belladonna with its alkaloid atropine, henbane and its extracts, woody nightshade, poisonous fungi, laburnum seeds, prussic acid contained in laurel leaves and almond essences, and strychnine, which may be recognised by its effect on the sufferer's back, which is bent inwards.

If the patient is not strongly convulsed administer an emetic, otherwise dash cold water over the face, and keep him in a dark room.

4. *Alcoholic poisoning* —This form of poisoning has its chief danger in the form of collapse owing to the great loss of heat. Follow the general treatment for poisoning, but promote vomiting without attempting to dilute the poison, keep the patient covered, and when consciousness returns administer a hot drink.

To be continued.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life It will contain authoritative articles upon

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc*
Dinner Parties, etc	*Garden Parties, etc, etc*	

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 747, Part 6

WIFE OF THE "FIRST COMMONER OF THE REALM"

A Post of Great Antiquity and Dignity—Invitations that are Commands—"Mrs. Speaker" and Her Privileges—The Importance of Her Position—Some Apt Sayings of the Present Speaker—Some Quaint Perquisites of the Speaker

PERHAPS the best story told of Mr Lowther is one concerning the time when he was canvassing for election to Parliament He met a farmer one day, and adopted sweet persuasive measures to the usual end

"Vote for you?" exclaimed Hodge, who had secretly cast in his lot with the opposing faction "Vote for you? I would sooner vote for the devil!"

"But supposing your friend doesn't stand," said the candidate suavely "will you give me your vote in that event?"

The Speaker, however, has admitted, on more than one occasion, that he owes much of his popularity to his wife, the daughter of the late Mr and Lady Mildred Beresford-Hope. She is a woman who takes the keenest interest in literature and politics, and who, as someone once said, belongs to that type of kind-hearted, serious-minded women to whom one goes when in need of helpful advice Here is a story which illustrates Mrs Lowther's kindliness of heart She is devoted to animals, and at her husband's country house, Hutton John, Penrith, has quite a number of canine pets

Some time ago, while she was staying at Biarritz, a dog happened to get into a drain near the seashore The poor animal was given up for lost, as the hole in which it had been caught was at least ten feet deep The authorities were appealed to, but they declared they could do nothing to save it But Mrs Lowther was bent upon saving the animal's life Without telling anyone, therefore, she employed two men, who dug throughout the whole afternoon, finally rescuing the dog, which in another few minutes would have been washed

The Speaker The Hon J W Lowther

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The private dining-room in the Speaker's house *Photo, Hastier*

away through the flooding of the drain

Mr Lowther and his wife, who have two sons and one daughter, are as popular in the neighbourhood of Penrith as at St Stephen's. They take the keenest interest in local affairs, and the greatest pride in their beautiful home It was while opening a village flower show at Threlkeld that Mr Lowther confessed that as soon as he got away from London for his holiday he set to work with pencils and water colours to do his best to represent some of the beautiful scenes of nature around his country home

Reference has already been made to the Speaker's salary, but the fact is not generally known that he is further entitled to £1,000, known as equipment money, 2,000 ounces of plate immediately on his election, two hogshead of claret, and £100 a year for stationery. There are other quaint privileges, too, connected with the office of the Speaker of the House of Commons One of these is the gift every year, from the Master of the Buckhounds, of a buck and a doe killed in the Royal preserves The buck duly arrives in September, the doe coyly following in November Later in the year, the Speaker receives another tribute, the donors on this occasion being the Clothworker's Company of London, who send a present of a generous width of the best broadcloth, which usually becomes "Mrs Speaker's" perquisite

The Speaker and his wife also have a State coach, which is said to have been made in the time of Cromwell At one period in parliamentary history this carriage was used regularly on the occasion of high public ceremonials in which the "First Commoner" took part, but in recent times it has rarely been employed-for that purpose.

The last time it was used seems to have been when Mr. Speaker Gully set forth in 1897, on the occasion of the Diamond Jubilee, to pay an official visit of congratulation to Queen Victoria at Buckingham Palace. The Speaker, with his chaplain and private secretary, and the sergeant-at-arms, with the mace poking out of the window, climbed into the creaking and swaying coach, which weighs over five tons, and it was with difficulty that a couple of huge brewers' dray horses could drag the ponderous vehicle out of New Palace Yard The coach was repainted in 1887 for the service held in celebration of Queen Victoria's Jubilee, but finally Mr Speaker Peel decided to go to the Abbey on foot

THE HOSTESS

Continued from page 748, Part 6

No. 5. GIVING A DANCE *(continued)*

By "MADGE" (MRS. HUMPHRY)

Giving a "Cinderella"—Inexpensive Suggestions—The Need for an Awning

A CINDERELLA dance can be given very inexpensively if buffet refreshments only are provided and no sit-down supper. This is not an unusual arrangement in suburban society or in large towns, where many families understand each other and realise the necessity of providing amusement for their young people at a moderate outlay. Much of the fare can be prepared at home, such as sandwiches of several kinds, large

supplies of bread-and-butter, rolled round so that it can be grasped without injury to white gloves, and small cakes A good way of securing variety is to buy a large tin of mixed cakes and biscuits, such as are supplied to grocers by the great biscuit-making firms. This is a very cheap way of purchasing them. Young people have a pronounced taste for sweet biscuits and small cakes

Home-made Preparations

Creams and jellies can also be prepared at home, the latter with especial ease, owing to the prepared tablets of jelly to be bought of any grocer, so easily made and in such tempting colours and flavours Lemonade can also be made at home, but there is always a small chance of a brew of it turning out bitter However, a good supply of syphon beverages can be procured, with syrups, wherewith to mix an agreeable drink. Raspberry is a favourite, on account of its thirst-quenching acid Cherry is a particularly delicious syrup, almost as good as the French "grenadine" made from gooseberry, and obtainable at some large grocery establishments in London

For a party of fifty such arrangements as these may answer very well For one hundred or more it would be better to employ a caterer, but the price per head need not amount to more than 2s or 2s 6d, if a little diplomacy be exercised Ices are not expected at quiet Cinderellas, and hot soup is not so necessary as for dances that are kept up till the small hours of the morning

A Satisfactory Menu

A very satisfactory menu for a Cinderella buffet can be prepared at home as follows.

Tea. Coffee.

Sandwiches—

Chicken, Ham, Egg, Shrimp,
Cucumber, Cress, Tongue, Sardine

Potted Beef, or Lobster, or Game.
Rolled Bread-and-Butter (brown and white)

Small Cakes and Biscuits.

Petits Fours Fondants.
Méringues Marzipan
Various Large Cakes (ready sliced).
Jellies. Creams.
Fruit Patties Fruit Salads.
Lemonade Orangeade Mineral Waters.

Sometimes at a dance the host has a table in his study or library on which are placed whisky, soda and cigarettes for the benefit of the men guests This is very much better than having these things on the buffet table, since, in the first place, this latter is not an attractive idea, and, in the second place, men naturally like to have some place to which they can retire when not dancing,

The Question of an Awning

An awning is a necessity, whether the dance be a large or a small one The cost of awning and carpet is usually a guinea, if the distance from hall door to kerb is about fourteen feet

The door arrangements must be thought of and settled in good time A man of good character must be engaged to call up cabs or carriages, to help ladies out of their cars or carriages or cabs, and ring or knock for them He must be instructed to drive away all touts who may come upon the scene with the idea of earning a few coppers, and very possibly with the intention of picking pockets

When the dance is a large one, a constable can be placed on duty outside by arrangement with the nearest police-station and on payment of a trifling fee It is always well worth while Any disturbance outside one's house on such occasions is to be avoided if possible

ETIQUETTE OF THE VISITING-CARD

Continued from page 630, Part 5

Paying Calls at Hotels—The Ritual of the Call—Letters of Introduction

WHEN calling on a friend at a hotel, the card should always be given to the boy sent from the office to look for him or her Were the name only given without the card, there might be some misapprehension Boys are not always very clear-headed, and names are easily forgotten, more easily forgotten than pronounced, sometimes Far too much is expected by callers of some of these boys I have heard them given a long and rather involved message which they are expected to keep in mind while roving all over the hotel, meeting other boys engaged on a similar errand, and possibly subject to other distractions. Giving them a card avoids the risk of a wrong name being given

The courtesy call, when one has received an invitation to any kind of entertainment, is paid, whether the invitation has been accepted or declined After a dinner-party, it should be made within a week The rule used to be that the invited person should call in person, but it has become very general to leave cards only

The importance of calls began to fade with the advent of the motor-car The fascination of it caused its owners to be out-of-doors almost every afternoon, so that the call became a perfunctory affair, and card-leaving, instead of merely being the token that a call has been made, has now to a great extent replaced it

The Ritual of the Call

When making a call, the card is left on the hall table before leaving the house This is never done at an afternoon "At Home"

or a wedding, nor, in fact, after any kind of entertainment to which invitations have been issued.

The ritual of the call proper is as follows The correct hours are from three to six If the servant says that the lady called on is not at home, cards are handed in. If the lady is at home, the caller gives her name very distinctly to the servant, and follows her to the room in which the mistress is receiving The servant opens the door, goes a few paces into the room, announces the caller, and then stands back to allow her to pass The maid then leaves the room and gently closes the door

A formal call is supposed to last twenty minutes, but after the acquaintance has progressed, the time would be extended The return call should be made within a week in the beginning of an acquaintance, but from a fortnight to six weeks may be a suitable interval when the ladies know each other better.

Letters of Introduction

A newcomer in a country town or district is called upon by the residents A newcomer in London may have introductions If quite unknown in the neighbourhood in which she settles, she may be some time before making any acquaintances When presenting introductions, the visiting-card is enclosed with them, and both are sent by post It then becomes the duty of the person to whom the introductions are addressed to make the first call

Sometimes the mutual friend, instead of giving a formal letter of introduction, writes a note to the lady to whom she wishes to make her friend known In this case, the new arrival calls upon the resident.

In India, the new arrival gets a list of the resident ladies and calls on them. When an officer marries, whether at home or whether stationed abroad, the other officers' wives and the unmarried officers call upon the bride The colonel's wife is usually the first to call, but if she should be lax about such social duties, the other officers' wives do not wait for her

Cards are always sent in when business calls are made, also when going to see one's lawyer, even with doctor and dentist, unless an appointment may have been made

Professional women have separate cards for business, differently printed from those intended to be used socially The wording and lettering vary according to the kind of profession or business, and in this case there are none of the hampering rules which apply to the social visiting-card

CORRECT MODES OF ADDRESSING LETTERS TO PERSONS OF RANK OR DISTINCTION

ECCLESIASTICAL TITLES

ARCHBISHOPS

Address "To his Grace the Archbishop of ——"

Beginning [*formal*] "My Lord Archbishop, may it please your Grace" [*Informal*] "Dear Archbishop"

BISHOPS

Address "To the Right Reverend the Bishop of ——"

Beginning [*formal*] "My Lord" [*Informal*] "Dear Bishop"

Ending "Your Lordship's most obedient servant"

DEANS AND ARCHDEACONS

Address "The Very Reverend the Dean of ——", or "Archdeacon of ——"

UNIVERSITY DEGREES

Letters indicating learned degrees can sometimes be added after the names They are as follows

LL D	Doctor of Laws and Learning
LL B	Bachelor of Laws and Learning
D D	Doctor of Divinity
M A	Master of Arts
B A	Bachelor of Arts
M D	Doctor of Medicine

ORDERS OF KNIGHTHOOD

Care should be taken to add the initials of Orders of Knighthood after the names of persons who belong to any order The most distinguished are as follows

K G	Knight of the Garter
K T	Knight of the Thistle
K P	Knight of St Patrick
G C B	Knight Grand Cross of the Bath.
K C B	Knight Commander of the Bath.
C B	Companion of the Bath
G C S I	Knight Grand Commander of the Star of India
K C S I	Knight Commander of the same
C S I	Companion of the same.
G C M G	Knight Grand Cross of St Michael and St George
K C M G	Knight Commander of the same
C M G	Companion of the same
G C I E	Knight Grand Commander of the Indian Empire
K C I E	Knight Commander of the same
C I E	Companion of the same
G C V O	Knight Grand Cross Victorian Order
K C V O	Knight Commander of the same.
C V O	Commander of the same
M V O	Member of the same
D S O	Distinguished Service Order.
I S O	Imperial Service Order
O M	Order of Merit
V A	Victoria and Albert (ladies only).
C I	Crown of India (ladies only).
V C.	Victoria Cross
T D	Territorial Decoration
I D.S	Indian Distinguished Service.
A M	Albert Medal
E M	Edward Medal.
R R C	Royal Red Cross
St J	St John of Jerusalem.

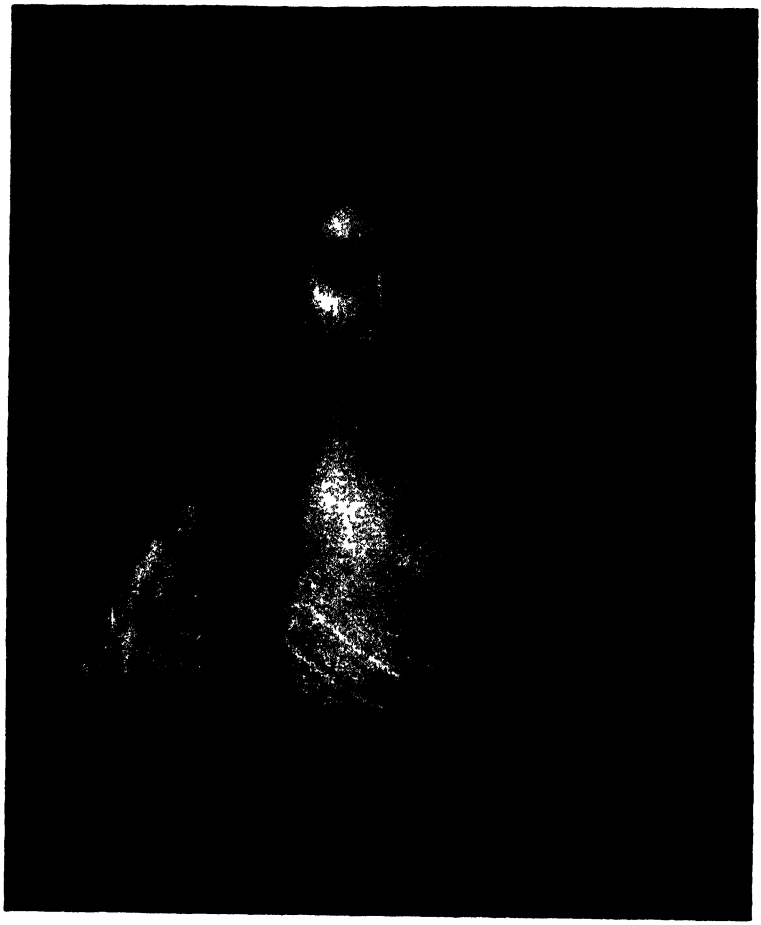
A LITTLE LADY OF QUALITY

Photo by Ellis Roberts

The Honourable Victoria Bruce, daughter of Lord Balfour of Burleigh

From the painting by Mrs Hallet

BEAUTIFUL WOMEN IN THE SOCIAL WORLD



Lady Muir-Mackenzie, wife of Sir Alexander Muir-Mackenzie a popular and beautiful Society hostess Lady Muir-Mackenzie is one of the beautiful daughters of Sir Thomas Moncrieffe One of her sisters is the Duchess of Atholl, and another Georgiana Countess of Dudley

By Lilus Roberts

3

WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers The history of dress from earliest times will be told, and practical and useful information will be given in .

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc

Furs

Choice
How to Preserve, etc
How to Detect Frauds

Gloves

Choice
Cleaning, etc

Jewellery, etc.

OUR JEWELS

By THE HON MRS. FITZROY STEWART

No. 1. PEARLS

The Value of Pearls—Some Famous Pearls and Ropes of Pearls—The Various Species of Pearls—Pearl Fisheries and How the Pearls are Found—How Imitation Pearls are Made—Ways by Which the Genuine May be Tested

JEWELS are supreme in interest and importance They adorn the wearer, they are treasures of art, and they make one of the best forms of portable property. Precious gems have varying values, and at this moment their price stands as follows Pearls are apart, in stones, emeralds rank first, then rubies, then diamonds, and after these sapphires and Oriental amethysts And they hold this high rank on account of their beauty, rarity, and durability Next in value come the spinel ruby, the Brazilian topaz (the Oriental topaz is a yellow sapphire), turquoises, garnets, opals, cat's-eyes, zircons —a quaint, brownish gem—olivines, peridots, and tourmalines And after these come onyx, agate, Scotch topaz (or cairngorm), jade, moonstone, chrysoprase, and chalcedony

The Value of Pearls

Pearls, like opals and peacocks' feathers, are among the most beautiful things in creation They have been used from very early times, and in almost all parts of the world, as jewels and for personal adornment

The value of a pearl depends upon its size, shape, colour, and freedom from defects The most precious pearls are those which are perfectly round, the button-shaped rank next, and after these come the drop or pear-shaped pearls. Perfectly round pearls, over twenty-five grains in weight, are extremely scarce and command high prices, and when of great beauty make a safe and most profitable investment This would have been still more the case a few decades ago, as, on account of the keen demand, fine pearls have gone up from 100 to 300 per cent during the last twenty years or so—say, from the time of the first Jubilee, in 1887

Pearls of great price have a pure white, black, or pink tint—that is to say, a distinctive colour and a soft sheen, with, at the same time, a brilliant lustre The value of pearls is greatly increased when a large number of well-matched specimens are collected together

Even in the days of the Romans, however, fine pearls fetched fabulous prices Julius Cæsar presented to Servilia, mother of Marcus Brutus, a splendid pearl that he obtained as booty in Egypt, and the cost of which has been estimated at £39,600

Again, in more modern times, a pearl which belonged to a Shah of Persia was more than an inch in diameter, and has been priced at the high sum of £64,000

The Largest Pearl Known

The largest pearl known at present is in the Beresford-Hope Collection in the Victoria and Albert Museum It weighs 1,800 grains, and measures two inches in length and four in circumference

Some Indian princes possess pearls of untold value Of these are the Gaekwar of

Baroda, the Jam of Jamnagar—still better known as Prince Ranjitsinhji—and the premier ruling chief of India, the Nizam of Hyderabad

Many famous pearls are to be found in Europe and America The late Empress Frederic owned a one-row necklace of thirty-two big pearls, worth at least £40,000 And Countess Henckel has an equally valuable necklace formed of three rows of pearls, each of which has historic interest One belonged to the ex-Queen of Naples, sister to the late Empress of Austria, the second was owned by the Empress Eugénie, and the third, once the property of a Spanish grandee, is known to fame as the "necklace of the Virgin of Atokha"

The Duchess of Marlborough possesses wondrous pearls that belonged to Marie Antoinette Some of these are worth £1,000 a-piece, and the finest rows are said to be worn by them owner at all times and seasons

The Spanish Duchess of Santona, who is often in London, has a single-row necklace of immense value, which was given to her mother, the late Duchess of Alba, by the Empress Eugénie, who, in her turn, received it at the opening of the Suez Canal from a former Shah of Persia

Princess Blucher of Wahlstadt, another frequent visitor, has a splendid row of 228 pearls, each pearl said to be worth £400

H M Queen Mary wearing her rare and costly pearls, which are of unusual size and lustre

Photo H. C. D. Pearse

Some Famous Pearls

Among the most valuable pearls in London are the five-row necklaces owned by the Marchioness of Lansdowne and the Countess of Cork, and finest of all, the three-row necklace which belongs to Viscountess Iveagh, and which has been priced at about £100,000 The Marchioness of Ripon has one row of huge pearls, Lady Denman's long rope is said to be worth £60,000, and Victoria Countess of Yarborough has several rows of large and perfect pearls, which in the late 'fifties were bought for £5,000, but are now valued at over £20,000 The Marchioness of Waterford owns a one-row necklace of fine pearls, once worn by Mary Queen of Scots, and given by her, before her execution, to Lady Mary Hamilton

An expert says that the price of good pearls rises year by year, and bids fair soon to become prohibitive

Black pearls are exotic jewels, and have a price in proportion They are found in India and Australia, but the best come from Lower California They have two lustres, a grey and a green, the latter being by far the more precious Mary Duchess of Hamilton has a one-row necklace of pear-shaped black pearls said to be worth £50,000 The Dowager Countess of Ilchester owns a necklace of black pearls valued at £25,000, which was once worn by the Empress Eugénie Mrs Spender Clay has a priceless necklace which belonged to her mother, the late Mrs Astor, and Mrs John Mackay often wears a pair of black pearl earrings that cost £10,000

Pink and Coloured Pearls

Pink pearls are found in the Bahama Islands, in Mexico, and on the sand-banks of the Gulf of California The pink pearl ranks with the white pearl in value, but has one drawback—namely, that its ungraceful shape often renders it useless as a personal ornament There are, however, some beautiful specimens In the Hope Collection was a curious cameo pink pearl, mounted on a gold ring with a device of diamonds, and Mrs William James owns an exquisite tiara of pink pearls mixed with fine diamonds

Pearls are not only black, white, and pink, but are found in varied shades, such as pale blue, brown, grey, mauve, and yellow Queen Mary owns a necklace, which was given to her in India, formed of graduated pearls all of different colours, which had taken over fifteen years to collect The late Miss Van Wart, a hospitable American, used often to wear a single-row necklace of large pearls in many shades—grey, black, brown, pink, mauve, and yellow, white pearls were the only sort not represented

The origin of coloured pearls is a question still undecided The varied hues may, perhaps, be derived from the waters in which are found the pearl-producing oysters.

Pearl Fisheries

The most famous pearls are those of the East, and come from the Indian Sea, Ceylon, the Persian Gulf, and some parts of the sea off the coasts of Arabia There are, moreover, pearl fisheries off New Guinea, and off

certain parts of the coast of Australia. The method of fishing is as follows The work is done by men trained to the task from childhood. Their limbs are rubbed with oil daily, and they take to a special diet some time before the fishing commences. At the time appointed, they go to the pearl bank, say their prayers, strap themselves bare, stop their ears with cotton-wool, bind a sponge soaked with oil tightly over their mouths, and compress their nostrils by means of a horn instrument They then sling a rope round their body, and, with a big diving stone attached to their feet, fling themselves down to the pearl-bank. When the diver touches the bank he takes a sharp knife, removes the oysters, and puts as many as he can into the net which is fastened about his body. The work is done rapidly, and a diver is seldom under water for more than sixty seconds With intervals for breathing, he can go down forty or fifty times in succession.

Imitation Pearls

Frauds are frequent in precious stones, and pearls can be copied with fatal facility False pearls are made by blowing very thin beads or bulbs of glass, and then pouring in a mixture of liquid ammonia mixed with the white matter from the scales of the roach, dace, and other fishes. This is prepared as follows The scales of the fish are carefully washed and put to soak in water, when the pearly film falls off and forms a sediment, which is removed and placed for future use with liquid ammonia This pearl mixture has a high price, and, when of the best quality, costs as much as £4 or £5 per ounce When used, it is injected into the glass beads so as thinly to coat them inside Next melted white wax is poured in, so as to make the false pearl more durable The art of giving the slightly irregular form of large pearls to these glass beads increases the resemblance, and the shiny look caused by the exterior coating of glass can be removed by exposing them for a short time to the action of the vapour of hydrofluoric acid. By these means are produced imitations of the finest whitepearls, which, unless tested, would be extremely difficult to detect

Coloured pearls can be easily copied, but with only a measure of success. Pink coral can be made to simulate pink pearls, if cut into suitable form and shape. But its texture is entirely different, and may be recognised even with a hand magnifying glass.

Pearls, again, dye well, and some defective white pearls once were sent into the market dyed pink. The fraud was most difficult of detection

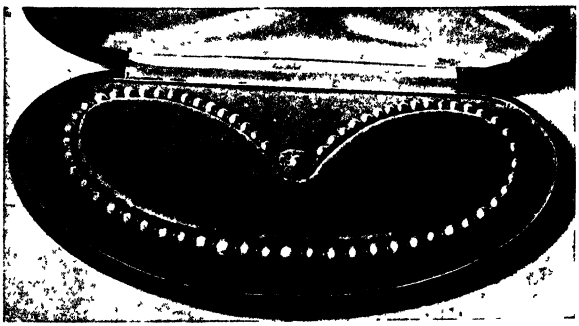
Black hematite, one of the chief ores of iron, makes a passable imitation of a black pearl, when not too highly polished, but as hematite is twice as heavy as black pearl, the fraud can easily be detected

The above remarks show that to imitate pearls with success is a long and costly process, and, as a result, the best specimens are somewhat expensive I who write know an instance of a well-known woman who, when going abroad, had her one-row necklace of big pearls stored at the bank, and took with her to wear a row of imitation pearls which a Paris jeweller had copied from her own necklace at the cost of £200

A real pearl may be known by its hardness It would take a heavy blow to break a real pearl, a sham one will be smashed to atoms by a light knock The extreme hardness of a real pearl is shown by the fact that when drilled with a steel drill, this strong implement often breaks during the process An expert told me that, when testing a pearl, it is a good plan to put a needle slantwise into the hole where the pearl is drilled If the substance which the needle touches feels as hard as granite the pearl is a real one, but if the needle forces its way into what feels like wax or soap, the pearl is at once proved to be an imitation

Baroque pearls are real pearls, but badly formed and shapeless specimens These are cheap, but acquire value when set in an artistic style with dull gold and enamels. They have their uses, and shall be dealt with in a future article

Pearls require careful treatment if they are to retain their purity of colour They should not be locked away for long periods in jewel cases Many owners of fine pearls see that they have frequent sun-baths, and it is said that Queen Margarita of Italy gave hers a sea-bath also, for they were lowered into the sea in a properly constructed receptacle, and kept below the water for a certain period This process was supposed to be highly beneficial in retaining their beautiful lustre.



A beautiful pearl necklace. The most valuable pearls are perfectly round in shape, and their value is greatly enhanced when they are combined with others perfectly matched in form and colour

Photo, Record Press

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery, and Plain Needlework of the Teachers in Training at the University Colleges of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 758, Part 6

SEVENTH LESSON. THE COAT—*continued*

Adjustment of the Waist Line—How to Place and Cut the Lining—The Canvas Interlining for Fronts and Sleeves

As the waist line of a coat cut from a bodice pattern must always be lowered, especially in the back and side pieces, this must be done before the stitches of the "tailor tacking" are cut and the pieces separated. Draw a second "waist line" one or one and a half inches (according to the figure) below the one already marked; on the "back," "side body," and "side piece" The "waist line" of the "front" can be lowered (if necessary) when the coat is being fitted

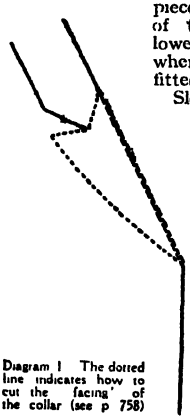


Diagram 1 The dotted line indicates how to cut the 'facing' of the collar (see p 758)

Slope the outline for the seam inwards to meet this second waist line, and gradually slope the line outwards below the waist, as shown in diagram 2

"Tailor tack" the line through to the under line, draw the pieces slightly apart, cut the threads, and separate each piece, according to the instructions given in the Sixth Lesson on Dressmaking (p 759)

Before joining the seams of the coat together it is necessary to cut out the lining

How to Cut out the Lining for Coat

If a single-width lining, such as striped or plain satin, is to be used, fold the piece in half, the *cut edges* together, and place it flat on the table

Arrange the pieces for the coat on it to the best advantage, placing all the pieces selvedgewise, and the waist line *perfectly straight* across the lining, with the exception of the side of the front which must be placed on the lining in the same position as the bodice pattern was placed on the material for cutting it out, *i.e.*, *slightly* across the material, the upper part of the "seam to shoulder" on the straight (see diagram 1 in Part 6, page 757).

The "side body," "side piece," and "side of front," may be cut the same size as the cloth, but extra width must be allowed on the centre-back seam for a small pleat to be made in the lining down the middle of the back.

For this allow about one inch extra lining at the neck, and slope it off to nothing at the waist. This *centre-back seam* is the *only one* in the *lining* that need be "tailor tacked."

N.B.—This pleat should always be made in the lining of every tailor-made coat, as the lining is always put in separately, and the pleat is made so that when the coat is on the figure and the arms are moved forward, the pleat in the lining will open and allow the cloth to set smoothly across the back.

As the fronts of the coat will be "faced" back with cloth about four or five inches in width, it is only necessary to cut the lining sufficiently large to meet that "facing."

As the bottom of the sleeves will be "faced" up about two inches in depth with cloth, it is only necessary to cut the lining long enough to meet that facing—a *little* extra length must be allowed at the top of the sleeve to prevent any "drag" (caused by too short a lining) when the sleeve is stitched in and the lining felled over.

The Interlining of French Canvas

The French canvas for interlining the fronts must next be cut, 1¼ yards is sufficient, and, contrary to the lining, the canvas must reach to the outer edge of the coat, so as to stiffen the revers, and down the fronts.

Fold the canvas in half, the two selvedges together, and place one of the cloth fronts on it along the selvedge, with the bottom across the canvas, as shown in diagram 3. Pin the cloth front to the canvas, take

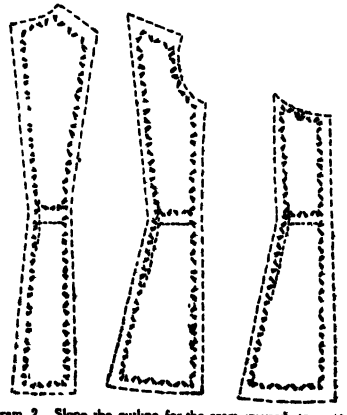


Diagram 2. Slope the outline for the seam inwards to meet the second waist line

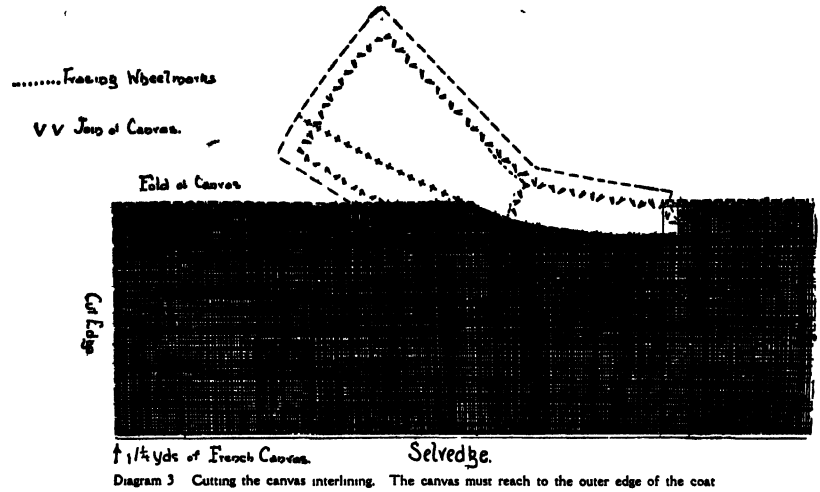


Diagram 3 Cutting the canvas interlining. The canvas must reach to the outer edge of the coat

a tracing-wheel and trace all along the "tailor-tacked" outline through the material to the double canvas Remove the cloth, and cut the double canvas, allowing the same amount of turning as is on the cloth at the shoulder; but one *quarter* of an inch *only* beyond the traced line for the "seam to shoulder." The "side of front" is only partly interlined with canvas, and as it is not quite wide enough to cut it as large as is required, a small piece will have to be joined on where the v v are shown on diagram 3. This must be cut with the threads running in the same direction, and joined on the straight.

Pin the cloth "side of front" to the canvas, in the position shown on diagram 3, and with the tracing-wheel trace along the "tailor-tacked" outline for the "seam to shoulder" through the cloth to the double canvas. Remove the cloth, and cut the double canvas with the same amount of turning as is on the cloth at the shoulder and armhole; and a quarter of an inch *only* beyond the traced line for the "seam to shoulder." Cut through the fold of canvas to separate the two pieces ("sides of front"), cut out the pieces (on the *double canvas*), as shown on the diagram, to join on to the basque, and join them on according to the instructions for joining canvas which were given on page 642, Part 5. Pin, tack, and machine stitch together the "seam to shoulder" of the fronts and "side fronts" of the canvas. Press the seams open, and then put these pieces aside until they are required to interline the fronts of the coat

N.B.—The canvas must never be stitched in with the cloth.

The collar and the pieces for interlining the cuffs of the sleeves will be cut from the remaining piece of canvas later on.

The "back," "side body," and "side pieces" of the coat should now be pinned and tacked together. Care must be taken to make them all exactly even at the waist line They must all be tacked the same way, from the top downwards, leaving any difference there may be in the length at the bottom, and tacked flat, *not* held *over* the finger or hand

N B—On no account must the seams of any garment, whether it be bodice, coat, or skirt, be tacked in different directions, that is, some upwards and some downwards. This is a most common fault, and frequently causes the back seam of a coat or bodice to be crooked, and is also the cause of the coat failing to "balance" at the waist. "To balance a coat at the waist" (a technical term used by tailors), is to make the threads of the material on the waist line in the pieces of the back, side body, and side piece run in a *perfectly straight* line from one side to the other.

When all the seams of the back have been carefully tacked together, *exactly* through the lines of "tailor tacking," pick out all the short threads from the seams (but *not* from the waist lines).

The seams should now be stitched, this should be done on a lockstitch machine, and silk should be used both for the upper and under thread, as it is so much more elastic than cotton, which is apt to snap

When this stitching has been done, take out the tacking and notch all the seams well, especially at the waist, so that when the seams are opened and pressed the turnings may be perfectly flat.

It is necessary not only to notch the seams where they are *hollowed* out (as at the waist, etc.), but to notch those that are *rounded*, and cut out small pieces of the cloth, otherwise the seams would overlap, and when opened and pressed, the coat would be marked on the right side wherever this overlapping occurred

To be continued.

PRACTICAL LESSONS IN DRESSMAKING

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff; the London Higher Technical Examination Centres, etc.; First Class Diploma for Tailoring; Diploma of Honour for Dressmaking; Diploma of Merit of the Highest Order for Teaching; Silver Medallist, London Exhibition, 1900, Silver Medal, Franco-British Exhibition, 1908, Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 760, Part 6

SEVENTH LESSON. THE SKIRT—*continued*

The Placket-Hole—How to Make it Set Properly—Putting the Skirt into the Band—Turning Up the Hem

THE next thing to be done is the "placket-hole." This is generally made from 10 to 12 inches long, it depends on the width of the shoulders of the person for whom the skirt is being made

Unpick the back seam from the top to the length the placket-hole is to be At that point fasten the machine stitching of the seam securely, by hand, with strong silk

N B —The reason the whole length of the back seam is stitched, and then unpicked for the placket-hole, is that the seam may be pressed perfectly flat from top to bottom of the skirt; and when the placket-hole is made, the turnings of it, and of the seam, may form one continuous line without any break

Cut a strip of linen on the straight, selvedgewise, about an inch wide and the length of the placket-hole, and crease down a narrow turning along one side of it Open it, and place the crease *in* the crease of the material of the right-hand side of the placket-hole, and tack it in this position, being careful not to stretch the opening Run the turning of the linen to the turning of the material with long, running stitches, fold the turning over—linen and material—by the crease, and tack it down Place a piece of Prussian binding or lute ribbon over the raw edges, and fell it down each side, making the stitches as small as possible on the right side

N B —This strip of linen, on the straight, is placed down the placket-hole to prevent its stretching

Avoid Stretching the Placket-Hole

For the wrap for the left-hand side of the opening, cut a strip of the material—on the straight, selvedgewise about 4 inches wide, and about an inch longer than the opening, fold it in half lengthwise, wrong side out, and stitch it across one end, turn it right side out, and again fold in half, tack it down near the folded edge, and press it Place the wrap down the left side of the opening, with the finished end well below the bottom, and tack the skirt to *one* fold of it only Be careful not to stretch the opening, and to make both sides of the placket-hole *exactly* the same length. Stitch the skirt to the wrap *exactly* down the crease, so that the stitching of the placket-hole and of the back seam may form one unbroken line from top to bottom of the skirt Press the seam open, tack the other raw edge of the wrap over it, place a piece of lute ribbon or Prussian binding over it, and fell it on each side in the same way as the right-hand side was done Stitch the lower end of the wrap firmly half-way across to the seam of the skirt, but do not take any stitches through to the right side

The placket-hole can be fastened with dress fasteners (described on page 229 in Part 2) If these are bought ready fixed on a strip of ribbon or binding, this is felled or stitched on by hand on each side of the placket-hole If they are bought loose, they must be unfastened and sewn on separately, with twist, by buttonhole stitches—worked through the little holes that are in them—at equal distances down the placket-hole About five of these little fasteners are necessary

Another method of fastening a placket-hole is by patent hooks and small metal rings. These rings are first buttonholed round with twist to match the colour of the skirt A *long* length of twist must be used for each ring, so that, after the buttonholing has been finished, sufficient twist may be left by which to sew the ring on to the skirt

They must be sewn on the left-hand side of the skirt, over the wrap, in the seam of the placket-hole The patent hooks must be sewn on the right-hand side of the skirt, and inside the placket-hole, about ¼ inch from the edge They should be put on by being buttonholed through the little holes on each side, and by two or three straight stitches across the shank, at the top The stitches must not be taken through to the right side of the skirt, but securely fastened through to the strip of linen which was placed down the placket-hole to prevent its stretching

The fastenings must be put on so that, when the placket-hole is hooked together, it may close evenly and securely, and show no break in the seam Three or four of the hooks and rings are sufficient

How to Put the Skirt into the Band

Having cut the turnings of the seams and of the darts even, and neatly oversewn them, proceed to put the skirt into the band Take a piece of double belting the size of the waist, plus the width of the wrap and turnings—¾ yard is sufficient for a 24-inch waist—open the belting, turn up and pin back the under side the whole length of the band. This is to get it out of the way while the outer side is being fixed on to the skirt.

Place a pin, downwards, ½ inch from the right-hand end ; from this pin measure half the size of the waist (12 inches), and place another pin, downwards (this pin marks the centre-front) ; from it measure the second half of the waist (12 inches), and place a third pin downwards.

This gives the entire waist size

Do not cut off the piece of belting that is over, as it is required for a wrap and turning

The Easiest Method of Fixing the Band

The easiest way to fix the band on is to put the skirt on to the person for whom it is being made—or on a stand as near the same size as possible—and commence fixing it by placing the centre of the belting—where the rim is—to the centre of the front of the skirt, over the raw edge Pin the belting in the proper position round the right-half of the waist to the back, holding the band rather tight, and *slightly* easing the skirt Take the skirt off the figure, or stand, fold it in half down the middle of the front, pin it evenly together at the top, and " tailor tack " it round close under the edge of the belting—which has been fixed to the right-half of the skirt—to mark the exact position in which the belting is to be fixed on the left-half

Unpin the skirt, cut the tailor tacking, and pin the belting on the left-half of the waist, holding the band rather tight, and slightly easing the skirt, so that the two halves may exactly correspond

Tack the belting on all round, and then machine-stitch it as near as possible to the edge Cut off all superfluous turnings on the wrong side.

Diagram 1. Work a silk cross in belt to mark the centre of front

Before finishing off the wrong side of the belting, work a cross to mark the centre of the front In this narrow double belting this cross is worked on half the width, as shown in the diagram, so that no stitches may be shown on the wrong side The twist with which it is worked should be of a contrasting colour to that of the skirt Unpin and turn down the under side of the belting, tack and fell it down neatly , turn down each end of the band on the wrong side, and " face " the raw edges with Prussian binding Sew

Diagram 2 Sew one hook at end of band, and another two inches from it the width of the wrap The eyes should correspond

on the hooks and eyes—one hook at the end and one hook about 2 inches from it (the width of the wrap), and the eyes on the left side to correspond, as shown in diagram 2

Measure the Skirt for the Hem

Place the skirt on a dress-stand, and hook it round the waist. Measure round half the skirt, from the waist to the bottom, the length it is to be when finished—in the front, on the hips, and at the back. The best way

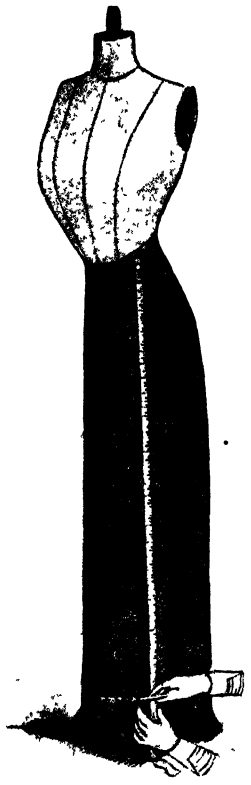


Diagram 3 The skirt on dress-stand Pin a tape measure just below waistband, and mark the measurements for hem with tailor s chalk

to do this is to pin a tape measure just below the waistband at the centre-front, and mark the measurements at intervals with tailor's chalk Move the tape measure, and repin it at short intervals at the waist Be careful not to shift the tape measure, but to let it drop *straight* down each time it is repinned, as shown on the sketch Take the skirt off the stand, and turn it in—round the half which has been marked –for the hem Keep the chalk marks at the edge Pin, and then tack it neatly round the edge Turn the skirt inside out, fold it in half down the centre of the front, and pin the skirt together perfectly even just below the band Place the skirt smoothly on the table—with the side that has been turned up downwards—turn up the second half to exactly correspond, pin, and tack it carefully near the bottom

Pin up the raw edges of the hem at intervals, to keep them in position while the skirt is being tried on

To be continued.

DRESS IN THE EMPIRE PERIOD

By MARY HOWARTH

Continued from page 640, Part 5

Napoleon the Critic—The Empress Josephine as a Leader of Fashion—Modern Toilettes Founded on Those of the Empire Period—The Craze for Gauze—Long Chains and Scarves

How closely dress and history are connected students of both subjects will recognise A queen's whim, the accident that overtook a dame of high degree, a battle, a play—to cite instances from our own time, the flights of airmen—these and other such unforeseen happenings have started vogues, some of them still extant though their origin has been forgotten

It is scarcely surprising, then, that the palpitating events of the early years of the nineteenth century, so intimately and poignantly connected with the great Napoleon, should have given us a series of fashions, and that the Empire modes, as those fashions are called, should, like the man whose approval they gained, rank amongst the immortals The last word surely is deserved in this case, for, by their new appearances time after time in our midst, the Empire vogues are proved to be far from evanescent

That Napoleon the Great stooped to notice what women wore would seem to some minds so incompatible with his stupendous intellect and gigantic achievements as to be unbelievable Nevertheless, the fact is there, and the further one also that he not only observed what was worn, but dictated what should be His was that uncommon and most masterly union of wits, a grasp of matters as a whole and a care for details mosaic-like in their definition

Marie Pauline, Princess Borghese, sister of Napoleon Buonaparte, in a superb toilette à l'Empire. Her hair is elaborately adorned with jewelled bandeaux
From a painting by Lefèbre

Furthermore, in Josephine, his wife, the idol of the French nation, whom he crowned Empress in 1804 after he had crowned himself, he had a wife who loved pomp and circumstance, dress, jewels, and display

It is by the name of Josephine that the high-waisted frock, with a corsage like that of a baby's robe extending only just below the armpits, and a short, clinging skirt, is now known to fame And it is of that characteristic costume that we think first of all when the Empire period of dress is mentioned Nevertheless, it is not exactly fair to the preceding periods of history in France—to the Consulate and the Directorate — to connect the Josephine frock with that of the Empire alone.

As a matter of fact, when Josephine became Empress she continued to wear the

style of frock, with some little alterations such as the still narrower bodice, that she had worn when her husband was made First Consul in 1799, and even earlier during the Directorate. With the Directorate, however, we modern exponents connect the fashions in men's attire which we have adapted to feminine needs, amongst them the double-breasted long-tailed coat with a sash round the waist fastened at one side, the immense pointed revers, and the high collar with an overturned flap "Le vrai salon du Directoire, ce fut la rue," says Octave Uzanne in his famous work "Les Modes de Paris," and it is certainly to the fashions of the street of the late eighteenth century that many a survival of to-day is traceable.

Every great event was seized upon by the élégantes of the Court of Napoleon for creating a fashion, for the Emperor disliked seeing the same toilette often, and rebuked a lady of the Court on one occasion in these words. "Madame la Maréchale, your cloak is superb, I have seen it a good many times." So when a certain Turkish ambassador arrived in Paris his fez was copied, and worn ornamented with an aigrette and pearls

Borrowed Plumes

But it was the military campaigns of the period that offered the largest field to the designers of dress, who coquetted specially with the headgear of the soldiers, producing bonnets and hats that did not too closely resemble those of the military, which would, of course, have been presumptuous on their part, but were certainly suggestive of them with their tall crowns and severe outlines, beneath which frivolous-looking little feminine caps, charmingly ruffled, were seen The Mameluke turban was a direct souvenir of the Egyptian campaign

Artificial flowers were a novel production at that time, and after Napoleon returned from Elba for the Hundred Days' reign violets were worn by all his supporters The sabretache reticule with a long strap arranged to hang over the arm, the tassels, the high stock, the tricorne and bicorne hat (invariably associated with Napoleon), all fashions of the winter of 1910–11, are adapted from the military coats of the First Empire, and are as characteristic, if not more so, of the fashions of a hundred years ago as the Josephine dress with its high waist and straight, short skirt.

So closely concerned was the dress of the period with the political events of the times that the supporters of Louis XVIII wore skirts with eighteen tucks upon them, and cashmere shawls edged with vermilion, the colour of the Royalist party.

Napoleon's preference for white dresses was respected by the Empress Josephine, who wore robes made of white tissu de mousseline de l'Inde. The tissu Orientale in which she gloried cost from one hundred to one hundred and fifty francs a yard, a sum that did not daunt the extravagant lady, whose immense expenditure, it is said, Napoleon, though he disliked economy in dress, was moved to protest against. The Empress spent much of her time in dressing, for she changed her linen three times a day, and never wore any stockings except new ones

From Persia and the Levant came exquisite materials, and from far Cashmere the shawls that Josephine loved The Egyptian campaign started the fashion for stuffs from Cairo—robes à l'Egyptienne,

Dresses in vogue in 1806 The fashion of high-waisted low-cut, short-sleeved dresses made of clinging flimsy material prevailed for many years. These "nymph" robes were a fruitful cause of fatal illness

turbans à l'Algérienne, bonnets en crocodile, and fichus en Nil Such vogues were the craze of the year 1807 At the same time the hair was dressed à la Titus and Caracalla—that is to say in a crop, one mass of tight little curls

The preference of the Empress for antique classical ornaments brought the wearing of cameos into vogue, set as earrings, brooches, and bandeaux for the hair Long chains, attached by agrafes, or clasps, to the dress upon the décolletage, were also characteristic ornament, or the "beloved eye," painted upon ivory and enshrined in a locket, took the place of the clasp or dangled beneath it.

To be continued.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know will be taught in the most practical and expert manner A few of the subjects are here mentioned.

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried

A B C OF COMPILING MENUS

To the young, inexperienced housekeeper, the compiling of menus is a source of unending puzzle and worry, for it is by no means easy to arrange a combination of dishes which are seasonable, reasonable in price, and well balanced

It is a matter of congratulation that long, heavy repasts are now quite out of date, and that simplicity is, or should be, the keynote of every dinner, coupled with perfection in each minute detail Speed in serving the different courses is also essential to the success of the meal

The following hints should be studied carefully, as they will greatly simplify the work, until, with a little experience, compilation of menus will offer no special difficulty

1. Before drawing up the menu, consider the occasion on which the meal is to be served—if merely a family meal, or a formal dinner, or dance, supper, etc

2 Try and recall any particular whims or fancies of your family or guests This is a most necessary precaution nowadays, when so many people have to adhere to a special diet, for reason of health or from preference

3. Calculate (however roughly) the sum it is desirable to spend, paying due regard to income and social position This also is much-needed advice, for many housewives try to vie with and outdo their richer neighbours, often with fatal pecuniary results

4 Think of the cook, recollect the dishes with which she is most successful, and never give more cooking than she can reasonably be expected to execute.

5. Consider the resources of the kitchen, the size of stove, number of saucepans, what time-saving appliances are available, etc.

6 Study the marketing lists carefully See what foods are in full season, and therefore reasonable in price.

7 Take advantage of the season of the year, making the most of the many excellent cold dishes when the thermometer registers 90° Fahr in the shade, and paying them scant attention when it falls below zero.

8 Contrast the colouring of the various courses, and aim at obtaining a pleasing variety of flavours

9 Remember that the principal ingredient used in one dish should not appear in any other —*e g* if the soup is artichoke purée, artichokes à la crême cannot be served as a vegetable

10 Two dishes of beef or mutton, or chicken, etc , cannot be served at the same dinner—*e g*, roast beef *and* fillets of beef à la maître d'hôtel, neither should there be two fried dishes in succession, or two boiled—*e g*, boiled halibut followed by boiled chicken

It is also incorrect for two sauces of the same colour to follow each other, or the same garnish to be used on different dishes

In fact, variety in every detail must be the aim of anyone who aspires to be considered a successful dinner hostess.

Where there is a choice of—

Two soups, one should be clear, the other thick, one brown, the other white, red, or green—*e g*, clear soup and artichoke purée If only one variety is given, clear soup is generally the more popular

Two dishes of fish, one should be plainly dressed, either whole or filleted—*e.g*, boiled halibut; while the other should be made up more elaborately—*e g.*, whiting soufflé, lobster cutlets, etc.

Two entrées, one should be cold, the other hot; one of a light consistency, such as quenelles, creams, etc., the other more substantial—*e g*, cutlets, or fillets of beef.

Two sweets, one should be light and cold—*e.g.*, wine jelly or a cream; one hot and rather more substantial—*e g.*, Viennoise pudding.

Two savouries, one should be hot—*e g*, cheese straws; the other cold—*e g*, croûtes of caviare.

The menu for a really formal dinner usually consists of—

Hors d'œuvre.
Soup.
Fish
Entrée
Roast
Vegetables.
Sweet
Savoury.

While for an informal or ordinary family dinner it may be simplified by omitting the hors d'œuvre, the soup *or* fish, the sweet *or* savoury, although it is usually advisable to include the latter, however simple the variety given.

I.—A Badly Chosen Menu

Sardine Bouchées
Ox-tail Soup.
Sole au Gratin
Fillets of Beef à la Victoria.
Roast Sirloin of Beef.
Fried Potatoes.
Salsify Fritters
Viennoise Pudding.
Devilled Sardines.

II.—A Well-Chosen Menu

Sardine Bouchées
Clear Soup
Sole à la Rouenaise.
Quenelles of Chicken.
Roast Pheasant.
Potatoes à la Duchesse.
Spinach
Chartreuse of Bananas.
Cheese Straws.

If the various items in Menu I are considered, it will be noticed that all the dishes are more or less brown in colour, and beef is served in two courses, both vegetables are fried, while the dinner begins and ends with sardines

Menu II. is arranged scientifically Sardines are a very popular appetiser with which to commence dinner The clear soup is followed by fish, coated with a delicate pink sauce, to be succeeded by a white entrée, and flanked by white and green vegetables A sparkling dish of fruit and jelly follows, and cheese straws complete a menu attractive both to eye and palate

ENTRÉE RECIPES

BEEF OLIVES

Required: About one and a half pounds of rump steak
Two ounces of beef suet
Three ounces of breadcrumbs.
Two teaspoonfuls of chopped parsley
Quarter of a teaspoonful of mixed herbs.
One egg
The grated rind of a lemon.
Salt, pepper, and nutmeg
One pint of brown sauce

Wipe the beef carefully with a cloth dipped in hot water, cut it into pieces about a third of an inch thick and three inches long. Beat each piece lightly with a cook's knife just wetted Chop the trimmings from the beef, also the suet, parsley, and herbs, add to these the grated rind of the lemon, also the crumbs, beaten egg, and a seasoning of salt, pepper, and nutmeg Mix all well together Spread a layer of the mixture on each piece of beef, roll it up, and tie it in shape with a piece of string

Put the rolls in a stewpan with the sauce, and let them stew gently for about three-quarters of an hour

Remove the string from each roll Arrange a narrow bed of mashed potato down the centre of a hot dish, place the beef olives in an almost upright position on this, and strain the sauce round Garnish the dish with forcemeat balls These are made from whatever forcemeat is left over Shape it into balls, brush them over with beaten egg, and cover with crumbs, and fry a golden brown in hot fat.

FILLETS OF BEEF WITH OYSTERS

Required About a pound of fillet of beef
A dozen oysters
Half a tablespoonful of flour
One ounce of butter
Three tablespoonfuls of stock or gravy
Salt and pepper

Wipe the meat over with a cloth dipped in hot water Cut it into small, neat rounds about three-quarters of an inch thick Heat the butter in a pan, put in the fillets and flour, and fry them until they are lightly browned, turning them over once or twice Next add the stock, stirring it in well Put the lid on the pan, and let all simmer very gently for about an hour Be careful they do not boil or even cook quickly, or they will be tough When they are cooked, strain in any liquor there is from the oysters, and the oysters cut in half Let these cook gently for a few minutes without boiling

Arrange the fillets in a circle on a hot dish (they look best one slightly overlapping the other), put the oysters in the centre, and strain the gravy over

VEAL CUTLETS A LA PROVENÇALE

Required About one and a half pounds of fillet of veal
Slices of ham
One ounce of butter
Quarter of a pint of tomato pulp
A little glaze
One teaspoonful of chopped shallot or onion
Half a pint of brown sauce
A tablespoonful of chopped ham
A tablespoonful of chopped olives
Two tablespoonfuls of half inch lengths of cooked macaroni

Cut the veal into neat round cutlets about one and a half inches across and half an inch

thick. Trim the slices of ham to the size and shape of the cutlets. Melt the butter in a pan, put in the cutlets, and fry them until they are lightly browned; then pour off the butter, and add the brown sauce.

Let the cutlets cook gently in this until they are tender, turning them over occasionally; they will probably take from twenty to thirty minutes.

Fry the pieces of ham Melt the glaze, and as each cutlet is cooked lift it out of the sauce and brush it over with melted glaze. Arrange a neat circle of mashed potato on a hot dish; put the cutlets on this, with a slice of ham between each. Skim the sauce carefully, and add the finely chopped onion and the tomato pulp Boil these quickly until the quantity is reduced to half, then season it, and strain round the cutlets. Re-heat the macaroni, ham, and olives in the melted glaze, and pile them up in the centre of the cutlets

CHAUDFROID OF SWEETBREADS

Required A pair of calf's sweetbreads
White stock or milk
Truffle
About a pint of aspic jelly
A tin of macédoine of vegetables or peas.
Half a pint of chaudfroid sauce.
One lettuce
One small endive
A little cress.

Wash the sweetbreads, and lay them in cold salted water for two hours Put them

Chaudfroid of sweetbreads

in a stewpan with enough cold salted water to cover them, add a squeeze of lemon-juice, and simmer gently for about eight minutes Lift them out of the pan, and lay in cold water again, to make them white and firm.

Trim carefully, removing all fat and gristle, and cook them in some well-flavoured white stock until they are tender Then wrap them in a clean cloth, and put them between two dishes, with a weight on the top one, so as to press them Next cut them into neat oval slices of as much the same size and shape as possible, coat one side of each with chaudfroid sauce, then decorate in any pretty design with fancy shapes of truffle.

Have ready a border mould of aspic jelly set with mixed cooked vegetables or peas To do this, rinse a mould in boiling water, then in cold Pour into it a little melted aspic, and let that set, then put in some vegetables, and set them with jelly Arrange the vegetables prettily, showing the various colours of the carrot, turnip, and peas. Continue the layers of vegetables and jelly until the mould is full. Leave it until set, then dip the mould into tepid water, and turn the jelly on to a dish Arrange the sweetbread neatly on this border, fill in the centre with a nice salad of the lettuce, endive, and cress, and put a border of chopped aspic jelly round the dish.

STEWED PIGEONS

Required Four pigeons
One carrot.
One onion
A bunch of parsley and herbs.
Four slices of bacon
Two cloves, four peppercorns.
Stock to cover

Wash and clean the gizzards, necks, and hearts of the birds, and put them in a casserole or stewing-jar Cut the vegetables into dice, put these in the casserole, also the herbs, cloves, and peppercorns, and on these lay the slices of bacon Chop the livers, sprinkle them with a little pepper and salt, and put some into each bird, then put the birds on the bacon Pour in enough stock to cover the whole, put the lid on the casserole, and allow the contents to simmer very slowly for about an hour, or until they feel tender Lift the birds on to a hot dish, strain the stock into another pan, and skim it very carefully Cut the carrot into neat dice, and keep it hot Next boil the stock until it is reduced to barely a pint, season it carefully, and pour it round the birds, garnishing the dish with little heaps of carrot dice

N B —If preferred for any reason, cut the birds in halves before cooking.

KROMESKIES

Required Four tablespoonfuls of chopped chicken or game, or any kind of cold meat
Half a teaspoonful of chopped onion.
Two tablespoonfuls of brown sauce.
Very thin slices of bacon.
Frying fat

Put the chopped meat, onion, and sauce in a small saucepan, and stir them over the fire until they are well mixed Season the mixture carefully, adding a little grated lemon-rind if veal or chicken is being used. Cut some thin slices of bacon about two and a half inches square On each slice of bacon put a teaspoonful of the meat mixture. Wrap it up in the shape of a cork, closing the ends securely. Have ready the frying batter and the pan of frying fat Dip each little roll in the batter, then put it in the frying fat

so hot that a bluish smoke is rising from it, and fry a pretty golden brown Drain them on paper Arrange on a lace paper, and garnish with fried parsley

FOR THE FRYING BATTER

Required: Two ounces of flour
One whole egg and one extra yolk
One tablespoonful of salad oil
Two tablespoonfuls of cream or milk.
A few grains of salt

Sieve the flour and salt into a basin Add the oil to the milk, pour these into the middle of the flour, and mix them in smoothly Add the yolks of the eggs, and beat the batter well Whisk the white of egg to a stiff froth, and just before required for cooking stir it very lightly into the batter. It is then ready

FISH PIE

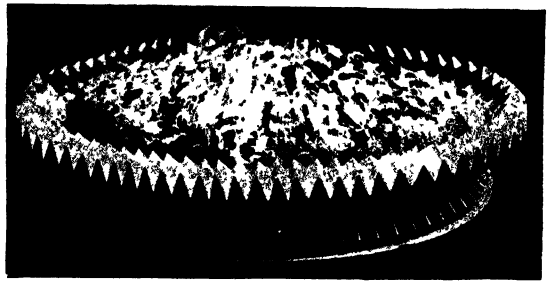
Required About a breakfastcupful of any cooked fish
Two ounces of butter
One ounce of flour
Two hard-boiled eggs
One pint of milk or fish stock
Salt and pepper
Cold boiled potatoes (about two breakfastcupfuls)

Rub the potatoes through a sieve Melt half the butter in a saucepan, put in the potatoes with about a tablespoonful of milk, with salt and pepper to taste, and mix all together Remove all skin and bones, chop the flesh coarsely, and put in a pie-dish

Melt the rest of the butter, stir in the flour smoothly, then add the stock or milk The latter should have been allowed to boil with the fish-bones and trimmings for ten minutes

Stir the sauce over the fire until it boils and thickens, then add the eggs, chopped coarsely, with salt and pepper to taste

Add enough of this sauce to the fish to well moisten it, cover the dish with the prepared potato Smooth it evenly over the top, then mark it prettily with a fork Put a few small bits of butter on the top, and bake in a moderate oven until the pie is hot through and the potato is a light brown.

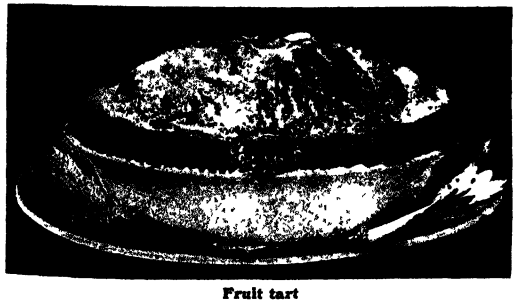


Fish Pie

A DELICIOUS FRUIT TART

Required About two pounds of apples, or any kind of fruit in season
About a quarter of a pound of Demerara sugar
Barely a gill of water
Three cloves
For the pastry
Half a pound of flour
Six ounces of butter
Half a teaspoonful of baking-powder
A few grains of salt

Peel and quarter the apples, remove the cores, and cut each piece in two or three pieces Put a layer of fruit in a pie-dish, then the sugar, and cloves, and lastly the rest of the fruit.



Fruit tart

Sieve together the flour, baking-powder, and salt, cut the butter into thin slices, then rub it lightly into the flour with the tips of the fingers Add enough cold water to mix the whole into a stiff paste Roll it out on a floured board, cut off a strip of pastry to go round the edge of the pie-dish Brush the edge of the dish with a little water before putting on the strip of pastry Brush that also with water, then cover the top with the piece of pastry, pressing the edges together, and crimping them neatly Put the dish in a quick oven, and bake the tart for about half an hour Make sure, however, before removing the tart from the oven that the fruit is sufficiently cooked as well as the pastry To do this, slip the knife under the pastry into the fruit, which should be quite soft Brush the top of the pastry with a little water, and sprinkle it with castor sugar

N B — The exact quantity of fruit required will depend on the kind and size, and the quantity of sugar used must vary with the different fruits

Fruit tarts may be served either hot or cold, and a jug of fresh cream handed to each person

SPOON AND FORK REFRESHMENTS FOR AN "AT HOME"

FASHION at present dictates that formal sit-down suppers are to be less popular than refreshments served in such a form that they require only a spoon and fork to divide them, without the aid of a knife This simplifies matters greatly for the hostess, as only a buffet and a few small tables need be provided, and the absence of elaborate and substantial dishes considerably lessens the labour and expense.

A SUITABLE MENU

CLEAR SOUP

BOUCHÉES OF LOBSTER — CHICKEN CROQUETTES

SANDWICHES

TANGERINE CREAMS — MARASCHINO JELLY

CHARLOTTE RUSSE — GENOESE PASTRY

CLARET CUP — COFFEE — LEMONADE

NEGUS (*before leaving*)

RECIPES

CONSOMMÉ AUX PÂTÉS D'ITALIE

Required For one quart of boiling clear soup allow Half a gill of cooked Italian paste.

Have ready a pan of boiling stock or slightly salted water, put in the Italian paste, and let it cook from ten to fifteen minutes, or until it is quite tender. Drain off all water (this is best done by pouring it into a sieve), then pour some hot water over the paste to wash off any loose particles which otherwise might cloud the soup Boil the clear soup, see that it is nicely seasoned, add the Italian paste, and serve in heated cups

"Italian paste" is the same substance as macaroni, but is cut into small fancy shapes, and is sold by all grocers It makes a pretty and effective garnish for soup

BOUCHÉES OF LOBSTER

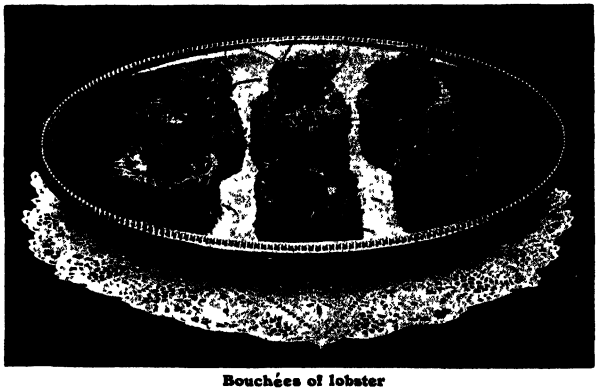
Required Slices of stale bread about two inches thick
Vermicelli
Egg (one whole and one extra yolk)
Frying fat
A little milk.

For the Mixture
One breakfastcupful of chopped lobster meat
Two ounces of butter
One ounce of flour
Three-quarters of a pint of milk or fish stock
Two teaspoonfuls of anchovy essence
Salt, pepper, and nutmeg

Cut three slices of stale bread about two inches thick, then with a round cutter stamp them into rounds about three inches in diameter. Hollow out the centre, leaving a neat case of bread Cut out a neat little round top for each case. Dip the cases for a second or two in milk, then let them drain. Melt the butter in a small saucepan, stir in the flour smoothly, and cook them over the fire for a few minutes without browning them, next add the stock or milk Stir until this boils, add a few drops of lemon-juice, a few grains of nutmeg, and salt and pepper to taste Let the sauce cool slightly, then add the beaten yolk of egg and the chopped lobster and anchovy essence Stir the mixture over the fire for a few moments to cook the egg

Brush each bread-case all over with beaten egg, then, instead of covering them with breadcrumbs in the ordinary way, use broken vermicelli It is very effective, but crumbs may be used if preferred Have a pan with frying fat deep enough to cover the cases, unless it is it will be almost impossible to fry them a uniform tint. Fry them a golden brown, and drain well on paper. Do not forget to fry the little lids

Fill each case with the lobster mixture, heaping it up slightly, put a lid on each case, and stick one or two pieces of feeler



Bouchées of lobster

into each. Serve on a lace paper, either hot or cold.

During the very cold season at least one simple hot dish is very much appreciated This usually takes the form of hot fish or meat patties, rissoles, or croquettes of poultry, game, etc. Of course, no sauce or vegetables are served.

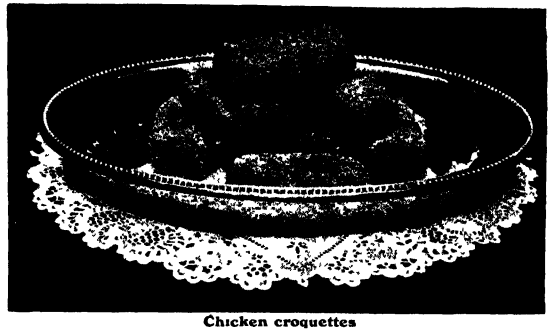
Chicken Croquettes

Required Three-quarters of a pound of cooked chicken
Quarter of a pound of cooked ham
Two ounces of butter
One ounce of flour
Two teaspoonfuls of lemon-rind
Half a dozen button mushrooms
Salt, pepper, and nutmeg
Half a pint of stock or milk
Egg and breadcrumbs

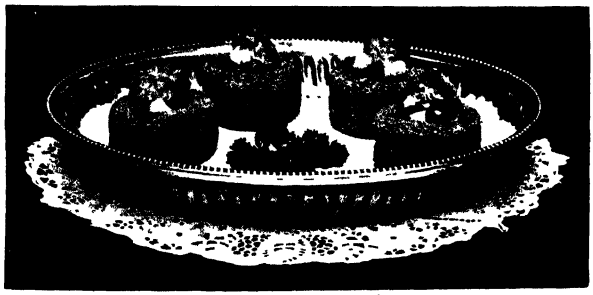
Remove all skin and bone from the chicken, and chop enough of the flesh to make three-quarters of a pound Chop the ham also Melt the butter, stir in the flour, then add the stock, which should be made by boiling the bones and rough bits of the chicken with enough water and a piece of carrot, turnip, and onion

Stir the sauce over the fire until it thickens Let it cool slightly, then add the meat, ham, and lemon-rind Mix all well together, and season the mixture carefully with salt, pepper, and nutmeg It should be of a soft, creamy consistency, so if it is too dry add a little more stock or milk, or, if liked, a little tomato sauce or ketchup Turn the mixture on to a plate, and let it cool Mark it into even-sized divisions, and shape each into a neat cork-shape To do this, flour the hands *very* slightly, also the pastry-board, but be careful not to work much flour into the mixture, as this would cause the croquette to burst while being fried Roll each croquette in fine breadcrumbs, then brush them over with beaten egg, and again cover them with crumbs When a blue smoke rises from the frying fat, put in the croquettes, two or three at a time, and fry a golden brown Drain them well on paper, and serve garnished with fried parsley

N B —If a cheaper dish is required, use half chicken and half veal, or all veal



Chicken croquettes



Cassolettes of vegetables

Sandwiches

Arrange all sandwiches on fancy d'oyleys or lace papers, and garnish with a sprig or two of fresh parsley A small flag, on which is written the name of the variety, stuck into the dish, is also a useful addition

The fillings for the sandwiches should be of two or three varieties, such as cress, potted meat, fish paste, etc The following is particularly delicious

Egg and Shrimp Paste Filling for Sandwiches

Required Two hard-boiled eggs
One and a half ounces of butter
Two tablespoonfuls of cream
One ounce of shrimp paste

Boil the eggs for fifteen minutes Take out the yolks, put them in a basin with the butter and shrimp paste Mix these well together with a wooden spoon, season the mixture very carefully, and rub it through a hair sieve

Whisk the cream until it is just stiff, then add gradually to the mixture, stirring it in lightly

Spread it on thinly buttered slices of brown bread, lay one on another, trim off the crusts, and cut them in neat squares or three-cornered sandwiches

If small brown loaves are used, the latter shape cuts to better advantage

For cutting sandwiches employ a very sharp knife in order that the bread may be evenly cut, and not jagged in appearance It is well not to use a loaf when too new

Tangerine Creams

Required: Half a pint of cream.
Castor sugar to taste.
Tangerine oranges.

Cut a neat round hole in the top of some Tangerine oranges, and carefully scoop out all the inside. Whip the cream until it will just hang on the whisk. Strain the orange-juice from the pulp, and add sufficient to well flavour the cream; add also the finely grated rind of two or more extra oranges. Stir these lightly into the cream with castor sugar to taste. Fill in the orange-cases with the cream, heaping it up slightly. This is best done with a teaspoon or forcing-bag and pipe. Arrange the oranges among green leaves on a dish. The cream should be as cold as possible, so keep the oranges in a cold place (on ice, if convenient) until they are required.

Charlotte Russe

Required: Clear wine jelly.
Savoy biscuits
Half a pint of cream
Half an ounce of leaf gelatine.
One tablespoonful of castor sugar.
About an ounce of glacé cherries or angelica.
Quarter of a pint of water
Vanilla.

Choose a plain round soufflé-tin for this sweet. Pour into it enough clear wine jelly to cover the bottom about an eighth of an inch thick. Leave this until it is set. Next arrange some pretty decoration on the jelly—a ring of glacé cherries looks well; or, if a green colour is preferred, cut out some neat shapes of angelica and arrange them in a pointed border round the edge, with a handsome star in the centre. Before cutting the angelica, which is bought by the pound at a grocer's, soak it in warm water for a few minutes, as this softens it, and makes it easier to cut. Pour a little melted jelly over the decoration to set it in place.

Split the biscuits carefully through, and cut them to the right height for the tin. Line this carefully with the biscuits, trimming the edges when necessary to make them fit. The darker side of the biscuits should be against the tin.

Next whip the cream lightly and flavour it with vanilla or some other preferred flavouring. Heat the water in a pan, put in the gelatine and sugar, and stir them over the fire until dissolved. When they have cooled slightly, strain them into the cream and mix all lightly together. When the mixture is just beginning to set, pour it into the prepared tin, taking care not to disturb the lining of biscuits. Leave it until cold and firm. Then dip the bottom of the mould in tepid water, and turn the charlotte on to a pretty dish. Arrange some chopped wine jelly round.

Maraschino Jelly

Required: One quart of water.
Two and a half ounces of leaf gelatine.
Two lemons.
One orange.
Half a pound of loaf sugar.
Quarter of a pint of pale sherry.
Two cloves.
An inch of cinnamon.
Two small glasses of maraschino.
Two whites of eggs and the shells.

Dissolve the gelatine and sugar in the water in a pan, add the strained juice of the orange and lemon, also the thinly pared rinds, next add the spice, sherry, and the maraschino, making it up with water to quarter of a pint. (Add more or less maraschino, according to how strong the flavour is desired). Add the stiffly whisked whites and the shells, after well washing and crushing them. Then proceed according to the method followed in making clear wine jelly.

Genoese Pastry

Required: Eight ounces of castor sugar.
Six ounces of flour
Five ounces of butter
Seven eggs
Vanilla

Break the eggs separately into a cup to make sure they are good before putting them together in a basin. Add the sugar and place the basin over a pan of boiling water on the fire, beating the mixture for ten minutes. Then move the basin to the table and beat the mixture until it is thick and "ropey." Melt the butter gently, add half of it with half the flour to the eggs, stir them in lightly. Then add the rest of the butter and eggs, also a little vanilla or other flavouring. Put the mixture in shallow baking-tins which have first been greased, then lined with a layer of greased paper. Spread it evenly over, and bake in a moderate oven until it is set or nicely coloured. Spread a thin layer of jam on one piece, lay on a second, and press the pieces lightly together. Then either stamp out into neat round or crescent-shaped pieces, or, what is more economical (for a little waste cannot be avoided when stamping out rounds), cut into squares, diamonds, or finger-shaped pieces. If the mixture has risen well, or the tins are small, the cake may be too thick to make into a sandwich without cutting it through twice, or even three times.

The cakes can be served plain, but will, of course, be nicer if they are iced, but remember only a *thin* coating of icing is necessary. Indeed, these and other little cakes are frequently spoilt through having far too much icing on them. Decorate some with chocolate butter icing, others with coffee butter icing, and the rest with ordinary royal icing, the recipe for which will be found on page 395.

Chocolate Butter Icing

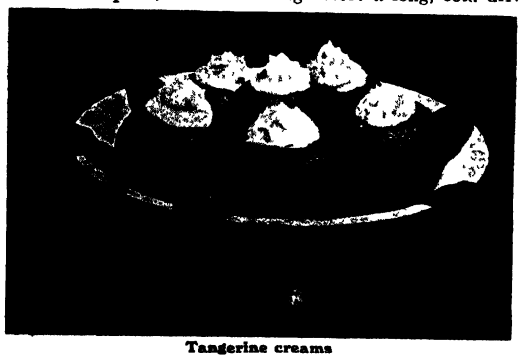
Required: Three-quarters of a pound of sieved icing sugar.
Six ounces of fresh butter.
One ounce of good chocolate.

Beat the butter to a cream with a wooden spoon, then add the icing sugar, and beat them well together. Melt the chocolate very gently in two tablespoonfuls of warm milk, then mix it very thoroughly with the other ingredients. If the icing seems too soft, add more sugar, but be sure that it is sieved, otherwise the icing will look rough.

Coffee Butter Icing

Required: About four ounces of fresh butter.
Half a pound of sieved icing sugar
About a tablespoonful of coffee essence.

Put the butter in a basin and beat it to a soft cream with a wooden spoon, then add the sugar and beat them together until the mixture looks like whipped cream. Then add the coffee essence gradually, using more or less according to whether a strong flavour and dark colour be liked, or the reverse. Use a forcing-bag and pipe, and decorate the cakes prettily.



Tangerine creams

Claret Cup

Required: To two bottles of claret allow four bottles of soda-water.
Half a pound or less of sugar.
Two or three sprigs of borage (when obtainable).
Six inches of cucumber.
Two lemons

Slice the cucumbers and lemons and put them in a large jug. Pour on them the claret and soda-water, add the sugar and borage. Cover the jug and let it stand for at least an hour—on ice, if possible. Strain out the lemon, cucumber, and borage. Pour in a glass jug If liked, add to it a few fresh slices of lemon and some small pieces of ice.

For Lemonade, see page 771, "Refreshments for a Children's Party."

Coffee

Required: Allow four heaped tablespoonfuls for one quart of water

If the coffee is to be perfect, the coffee-berries should be freshly roasted and ground. Scald the pot and place it in a saucepan containing boiling water. If it is a percolator, put the coffee-powder into the upper part, and pour the boiling water slowly on to it. When all has run through, the coffee is ready.

Another Method of Making Coffee

Put the coffee in a heated jug or pot, pour on the boiling water, stir it well, and let it stand for five minutes at the side of the stove. Then pour three or four cupfuls backwards and forwards. Let it stand for five minutes to settle. Strain into a hot coffee-pot, and it is ready This is a simple but excellent way of making coffee.

Hand with it hot milk, cream, and sugar.

The Milk

should be slowly heated, but not *boiled*, as boiling spoils the flavour.

Negus

This is an old-fashioned but ever-popular beverage, and most warming and comforting before a long, cold drive It should be handed round as the guests are leaving

Required One bottle of port wine
One quart of hot water
A wineglass of brandy
One lemon
Four cloves
Grated nutmeg and sugar to taste

Put into an enamel pan the hot water, the lemon cut in slices, the cloves, and a few lumps of sugar Bring this to the boil, then take out the cloves and lemon, and add a dust of nutmeg, and, if necessary, more sugar

Reheat it, but do not let it quite boil Serve immediately.

A Guide when Arranging Quantities

Clear soup, allow 1 gill per head, 5 quarts for 40 people

Bouchees of lobster, allow about 3 dozen for 40 people

Chicken croquettes, allow about 3 dozen for 40 people

Charlotte Russe, allow about 3 moulds for 40 people

Tangerine creams, allow about 2½ dozen oranges for 40 people

Maraschino jelly, allow about 2 quarts for 40 people

Genoese pastry, allow about 4 dozen for 40 people.

Claret cup, lemonade, coffee, 1 pint per head, including all varieties

Bread and butter, allow about 6 plates for 40 people

Sandwiches, allow about 3 per head

Be sure and allow ample, it is most embarrassing to run short; but each hostess *must* judge her own particular requirements, as it is impossible for anyone else to do so who does not know the customs of the particular neighbourhood It is not difficult to use up any of the surplus in the ordinary daily menus.

VEGETABLE RECIPES

STUFFED TOMATOES

Required: Five or six even-sized tomatoes.
Half an ounce of fresh breadcrumbs.
One ounce of butter.
Two level teaspoonfuls of chopped parsley.
One level teaspoonful of chopped onion
Two teaspoonfuls of grated cheese.
One tablespoonful of thick gravy or sauce
Salt and pepper.
A few browned crumbs.

Wash, wipe, and stalk the tomatoes Melt the butter in a frying-pan, put in the onion, and fry it a pale brown, then add the crumbs, parsley, brown sauce, and half the cheese. Stir the mixture over the fire until it is hot and thoroughly mixed Season it carefully.

With a sharp-pointed knife, cut out a round piece from the stalk end of each tomato. Scoop out some of the soft part, making a cavity in which to put the filling This requires great care, otherwise the knife may go through the tomato, and it will burst when put in the oven Fill each tomato with some of the prepared mixture, heaping it up slightly on the top Mix the rest of the cheese with the browned crumbs, and sprinkle a little on each tomato Put them on a baking-tin or in a fireproof dish, and cook them in a moderate oven from five to eight minutes, or until they are just tender Be careful they are not overcooked, as they will lose their shape

N B – If preferred, the cheese may be omitted, or two tablespoonfuls of chopped ham, tongue, or poultry could be added to the mixture

BOILED JERUSALEM ARTICHOKES

Required Two pounds of Jerusalem artichokes
One quart of milk
One quart of water
Two teaspoonfuls of salt
Vinegar or lemon-juice
Half a pint of white sauce.

Great care is required when preparing artichokes, for they so soon become a bad colour Brush them carefully to free them from earth Then peel them with as little waste as possible, but, being of very irregular shapes, it is impossible to avoid all waste, as they must be trimmed into neat round or oval balls As each one is peeled, drop it immediately into a basin of cold water with a teaspoonful of vinegar or lemon-juice in it; this helps to keep them white.

Next lay the artichokes in a pan with the milk and water, which should be boiling, and boil them for about twenty minutes or until they are tender.

Drain off the liquid thoroughly, put the artichokes in a hot dish, and pour the white sauce over.

N.B.—If milk and water is used, the sauce should be made with some of it. If, however, it is more convenient, water alone can be used.

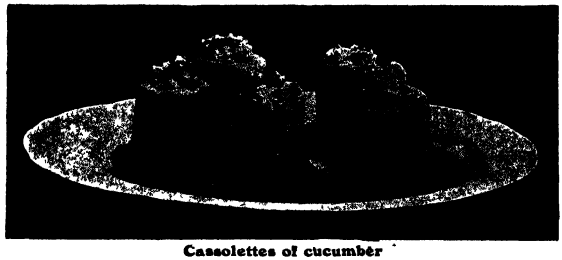
BOILED CAULIFLOWER

Required: One cauliflower
Boiling water.
Salt.
Half a pint of white sauce.

Cut off the stalk quite close to the flower, and notch it across twice. Trim off all withered and outside coarse leaves, and cut the others level with the flower.

Hold it sideways under the tap and let the cold water flow through it, so as to wash out all insects. Then, if possible, let it be for an hour in cold salted water; the salt will draw out any insects which have not been washed out.

Rinse it again, then put it, with the flower downwards, in a pan of boiling water, with a large teaspoonful of salt to each two quarts of water. Do not put the lid on the pan, and let the cauliflower boil gently until it is tender, but not in the least broken. It will probably take from fifteen to twenty minutes after the water has reboiled; but this, of course, will depend on the size of the cauliflower



Cassolettes of cucumber

Carefully skim off all scum as it rises. As soon as the cauliflower is tender (and this is best ascertained by sticking a skewer into the stalk), raise it out of the water on a fish-slice, let all the water drain off, and press the cauliflower lightly together with a clean cloth Lay it neatly in a hot vegetable-dish, and pour the white sauce over it.

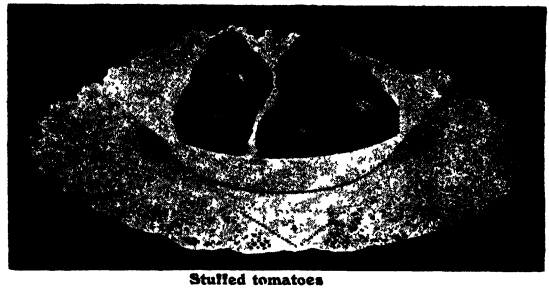
STEWED CELERY

Required Two heads of celery
Water and milk in equal proportions.
Salt
Hot buttered toast
Half a pint of egg sauce

Trim and wash the celery very carefully, cut off all the outer sticks; these can be put into the stock-pot, only the hearts are needed for this dish. Put them in a pan with enough milk and water to cover them. Add a little salt, and boil the celery gently until it is tender. Then drain it well from the water Have ready two neat finger-shaped pieces of hot buttered toast. Lay a head of

celery on each, and pour over a little egg sauce.

If liked, the heads of celery can be cut in halves and each half be put on a piece of toast.



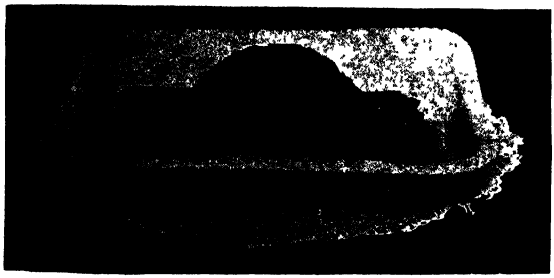
Stuffed tomatoes

CASSOLETTES OF CUCUMBER

Required · One large cucumber
Two or three tomatoes.
Four tablespoonfuls of white or brown sauce
Four tablespoonfuls of dice of mushrooms
A little chopped parsley or truffle
Salt and pepper.
Stock or milk and water

Peel the cucumber thinly, and cut in blocks two or two and a half inches long Put these in a saucepan with stock or milk and water, and let them cook gently until they are tender Meanwhile, cut the tomatoes in thick slices, put them on a baking-tin in the oven, and cook them until they are just tender.

Cut the mushrooms into dice, then stew them until tender in milk or milk and water, then either thicken the milk with a little flour or drain out the pieces of mushroom, and add to them enough white or brown sauce to moisten and bind them together Season this carefully. When the cucumber pieces are tender, carefully scoop out the centre, so as to have neat cases left Fill these with the mushroom mixture, heaping it up rather high ; sprinkle the top of each with a little chopped parsley or truffle Place a piece of cucumber on a slice of tomato, arrange them on a dish, and strain some good brown sauce round.



Timbale of spinach

BAKED SPANISH ONIONS

Required · One onion for each person
Butter.
Salt and pepper.

Take off one layer of the outer brown skins Put the onions in a pan of slightly salted water and boil them for an hour. Then take out the onions, wrap each one up in a piece of buttered paper, put them in a baking-tin in a moderate oven, and bake until they feel tender when pierced with a skewer, they will probably take about two hours.

Then either serve them as they are in a hot dish, or, if preferred, remove their skins first

N B —If only a mild flavour of onions is liked, change the water twice, or even three times, during the boiling

GRILLED MUSHROOMS

Required Large mushrooms
Two ounces of butter
Salt and pepper
A little lemon-juice

Peel and stalk the mushrooms and examine them very carefully Brush them over with a little warmed butter, then grill them either before or over a clear fire for about eight minutes, turning them now and then Sprinkle them with salt, pepper, and lemon-juice, and serve at once

DEVILLED MUSHROOMS are cooked in exactly the same way, but they must be highly seasoned with cayenne and black pepper

HARICOT BEANS À LA MAÎTRE D'HÔTEL

Required One pint of haricot beans
Stock or water to cover them
One onion
A bunch of parsley and herbs
Two ounces of butter
One tablespoonful of chopped parsley
A few trimmings of ham or bacon

Let the beans soak in cold water for twenty-four hours Then drain them and put them in a pan with enough stock or water to cover them, add the herbs tied together, the peeled onion, and the ham or bacon Cook steadily until the beans are quite soft—about three to four hours—then pour all into a colander, take out the herbs, bacon, and onion, and drain the beans well Put them back in the pan, add the butter and parsley, and shake the pan for a few minutes over the fire. Serve in a hot dish

CASSOLETTES OF VEGETABLES

Required Two pounds of boiled potatoes
The yolks of two eggs.
One whole egg

Breadcrumbs.
Frying fat.
About a teacupful of carrot balls
About a teacupful of turnip balls
A little brown or white sauce.

Rub the potatoes through a sieve or mash them finely with a fork or potato-masher Next stir into them the beaten yolks of eggs, then stir the mixture over the fire to cook the yolks, and season it carefully with salt and pepper Next turn it on to a plate, spread it evenly over, and let it get cold

Then make the mixture into neat drum shapes, about one and a half inches across Brush each over with beaten egg, then cover it with crumbs, again brush them over with egg and coat with crumbs, and with a plain cutter mark a neat round on the egg-and-crumb coating Have ready the pan of frying fat, when a bluish smoke rises from it, put in a shape of potato and fry it until it is a pretty golden brown Then drain it well on paper When all are fried, take a plain round cutter and again cut down through the egg-and-crumb coating, lift out this round and lay it on one side Then with a small spoon carefully scoop out all the potato from the centre, leaving a case only

Have ready cooked some neat balls of carrot and turnip, and add to them enough brown or white sauce to nicely moisten them, When these are thoroughly hot fill in the potato cases, heaping them up slightly

Put the potato that was taken from the cases in a pan, and beat over the fire until it is light and smooth, then put it into a forcing-bag with a large rose-pipe, and force some "roses" on the top of each case Put the lids in place, arrange the cases on a lace paper, and garnish with a little parsley

Wash and scrape the carrot and peel the turnip, and with a cutter cut out neat balls the size of a pea Boil in boiling salted water until tender.

BOILING GREENS

Required The "greens"
Boiling water
A piece of soda the size of a pea and two teaspoonfuls of salt to every two quarts of water

Pick over the greens carefully, and remove all decayed leaves, then wash the leaves thoroughly If possible, let them stand in cold salted water for an hour This freshens them, while the salt will draw out insects should there be any Next put the greens into a pan with plenty of fast-boiling water, with salt and soda in the given proportion Let them boil quickly with the lid off the pan, carefully removing all scum as it rises

When tender, drain off the water, pressing the greens well. Chop them, add a lump of butter and a little salt and pepper. Mix all together, stirring them in the pan over the fire Arrange neatly in a hot dish, cutting them across several times with a knife.

N B —When cooking turnip-tops or kale it is a good plan to boil them in fast-boiling water for five minutes, then to pour that off and add fresh boiling water. This lessens the somewhat bitter taste

Brussels sprouts must be well drained, but must not be pressed or chopped

TIMBALE OF SPINACH

One small onion
Two eggs
Salt, pepper, and nutmeg
A few thin slices of bacon
Two ounces of butter
Four tablespoonfuls of white breadcrumbs
Half a teacupful of boiling milk
A few browned crumbs

Pick over and wash the spinach very carefully in several waters, as frequently it is very gritty Next put it in a saucepan with half a teacupful of boiling water, and cook until it is tender Do not add more water than the quantity directed, as the spinach itself contains so much water When tender, pour the spinach into a colander, and press out all moisture possible

While the spinach is cooking, put the white crumbs in a basin, and pour over them about half a teacupful of boiling milk When they are soaked, squeeze out as much milk as possible, and add to them half the butter, having first melted it in a small pan

Now melt the rest of the butter, with part of it well butter the inside of a plain pudding-mould To the remainder in the saucepan add the onion, chopped very finely, and fry a pale brown. Add the spinach and the soaked crumbs, and mix these all together

Separate the yolks and whites of the eggs Beat the yolks, and add to the mixture, with the salt, pepper, and grated nutmeg Whisk the white of one egg to a stiff froth, and stir lightly into the mixture Sprinkle a coating of browned crumbs all over the inside of the mould, then line it with thin slices of bacon, fitting them in closely together Fill in the centre with the spinach mixture, taking care not to disturb the bacon Cover the top with a piece of buttered paper Put the mould on a baking-tin in a fairly hot oven, and bake it for about an hour Turn the contents carefully on to a hot dish, and pour round some brown gravy or tomato sauce

The following are good firms for supplying foods, etc, mentioned in this Section Messrs Brown & Polson (Cornflour), J S Fry & Sons Ltd (Cocoa) Samuel Hanson & Son (Red, White & Blue Coffee), George Mason & Co, Ltd (O K Sauce)

RULES, WITH REASONS

1 Wash all green vegetables very thoroughly, otherwise they are unpleasant and even dangerous to eat

2 Put them in a pan of boiling water; cold water and slow cooking would spoil the colour Add a small piece of washing or carbonate of soda to the water if it is at all hard, for it will soften it.

"Greens" include cabbage, kale, Brussels sprouts, turnip-tops, savoys, etc.

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies
Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs
Wives of Great Men
Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

THE COUNTESS OF CREWE

THE second child of Lord Rosebery, Lady Crewe, before her marriage to the Earl, in 1899, was Lady "Peggy" Primrose She was born in 1881, and is twenty-three years younger than her husband, whose first wife died in 1887 Despite the disparity in ages, however, the union has proved an ideal one, for Lady Crewe, who is an extremely clever, tactful, and witty woman, has since come to the fore as a political hostess, and proved of great service to her husband in his political work The late Queen Victoria was very fond of Lady Crewe, and, as a special mark of favour, she and her sister, now Lady Sybil Grant, were privately presented to her Majesty when they made their début Lady Crewe's witty sayings were often a source of amusement to her late Majesty On one occasion at dinner she noticed her father seated between Mrs Asquith and the late Duchess of Cleveland "Look at papa," she said, "sitting between the nineteenth and twentieth centuries" Lady Crewe usually stays at Crewe House, Mayfair, during a parliamentary session, but prefers Crewe Hall, the Earl's beautiful Cheshire seat

The Countess of Crewe
Talbot Charles

MADAME CURIE

IT was at Varsovie, in Russian Poland, that Madame Curie—who, together with her husband, the late Professor Curie, discovered radium at Sorbonne in 1898—was born in 1867. Her father was M Sklodowski, a professor of physics at a college in Varsovie, and his daughter laid the foundation of her ultimate scientific achievements by becoming the Professor's helper in his laboratory. Ultimately she went to Paris to study, suffering much privation in order that she might continue her studies And there she met Professor Curie, by whose side she worked for a number of years, until he died in 1906. Many honours have been showered on this clever lady scientist In July, 1910, she received the Albert Medal of the Royal Society of Arts, being only the second woman—Queen Victoria was the first—to receive this honour Madame Curie's greatest pride and joy, however, is her little daughter Irene, to whom she is passionately attached Madame Curie is the author of many scientific books, but it is her great achievement, the discovery of radium, which will immortalise her name.

Madame Curie
H Manuel

LADY BRASSEY

THE fact that Lord Brassey made in 1910 another world tour in his yacht the Sunbeam, in which he has already covered over 300,000 miles, reminds one that his wife is as equally enthusiastic a sailor, and has made many trips with her husband She is the daughter of Viscount Malden, and her maiden name was Sybil de Vere She married Lord Brassey as his second wife in 1890, and is famed as a hostess One meets everybody who is anybody at 24, Park Lane, a house which is really one of the sights of London, for it is filled with curios, jewels, armour, marble, porcelains, embroideries, etc, collected during the voyages of the Sunbeam Lady Brassey's tall, stately beauty is much admired, and her white hair improves rather than detracts from her youthful personality A kindly, sympathetic woman, her counsel and friendship is much

Lady Brassey
Blomfield

sought after, and during her husband's governorship in Victoria, she gained much popularity.

MISS MARIE HALL

In 1900 a girl of sixteen stopped Kubelik as he was leaving Queen's Hall one day, and asked him to hear her play. Kubelik was sympathetic,

Miss Marie Hall
Fleet Agency

heard her, and, delighted with her wonderful talent, personally introduced her to his master, Sevcik Two years later the girl made her début in Vienna, and to-day is one of the most famous violinists in the world, and able to command record fees. In her girlhood days, however, she knew what stern poverty meant So reduced in circumstances did her father, an accomplished harpist, become, that he and his daughter tramped from town to town, until Miss Hall's playing attracted the attention of a well-known teacher, who was astounded to find that, although only ten years of age, she knew most of Bach's sonatas by heart Some music-loving people came to the rescue, and little Marie was placed under proper instruction Miss Hall is a native of Newcastle-on-Tyne, her father being a harpist in the Carl Rosa Opera Company Her father wanted her to learn to play the harp, but she preferred the violin, and he very wisely let her have her own way And now she possesses a magnificent Strad, valued at £1,600, with which she charms her audiences She has one sister and two brothers, to whose care and education she has devoted much of the money she has earned by her genius

MDLLE. GENÉE

One of the world's cleverest dancers, Mdlle Adeline Genée, who, in June, 1910, became the wife of Mr Frank Isitt, manager of the Duke of Newcastle's estates, and an enthusiastic musician and composer, was born at a tiny town in Denmark, Aartrus, on January 6, 1873 Her uncle, M Alexander Genee, was her first teacher, and she made her debut at the principal theatre at Copenhagen before she was seventeen

Mdlle Genée
Fleet Agency

After dancing in Berlin and Munich, she was engaged as *première danseuse* at the Empire, London, in November 1897, and remained there for ten years, winning the reputation of being the world's most graceful and accomplished dancer of the old Italian school It was Mr George Edwardes who said "She is without doubt the finest dancer on the European stage" In addition, Mdlle Genée is a clever actress, for she possesses the ability to express emotion in dumb show so that it conveys even more than the spoken word. But her success has meant strenuous work, and the famous dancer has herself told of the hours of rehearsing that are necessary before even a born dancer can claim to be successful.

LADY DUFF GORDON

Trading under the name of "Lucile," Lady Duff Gordon, who is the wife of Sir Cosmo Duff Gordon, has built up one of the smartest dress-making establishments in London. It was prior to her marriage in 1900 that she started business as a dressmaker in Hanover Square, and few women in this country have created more fashions. She was the originator of the famous "emotional gowns," dresses which not only beautify the wearer by their colouring, but are symbolical of the latter's emotions At the beginning of 1910 she embarked on the Adriatic, with a whole retinue of mannequins and assistants, and created a furore amongst New York's "Four Hundred" by her genius, proving that Paris cannot claim to possess all the ideas and ability necessary to create the new and the beautiful in a woman's dress Lady Duff Gordon designs and creates all her own wonderful models, and "dresses" half society

Lady Duff Gordon
Lallie Charles

MRS. TAFT

As a girl the wife of the American President mixed in political circles, for her father, the Hon John W Herron, of Cincinnati, was a State senator Splendidly educated, both in school and by travel, gracious and frankly cordial in her hospitality, Mrs Taft has made an ideal mistress of the White House since her husband became President of the States in 1909 With her husband she has visited almost every corner of the globe, and boasts that she can always be ready to start for anywhere at an hour's notice She was married to Mr Taft in 1886, when she was twenty-four years of age, and has one daughter, Miss Helen Herron Taft, and two sons, Robert and Charles All three children have distinguished themselves at college, and their parents are rightly proud of them An accomplished musician, Mrs Taft often entertains her husband and family, and has always been the constant companion of her sons and daughter She believes in the higher education of women, and encouraged her daughter to seek a college education She is also very fond of children, and has often cancelled social engagements in order that she might contribute to their pleasure.

Mrs Taft
Fleet Agency

It was a noticeable fact that when the time came for her to overlook the arrangements for her family's personal comfort in their official home, the rooms her daughter was to occupy received her personal attention, and details with regard to light and sunshine largely influenced her choice in the allocation of the different apartments

SOCIETIES WHICH HELP WOMEN AND CHILDREN

2. CENTRAL BUREAU FOR THE EMPLOYMENT OF WOMEN

PRESIDENT: THE COUNTESS OF BECTIVE

The Objects of the Bureau—How it Finds Employment for Women—Its Value to Employers—Work already Accomplished—The Fees—Course of Training—"The Workers' Bookshop"—Loan Fund

THE objects of the bureau are

1. To prevent unemployment, and the evils resulting therefrom.

2. To help women, especially those of good education, to help themselves by guiding them into suitable permanent work

3. To promote the training of the unprepared, and thus to raise the general standard of efficiency.

4 To maintain records of women desiring employment, and of employers having vacancies

5. To collect and circulate information on occupations suitable for educated girls

6 To study and record the fluctuations of demand and supply in various occupations

7. To publish advertisement lists, newspapers, and other printed matter, by which the purposes of the society may be advanced

8 To promote and co-operate with other bureaux and societies having objects wholly or partly similar

The Countess of Bective
Copyright, Lafayette

What the Bureau can Do for a Girl Wishing to Earn her own Living

1 It can tell her of some hundred professions open to women.

2 It can help her to choose the one for which she is best fitted

3 It can tell her where to obtain the necessary training if she is not already fully qualified, and can warn her of fraudulent training.

4. It can usually, if money is a difficulty, help her to obtain a loan to cover her cost of training, repayable in small instalments when she is in a post

5. It can introduce her to a probable employer.

6. It can tell her of an inexpensive and comfortable hostel near her work

7 It can help her to good holidays if she cannot go home

8. It can show her the best means for providing for a "rainy day"

9 If she is engaged to be married, it can offer her suitable preparation for work at home by a training in housewifery and home management.

10. If she is desiring to emigrate, it can introduce her to agencies which will give her all the necessary information as to the demand for workers, climate, equipment, cost of passage, etc It can introduce her to a special training for colonial life.

What the Bureau can do for Employers

1. It can save them the expense of repeated advertisements

2 It can save them the worry of selecting one from a hundred applicants

3 It can select a few specially prepared and experienced workers for their choice

4 It can advise them as to conditions and salaries

5 It can find them workers for new or difficult posts

6. It can save them the fees they might pay to bogus registries

7 It can put them in touch with bonâ-fide registries in nearly all the European countries

8 It can put them in touch with colonial associations working on similar lines

Work Accomplished During 1909

Suggestion or information was given to 4,724 people who had not previously applied to the bureau

Assistance was given to about 4,000 previous clients

The need for keeping well in advance of all movements connected with the welfare of women and girls, especially those of the professional classes, has never been so clearly demonstrated as during the past year Many timely warnings have been given of over-stocked professions, and also of those likely to become so, as well as invaluable information with regard to new developments in well-known employments, such as in the teaching of music and in the teaching of design Particulars have also been given of entirely new openings for women. These generally come to the knowledge of the bureau long before the public are aware of their existence

Training in Method

This unique training has proved itself extraordinarily valuable to those who have availed themselves of it Many instances of success were recorded last year The training

was started two years ago in order to supply a deficiency which was constantly coming to the notice of the bureau—namely, the unexpected failure of many women (who were supposed to be fully trained) owing to their lack of knowledge of methods of classification and business routine

This training aims at giving workers a knowledge of the theory of classification, which they can apply to whatever work they take in hand Only a small number of students are taken at a time, therefore a large part of the training is individual

The Courses are as follows.

1 Three months, mornings or afternoons (Saturdays excluded), £6 6s

2 Six months, mornings or afternoons (Saturdays excluded), or three months, full day (except Saturdays), £10 10s

A Few Typical Posts Filled

Private secretary at a salary of £80 per annum, resident

Secretary to a women's political society, salary £100, non-resident

Secretary to a well-known author, £80, resident

Manageress of a new electric appliance show-room, salary £100, non-resident, to start

Social worker on the Children's Care Committee, salary £117 a year

Lady cook, salary £60, resident, etc

Publications

"Women's Employment" This journal for educated workers is issued on the first and third Fridays of every month It contains articles dealing with employment subjects and up-to-date information as to new openings, also notices of bonâ-fide vacant posts, opportunities for training, with lists of recommended schools and institutions, and details of cost, duration, etc Price 1½d, post free

"The Finger Post" A guide to professions and employment for educated women, containing over eighty articles written by professional women, with particulars of training, salaries, new openings, etc Price 1s , post free, 1s 3d

"Women as Inspectors" Town and country. 3d , post free, 4d Gives all particulars as to training and work of Women Inspectors under Government, county councils, borough councils, etc

The Workers' Bookshop

This bookshop was opened last year in order to bring the latest publications concerning women before the public as speedily as possible, and in order to give various societies an opportunity for a wider sale of their books and pamphlets than they could otherwise secure It is said by business experts that the shop has done unusually well during its first year It is on the same premises as the bureau.

The Students' Careers Association

This association has recently been formed Its objects are

1. To establish a definite connection between colleges and schools on the one hand, and the Associated Employment Bureaux on the other

2 That a representative committee, consisting of teachers, representatives of the head and assistant mistresses' associations, and members of employment bureaux should meet twice yearly for discussion and interchange of ideas, in order to be able to supply

(*a*) Employment bureaux with up-to-date information on educational matters, and to notify them of any changes that may have taken place in the teaching world

(*b*) Colleges and schools with expert knowledge on all employment questions, and to give them reliable and up-to-date information on all professions open to educated women, together with the necessary facts in regard to supply and demand, standard of salaries, training, age limit, etc

3 By constant communication between the educational world and employment bureaux, to prevent the drifting of women and girls into unsuitable or over-stocked professions

4 To consider any *new openings* that may have been investigated by employment bureaux, and to discuss their possibilities

Lectures on "Openings for Girls" will be given at any school or college if desired

Loan Fund

This fund has recently been established in order to assist women and girls who are not in a position to pay for (1) necessary education or training, (2) board and lodging during training, (3) the goodwill of a business, or (4) any other requirements which the committee consider warrantable

Repayment is expected to begin at the end of three months after the completion of training or starting in business The total loan to be repaid within such time (usually three years) and by such instalments as the committee may determine

Societies or associations may also apply for loans

Thrift

This department of the work would increase with greater rapidity if more women realised the advantages of insurance and the facilities now offered for obtaining it

The bureau is prepared to give advice

1. To parents who wish to begin early to provide for their daughters' future education

2 To women at the beginning of their career who wish to provide for the future (marriage or sickness)

3 To middle-aged workers who wish to procure an annuity

(Special opportunities are offered to nurses to secure sick pay and an annuity)

Information with regard to any branch of work carried on by the Central Bureau can be obtained from the Secretary, 5, Princes Street, Cavendish Square, London, W.

Boadicea, the heroic and injured British queen with her daughters, leading her troops in person against the Roman oppressors of her country

HEROINES OF HISTORY

I. BOADICEA

ON all sides are . . . gardens and orchards . . . pastures and plain meadows, with brooks running through them, turning watermills with a pleasant noise. Not far off is a great forest, a well-wooded chase . . . . The cornfields are not of a hungry sandy mould, but as the fruitful fields of Asia . . . There are wells, sweet, wholesome, and clear . . . frequented by scholars and youths of the city in summer evenings, when they walk forth to take the air"

So wrote the ancient chronicler, and, strange though it may seem, he was describing King's Cross (London), which now is a monotone of grey, and a place where the "pleasant noise" of the watermills has yielded to the roar of motor-'buses and the incessant shrieks of trams

A thousand years ago, however, before the watermills turned, and before ever there was a city from which youths and scholars could come forth, King's Cross had other associations, there it was that Queen Boadicea fought her losing fight against the shining helmets and waving plumes of Rome

It is a noble story, and well worth repeating Britain then had been for a hundred years under the sway of Rome The many little kingdoms of which England was composed had been reduced to subjection, and their kings were now no more than Roman deputies. A grasping mind turned even the prosperity of the land into the coffers of Rome, and the peasants worked not for their own gain, but for that of the conqueror. It was inevitable that there should be discontent, and, eight years before Boadicea made herself immortal, there was a great revolt The Romans quelled it with a heavy hand; but Colchester, then called Camulodunum, they reserved for the glory of the emperor himself

Accordingly, Claudius came to England in great pomp, surrounded by captains and legions, bent upon the reduction of proud Colchester He advanced with a magnificent army, impressing the simple Britons with a line of gorgeously equipped elephants, with turrets filled with slingers and archers on their backs.

Claudius had an easy task. He subdued Colchester, and departed in a wonderful ship "like a moving palace" to celebrate at Rome the greatest triumph ever recorded Rome went mad over him, and the poets vied with each other in adulation. "The last bars have fallen, earth is girdled by a Roman ocean," sang one—he referred unwitting to the Atlantic and Pacific waters. "One look from Cæsar has subdued the cliff-girt isle, the land of the wintry pole," exclaimed another

Claudius was succeeded by Nero, and Nero was quite as fond of wealth as any of his predecessors. When he heard, therefore, that Prasutagus, King of the Iceni (Norfolk and Suffolk) had died, leaving his kingdom and his riches divided between the emperor and his own two daughters, Nero promptly seized the whole. Prasutagus had fondly hoped that by making Nero his heir he would protect his family, but little had he gauged the rapacity of a conqueror. Rome argued that as the king had been put into power by the emperor, all his goods reverted to the emperor. When Boadicea, the incensed queen, resented this robbery, they flogged her in public, maltreated her daughters, and impounded all that had been left by Prasutagus.

Boadicea did not belie her name. Her name means victory, and accordingly she girded on her arms and placed herself at the head of the Iceni and the other petty kingdoms. Verulam, near St Albans, she burned, Colchester she took, and left in ashes; on London she and her hordes of wild Britons descended, like a cloud of locusts, breathing fire. Here she halted in the "great forest" that clothed what is now Pentonville Hill, after she had left nothing of the prosperous town of Londinium, which Tacitus has described as "famous for the great multitude of merchants and provisions" Seventeen hundred years later, eighteen feet below Lombard Street, the remains of a tesselated pavement were discovered, the pattern "lying scattered like the petals of a flower," and covered with charred wood, the remnants of the wooden houses which had not been replaced by Roman buildings.

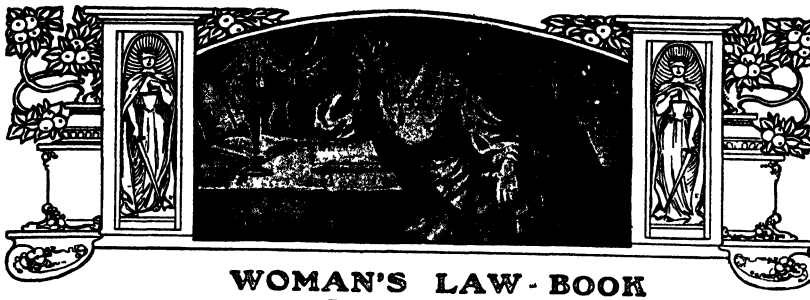
Boadicea was very busy. She hung many well-born women in the Grove of Andate, the British Goddess of Victory, and was meditating further revenges and slaughter—it was an age when it was considered natural and even right to slay as many people as possible if you were annoyed—when Suetonius Paulinus, the lieutenant of Rome in Briton, hastened back from the Isle of Mona (Anglesey) to quell the insurrection.

Figures differ Some say there were 70,000 Britons and 10,000 Romans, others 230,000 rebels and 13,000 Romans Be that as it may, they met in a narrow valley one day, the Romans with their discipline, their shining armour and rich cloaks; the Iceni rude and wild, many of them naked, with bodies painted blue, ill-armed, but valiant to death. Boadicea rode up and down their lines in her Roman-shaped chariot, her Roman cloak and ornaments shining, her voice ringing out words of encouragement and defiance. With her were her two daughters, the very sight of whom recalled their wrongs and raised a spirit of courage in the troops

It was a case of Right against Might, and in personal combat Might always wins. The Romans utterly routed the rebels, but it took them a whole day to do it. Boadicea flashed about in the battle, exhorting her followers, in what inspiring words we may only guess; but all was in vain. Twilight fell upon a vanquished host, upon a valley of death wherein lay many thousand Britons, but only four hundred Romans. The day was decisive, Rome, the proud, the overbearing, Rome the great civiliser, was set firmly in dominion over England.

For Boadicea but one thing remained to do. Already Roman ideas of honour were permeating these islands, and it was a dishonour to live defeated. Boadicea had lost all—wealth, kingdom, the honour of her daughters; she had failed in her bid for justice, had been publicly flogged, and now she was defeated. Accordingly, before the sun rose upon her shame, she took poison and ended her life.

Eighteen centuries later, Thornycroft, the sculptor, looking for a theme for a heroic piece of work, chose the queen of the Iceni for his subject. For fifteen years he laboured at the group, building a special studio for it, and a little railway on which the work could be pushed into the open air for him to study the effect. But he did not live to see the fine bronze cast from his plaster group, which later was set up on Westminster Bridge.



WOMAN'S LAW-BOOK

By G. D. LYNCH
(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc , etc*

PROPERTY IN LAND

Continued from page 785, part 6

Fixtures

FIXTURES are such things annexed to buildings or land as are of an accessory character merely, and if they are let into the soil, or cemented, or otherwise attached to some building, become the property of the freeholder or landlord at the end of the tenancy. But, although the original rule still applies, there are many exceptions, and even such things as barns, etc , resting on brickwork, may be removed by the tenant if it can be done without injury to the freehold

Trade Fixtures

Things fixed to the freehold for purposes of trade or manufacture are removable by the tenant if no material injury is caused to the estate They include furnaces, coppers, brewing vessels, fixed vats, salt pans, and the like , machinery in breweries, collieries, and mills, such as steam-engines, cider-mills, etc ; and buildings for trade, such as a varnish-house built on plates laid on brickwork

Recent legislation has enlarged the rights of a tenant of an agricultural holding to remove improvements effected by him or to be compensated for the same And the old rule as to fixtures and emblements does not now apply to market-gardeners, who have the right to remove fruit-trees and strawberry plants, planted by them, or to have the same taken over at a valuation

Tenant's Fixtures

Tenant's fixtures which are removable by him or his personal representative on his decease include those set up for ornament or domestic convenience, such as hangings, tapestry, and pier-glasses, whether nailed to the walls or put up in lieu of panels, marble, or other ornamental chimney-pieces, marble slabs, window blinds, grates, ranges, and stoves, although fixed in brick-work, iron backs to chimneys, fixed tables, coppers and water-tubs, fixed coffee-mills, cupboards fixed with holdfasts, clock-cases, iron ovens, and so forth, always remembering that the separation must cause little or no damage

Freehold

A freehold estate is practically equivalent to absolute ownership, and on the decease of the owner descends to his heirs, or, if he does not leave any, devolves upon his relatives, however remote Originally, freehold tenure was the holding of land by free services such as a freeman might perform, but knight-service was abolished by Charles II , and an agricultural service, or payment of a pecuniary rent, substituted for it To go into all the varieties of freehold tenure, such as "grand sergeantry," "ancient demesne," etc , and the divisions of quasi-freehold, would only confuse the reader

Copyhold

A copyhold estate is part of the lands of a manor held at the lord's will and according to the custom of the manor There must be a manor, a court, the land must be part or parcel of the manor, and it must have been demised by copy of court roll from time immemorial Originally, the tenants held strictly at the will of the lord, who might dispossess them at his pleasure Then the law intervened to protect the interests of the tenants, and the latter acquired a legal right to their estate in the land And now rents, fines, heriots (the lord's right on the death of his tenant to the deceased's best beast or other best

personal chattels) may be commuted or extinguished under the Copyhold Acts And the effect is that the land is practically the same as freehold But any rights of common of the tenant—*e g*, of feeding his horses and sheep on the wastes of the manor—or any right of the lord or tenant in any mines or minerals, or any right of holding fair or market, or in respect of game, fish, etc, are not affected by enfranchisement under the Copyhold Acts When a copyholder marries the lady of the manor the copyhold is suspended during the marriage but not extinguished.

Manor Courts

There are two courts incident to every manor, a court baron, or freeholders' court, and a customary court, which only relates to the copyhold tenants who form the "homage" and transact the necessary business, the lord, or more usually his steward, presiding as judge. The court baron is a domestic court which regulates the interests of the freeholders, and in which the freehold tenants were the judges. In some manors a court of criminal jurisdiction, called a "court leet," was also held for the redress of misdemeanours and nuisances. All manors which exist at the present day must have existed as early as 1290, none having been created since The characteristics of a manor are much the same at the present day as in early times, except that the court baron and the court leet have lost all their original judicial powers.

THE LAW AND THE SERVANT

Continued from page 665, Part 5

The Giving of a Character—A Malicious or False Character—Personation—Altering a Certificate of Character

Character

A MASTER is under no legal obligation to give his servant a character, but, if he chooses to give him a character the character should be a true one And as between master and master the character given is a privileged communication unless given maliciously. So that if the answers to inquiries are unfavourable, or even false, the servant will have no right of action against the master unless he can also show express malice

A master is not obliged to prove or substantiate the truth of the character he gives, and the fact of its being given to more than one person at a time or made in the presence of several people does not alter the fact that it is a confidential declaration Thus, where a master, addressing his servants, warned them against speaking to a former servant, and saying that he had been discharged for robbing him, the communication was held to be privileged, although made in the presence of several persons

Malice

The servant will have to make out a very strong case before the question of malice is allowed to go to the jury And if he is unable to do so, the duty of the judge will be to non-suit him If a master volunteers the character of his servant and gives him a bad one without its being applied for, or couples charges of misconduct with expressions of vindictiveness, or makes statements unsupported by evidence and the direct contrary to what really occurred, or betrays a desire to injure the servant and prevent him from getting another situation, malice may be inferred, and he may be made responsible, therefore, in an action for damages.

Information at Second-hand

Information obtained at second-hand may be privileged, and a master may be justified, when answering inquiries regarding the character of his servant, in stating not only what he knows of his own personal knowledge and experience, but also what he has been told and believes to be true

The fact of a master having given a servant a good character does not preclude him from giving an adverse one subsequently from information which comes to his knowledge Thus where a husband, during his wife's illness, gave his cook a good character which procured her a situation, and when, in answer to subsequent inquiries, his wife, who had recovered, wrote saying that she suspected her former cook of dishonesty, it was held that the communication was privileged An action cannot be brought against a master for words spoken to a policeman on giving a servant in charge, or when preferring a complaint against him before a magistrate.

Special Damage

Assuming the statements made to be malicious, in order to give the servant a right of action the words must be actionable in themselves, or the servant must have suffered some special damage

Words actionable in themselves are those imputing some criminal offence, contagious disease, dishonesty, or immorality, or some charge which affects the servant in his capacity of servant, such as accusing a gamekeeper of killing foxes. Special damage is harder to prove, and is the actual definite injury to the servant as the result of the slanderous statements. A girl who was dismissed by her employer in consequence of reflections made upon her character by the landlord of the house in which she lodged was successful in obtaining damages from the man in question for being the cause of her dismissal.

False Character

A master has no right to recommend a servant to another employer by giving him a false character, and if the new employer sustains any damage in consequence of having taken the servant upon the recommendation he will have cause for action against the former master. If, therefore, out of kindness

of heart and to give the girl another chance, a mistress ignores the fact that her servant has thieving propensities, and gives her a good character, and the girl, lapsing into her old ways, robs her new mistress, the latter is justified in taking action to recover damages from the original employer.

Personation

There is a penalty of £20 for falsely personating a master or his wife, housekeeper, steward, or servant, and either personally or in writing giving any false, forged, or counterfeit character to any person who is endeavouring to obtain a situation, or for falsely pretending that they have been in a situation for a longer time than was actually the case, or was discharged at any other time than that at which he actually left, or that he had never been in service before

Altering Certificate

A similar penalty is imposed upon servants for making false statements when seeking employment, or making use of a forged certificate of character, or altering the date, or erasing any word in the character, or falsely pretending that they had never been in service on any previous occasion

To be continued

CHILD LAW

Continued from page 666, Part 5

Guardians—Deserted Children—Overlaying Infant—Parental Liability

The Court will not take a child of tender years out of the custody of its mother on the ground that the mother's religion differs from that of the deceased parent, or that such removal is requisite for the training of the child in the father's religion

If a father choses to retract a promise previously made to allow the children to be educated in the religion of their mother, the Court will restrain the latter from interfering with the religious education of the children, although such promise was antenuptial, and her consent to the marriage was conditional upon its being made.

Guardians

In order to ensure that the children shall be brought up in the religion of the father, the Court may appoint a guardian to act with the mother after the father's death; the fact of the children having no property does not affect the jurisdiction of the Court The Court may also remove a guardian already appointed, and appoint another, and give directions as to the religion in which the child is to be educated. And thus it may do, although the child is not a ward in Court and has no property, its religious education being the only ground for interference A testamentary guardian who changes his religion after the father's death may be removed from his office.

Deserted Children

If the Court is of opinion that the parent has abandoned or deserted the child, or has otherwise so conducted himself that the Court should refuse to enforce his right to the custody of the child, it may decline to issue a writ or to make an order for its protection

The Court has also power to order repayment by a parent of the cost of the bringing up of a child who is being brought up by another person, or is being boarded out by the guardians, upon ordering the child to be given up to the parent on his application

Overlaying Infant

Where the death of an infant under three years of age is caused by suffocation through its being overlayed by some person over sixteen who went to bed under the influence of drink, the latter is guilty of having neglected the infant in a manner likely to cause injury to its health

Parental Liability

A parent is under no legal obligation to pay debts incurred by his child, however, if the parent is conscious of the expenditure incurred by his child while living under his roof, and makes no inquiry or remonstrance about it, a presumption may arise that he authorised the child to order the goods and obtain credit on his authority

GLOSSARY OF LEGAL TERMS USED IN THIS SECTION

COPYHOLD.—A base tenure, the tenant's title-deeds being copies of the "roll," or book, of the court of the manor

CUSTOM.—An unwritten law so long established that the memory of man runs not to the contrary It must have been continued, peaceable, reasonable, certain, compulsory, and consistent, for one custom cannot be set up in opposition to another

FIXTURES.—Originally meant something which, on becoming fixed to the soil, became part of the real estate. The term now means exactly the reverse, and is applied to things removable by the person who affixed them

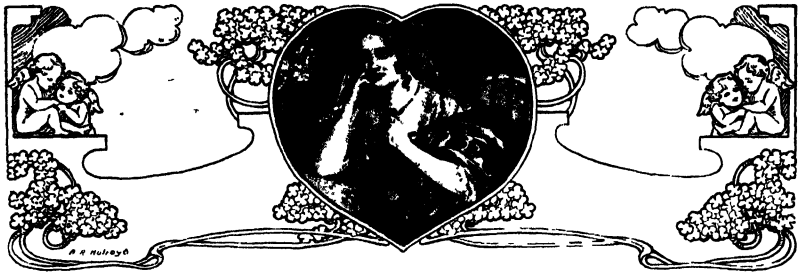
FREEHOLD.—Land which is practically held by a man and his heirs free from restrictions, originally land held by free service

MANOR.—A property consisting of a house or castle and land which the owner or lord reserved to his own use while letting out part of the latter

WASTES OF MANOR.—Uncultivated parts used for roads and pasture, etc, by the lord and the tenants

LOVE SCENES IN PICTURES—No. 4

BETWIXT TWO FIRES By FRANCIS D MILLET



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting, they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPEDIA, therefore, will include, among thousands of other subjects

Famous Historical Love Stories	*Love Poems and Songs*	*Proposals of Yesterday and To-day*
Love Letters of Famous People	*The Superstitions of Love*	*Elopements in Olden Days,*
Love Scenes from Fiction	*The Engaged Girl in Many Climes*	*etc., etc*

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 7. MARIE ANTOINETTE AND FERSEN

BOTH in the temple of Tragedy and in the gorgeous temple of Romance place should be found for shrines to Marie Antoinette, shrines dedicated to her alone and worthy of her As the queen of Tragedy and as the queen of Romance she reigns supreme, and the mere recollection of her name gives birth immediately to a thousand thoughts of wonderment and sympathy

To France she may have been a bad queen, bigoted and reckless, as a woman she may have been foolish, proud, and vainglorious, her influence, perhaps more than any other, may have been instrumental finally in hurling the Bourbon dynasty from the dizzy heights of power and in causing it to crash upon the ground where it broke into a thousand pieces which themselves denounce the divine right of kings These, however, are matters for the historian to decide This is no occasion for a diatribe on the misuse of queenly power, this is no occasion for criticism, here not even will be told the story of Marie Antoinette, for that story is history, and too full of incident to be compressed

In short, this article is but the record of a splendid passion, a tribute to a noble love—the blind devotion of a man and the trustful love of a heroic woman, who merited the service of that man as greatly as he merited her love Marie Antoinette was heroic In spite of all her faults, in spite of her foolishness, she was a magnificent woman, and at the end she showed herself as such. Death found her grand, lovely, and pathetic, a woman worthy of the man who, for her sake, risked everything and who longed to sacrifice his life upon the altar of his love.

The man, perhaps, was as blind and foolish as the woman, but the proud and unbending dignity of Count Fersen arrests attention no less than does that of the queen One can but admire him, he was a man who schooled himself to that noble, pure, self-sacrificing love which is greater and more rare than genius

For many of her faults and many of her weaknesses Marie Antoinette cannot be blamed with justice She was born a princess, and therefore it was not for her to plan her course of life There were reasons of State to control her actions, and reasons of State deemed an alliance with the Royal House of France advisable The result was that, in 1770, while still only in her fifteenth year, Marie Antoinette was brought from Vienna to Versailles and there married to the Dauphin A mere child, spoiled but beautiful, she was thus placed amid the most unlovely of surroundings, the decadent Court of France under the *ancien regime* Here there was nobody to love her, nobody to understand her The Court was a Court of intrigue, the King, the smouldering ember of an illustrious but degenerate house, was dying, worn out by his excesses, and the Dauphin—the man to whom, on May 16th, Marie Antoinette was married—could he be expected to understand her? A grandson of the King and the heir to the throne, he himself was but a boy, a lanky, bashful youth, weak physically, weak mentally Was such a man a fitting mate for Marie Antoinette, the brilliant, sparkling daughter of the Hapsburgs, a girl bubbling with enthusiasm, thirsting for life?

His diary alone serves to tell the melancholy story of his marriage "Tuesday, 15th.—Supped at La Muette. Slept at Versailles Wednesday, 16th.—My marriage Apartment in the gallery Royal banquet in the Salle d'Opera Thursday, 17th —Stag hunt. Meet at La Belle Image. Took one" And so forth, and so forth His marriage was a mere incident in his career, and his tutor, the Duc de la Vauguyon, strove hard to prevent it from becoming more by keeping the young couple apart whenever it was possible That they should ever have learned to love one another is indeed surprising This, however, common adversity taught them, and in the end they were bound together by an affection which was as beautiful as it was pathetic

For the first seven years of her married life, however, Marie Antoinette's sole wifely privilege was to see her husband as he ate, as he drank, or as he hunted Is it a matter for wonder, therefore, that she craved for light and laughter, that she became reckless and extravagant, or even that she drove a sledge unescorted through the snow-clad streets of Paris to the indignation of the populace?

A Wayward Queen

It was, however, just these little matters which ruined Marie Antoinette She was proud of her indiscretions, she boasted of them This offended France, for it was unworthy of the monarchy The crown Louis XV. already had degraded Marie Antoinette degraded it further And in the eyes of the Frenchmen the monarchy was more than a mere office, it was an institution, and a sacred institution

Again, Marie Antoinette was recklessly extravagant at a time when the State was hovering on the brink of bankruptcy This was tactless, and caused the crown to become involved directly in the folly of the Queen Her greatest fault, however, was that she never became a child of the country which had adopted her She admitted the fact, and remained always an Austrian For this France could not pardon her; the country hated her, and in their hatred for the Queen the citizens of France destroyed their monarchy

It is, however, these very traits in her character which call for love as we to-day look back with impartial eyes on her career Proud, wayward, and inconstant, Marie Antoinette was a most fascinating woman. She was intensely human, and, like a true daughter of her sex, she craved for love and laughter Laughter she found, although it led her but to sorrow Love she was offered, and offered often, men of power and position laid themselves before her—Baron Besénval, the Duc de Lauzun, and many, many others But these, as were all other influences in her life, were overshadowed by one great personality.

Count John Alex de Fersen was a Swede, and he arrived in Paris for the first time at the beginning of the year 1774. He was then in his nineteenth year, and, accompanied by a tutor, was beginning on the grand tour, which was regarded as a necessary part in the education of a youth of his position In Paris the young man's dignity and bearing soon called for notice. "His large, limpid eyes, shaded by thick black lashes, had the calm outlook of the northern people, the impress of whose melancholy he bore; but this did not always or completely conceal the warmth of a generous nature quite capable of passion He had a small mouth with expressive lips, a straight, well-formed nose, the fine, thin nostrils which are sometimes a sign of shyness, or, at least, of caution and reserve His manner bore the impress of nobility and simplicity, his attitude was in every respect that of a true gentleman."

Marie Antoinette Meets Fersen

On January 10th the Swedish Ambassador presented Fersen to the Queen. Perhaps even then, at this first meeting, Marie Antoinette was attracted by the chivalrous face of this frank, honest Northerner, a man so different from the polished sycophants who thronged her Court Indeed, if ever there was a case of love at first sight, the finger of evidence would seem to point to this.

The next meeting was more dramatic; it took place three weeks later The scene was a masked ball at the Opera, one of those dazzling, brilliant Bacchanalian revels which were brilliant and dazzling even for Paris in those days, a scene which has been described times without number, but which still baffles description The young Swede, wrapt in wonder and admiration, was wandering among the throng of dancers, when, to his surprise, a domino approached and began to talk to him Fersen immediately scented an adventure, and so attractive an adventure pleased him, for the lady's form was elegant and graceful, and her voice and conversation both were charming

But presently he was conscious of being an object for all eyes People were glancing at him and whispering Why? Fersen was puzzled The adventure was growing interesting Who was the lady? At length, however, seeing that the crowd had recognised her, she decided to discard her domino, and, standing before him, Fersen saw the Dauphine herself Passion stifled his bewilderment, the mere presence of the woman blinded him At that dramatic moment he realised the intensity of love, and henceforth his one mission and ideal became to serve and comfort that lonely, loveless life He was the last to leave the ball-room that night, and he carried away with him the vision of a lovely face which never faded from his mind.

Mdlle Bertin, her dressmaker, has described Marie Antoinette as possessing "a dazzling fair complexion, in which the tints of the earliest summer roses are blended; large, prominent eyes of azure

Marie Antoinette, the beautiful and ill-fated queen of Louis XVI of France whose indiscretion and extravagance hastened the downfall of the Bourbon dynasty, but whose noble fortitude and patience in her tribulation render her one of the most pathetic and tragic figures in history

From the painting by Vestier in Trianon at Versailles

blue, a forehead crowned with luxuriant fair hair . . . Her figure was shapely . . . her neck and bust perfect, her hands beautiful, her legs and feet worthy of the Venus de Medicis" Her lower lip, however, protruded slightly, this was the only mar upon her beauty, and this is a characteristic of her race

Fersen's position, however, was now a strange and difficult one, for his was a rare, exalted passion, and it forbade him further There was, therefore, but one thing for him to do, he left France immediately, and set out again upon his travels For three years he wandered, haunted by one thought, haunted by one face, but when again he found himself in France he hastened straightway to Versailles, there to present himself at Court

"Ah!" exclaimed Marie Antoinette, as he was shown into her presence "An old acquaintance" She had not forgotten Fersen, and in her greeting was a depth of

feeling which her attendants did not fail to notice.

On the man time had wrought less change than on the woman. Fersen was still a boy, but Marie Antoinette was now a woman and a queen—a queen who had tasted the bitter fruits of sorrow, and knew that she was hated by her subjects. But Fersen saw no change, he saw still the gay and frivolous princess, the woman eager for adventure, and he loved her. Henceforth he is found constantly in attendance on her At her informal parties at the Little Trianon he figured always, and although the Queen spoke and wrote of him indifferently, it was more than she could do to keep the secret of her heart from scrutinous eyes A Court is a hot-bed for scandal. At Versailles many eyes noted her every action, and idle tongues found much to say, until at length Fersen, realising that by his presence he was compromising the Queen, decided once again to tear himself away from her.

Fersen Sails for America

An excuse was at hand, and in 1778, fortified by a woman's gratitude, he sailed with Lafayette for America, there to join the patriots in their strife for independence from Great Britain.

"I must confide to your Majesty," wrote the Swedish Ambassador to his king, shortly after Fersen's departure, "that Count Fersen has been so well received by the Queen that several persons have taken umbrage. I own that I cannot help thinking that she has a liking for him, I have seen indications of this kind too certain to be doubted The young count has behaved, under these circumstances with admirable modesty and reserve, and his going to America is especially to be commended By absenting himself he avoids danger of all kinds; but it evidently required firmness beyond his years to resist such an attraction. During the last days of his stay the Queen could not take her eyes off him, and as she looked they were full of tears . . . When the approaching departure of the count was made known, all the favourites were delighted. 'How is this, monsieur?' said the Duchess de FitzJames 'You forsake your conquest!' 'Had I made one,' he replied, 'I should not forsake it. I go away free, and, unfortunately, without leaving any regrets.' Your Majesty will own that the count's answer was wise and prudent beyond his years The Queen, moreover, behaves with much more self-restraint than formerly The king not only complies with her wishes, but shares her tastes and pleasures."

The Storm Clouds Gather

Save for a visit of a few brief months on his return journey from America to Sweden after the surrender of Yorktown, Fersen contrived to keep himself from France until the very clouds of revolution were about to burst. Then he had to return; the Queen was in danger; she needed him; he could keep away no longer; and with her he remained, loyal and true until the end. Neither time nor distance had killed or even cooled his love. Indeed, Marie Antoinette and Fersen did not love as do ordinary mortals; theirs was a love almost devoid of passion, a bond of perfect sympathy and trust. And now when, after long and sorrowful years of separation, once again they were brought together, they met quite naturally, without recrimination, each understanding the other absolutely. Perhaps it was because of this strange trait in her character that upon the head of Marie Antoinette was poured the hatred of a nation. The French, a passionate, warm-hearted people, could not understand their Queen; she was an enigma to them, an incomprehensible blend of reckless gaiety and austere pride.

These years of absence, moreover, were momentous years; both in France and in America great changes had occurred; events of which it is impossible here even to trace the sequence. They were years of plots and counter-plots, intrigues and countless follies The Queen gambled heavily; she favoured foreigners; she offended her subjects, and refused to see whither the path which she had chosen was leading her. Fortune, moreover, instead of concealing, elaborated on her indiscretions. In 1785 she became implicated in the affair of the Diamond Necklace, which, perhaps, is the most celebrated of historical scandals. She was altogether innocent of complicity in the intrigue. This was proved at the trial. But that trial lasted nine months, and created an immense amount of popular interest Moreover, the details of the unfortunate story, as they were gradually disclosed, served only to confirm France's opinion of the hated Austrian

Thus Marie Antoinette drifted blindly and recklessly to ruin, and with her she carried France's most venerable and ancient institutions But at last the day of reckoning drew near; like angry wolves howling around their prey, an outraged nation clamoured for the blood of a queen who was to it anathema.'

The Beginning of the End

Fersen could not restrain himself; to him Marie Antoinette meant more than life, he hastened to her side to save her. And a loyal friend he proved himself, but a more ill-chosen counsellor the Queen could not have found He encouraged her in her folly; in her he could see only that which was great and good, and he fanned her pride The progress of the Revolution he watched in impotent anger; to him the wrongs of the people were mere fiction and their desires foul and evil

In this way another scene in the greatest drama in history drew to its close. For a while the curtain must be lowered, the stage needs resetting; the greatest act is still to come, an awful, memorable finale—the slaughter of the Queen, the massacre of Fersen.

To be continued.

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

GEORGE SAND

It is a curious paradox that, in the face of George Sand's countless affairs of the heart, and a life which appears on the surface to have been almost exclusively devoted to love, one is left with the impression that, after all, Balzac's estimate of this singular woman is correct "In her heart," he says, "she is a prude It is only in externals that she comforts herself as an artist."

Never at any time was she the "grande amoureuse" she imagined herself to be She never once gave herself wholly, her real self was rarely implicated, it remained looking on, an interested spectator, and it is doubtful whether George Sand's real self was truly passionate There is the same difficulty in taking her love adventures seriously as there is in the case of Byron, they are too self-conscious, too deliberate, an atmosphere of the stage hangs over them They are private theatricals, if you will, but still theatricals, so much so that it seems a little out of place to criticise the actors One needs a new standard of judgment In dealing, for instance, with Shelley, with his terrible sincerity, one is on different ground For Shelley *was* more concerned with love than the verse he could make out of it One cannot treat his life as "literature," but it is a little difficult to treat George Sand's as anything else

The Barrier of Her Personality

She endeavoured to live with a perseverance which is almost pathetic She took up life conscientiously as a study, but she had not sufficient self-forgetfulness to derive much profit from it. She reminds one of the kindly actor of blameless life in one of Villier de l'Isle d'Adam's "Contes Cruels," who, having grown weary of his fictitious existence on the stage, yearns ardently to experience at least one real emotion before he dies. He sets fire, therefore, to a crowded theatre, hoping, at least, to be devoured by remorse What is his surprise and disappointment to find he can feel absolutely nothing. The deed involved no more of his true self than an action on the stage, and he remains disillusioned, and as far from real life as ever. So with George Sand, do what she would, there was always the barrier of her personality, like thin glass, between her and the world She never, one imagines, stood face to face with her own soul Had she done so, no one would have been more frankly astonished than she herself at what she found there. Unconsciously, she posed perpetually, chiefly as a priestess, but the attitude of a priestess is very far removed from that of a "grande amoureuse."

It must not be forgotten, however, that the whole tendency of her period was towards heroic attitudes. The artist was expected to behave in a certain way, and it would have been ungracious to do otherwise It was a time of transition, and of rebellion against traditions, and the rebels were apt to be hailed as saviours of mankind

The courage and consistency of George Sand, however, compensate for much With her there was no compromise, she believed, and she acted In her old age, when the essential woman appeared from under the many fantastic draperies she had thought fit to envelop herself in, one realises the strength of a character which could pass through so many extravagances and not be destroyed She struck many false notes, but at last a true one

A Tragic Comedy

The following letter is certainly surprising Alfred de Musset has left Venice, because George Sand found Pagello a more sympathetic companion, and someone had to go They apparently all parted on the best of terms, George and her new lover expressing the deepest attachment to poor De Musset, who, even if he had, as she declares, told her some time before that she bored him, could at least complain of somewhat casual treatment The whole situation is worthy of a comic opera George writes thus to her ex-lover, who was on his way to Paris

"I wished, child, I could follow you from afar On returning to Venice I meant to start for Vicenza with Pagello, in order to find out how you had passed your first sad day But I felt that I should not have the courage to pass a night in the same town as you without running round in the morning again to kiss you I was dying to, but I feared to renew for you the sufferings and the emotion of the separation And then I was so ill on returning home that I feared I should not have the strength myself At this moment I write from Treviso I left Venice this morning at six I am determined to be at Vicenza to-night, and go to the inn where you slept I should find there a letter from Antonio, whom I told to leave me news of you I shall not be easy till this evening, and even then, what ease! So long a journey, and you so weak still! Mon Dieu! Mon Dieu! I shall pray to God night and morning I hope He will hear me I shall find your letter to-morrow in Venice, I shall arrive almost at the same time Do not trouble about me I am as strong as a horse But do not tell me to be gay and contented, that cannot be so soon Pauvre ange, what sort of night will you have had! I hope fatigue will have forced you to sleep Be wise and prudent and good, as you promised me Write to me from all the towns you sleep in, or, at least, make Antonio write to me if it bores you. I will

write to you either from Geneva or Turin, according to the route you take, and which you will tell me at Milan

"Adieu, adieu, mon ange May God protect you, guide you, and bring you back one day, if I am still here In any case, however, I shall see you during the holidays, and with what happiness! How we shall love each other! Shall we not, shall we not, my little brother, my child? Ah, who will look after you, and whom shall I look after? Who will need me, and of whom shall I wish to take care henceforth? How shall I do without all the good and harm you used to do me? May you forget the pain I caused you, and remember only the happy days The last, especially, which has left balm in my heart and will relieve its wound Adieu, mon petit oiseau Always love your poor old George

"I give you no message from Pagello, except that he weeps for you almost as much as I, and when I repeated to him all you begged to tell him, he behaved as he did with his blind wife He rushed away in anger and sobbing"

An Astonishing Correspondence

This astonishing correspondence continues thus

"I have been terribly anxious, mon cher ange I have received no letter from Antonio I went to Vicenza I only learnt that you had gone through the town that morning Therefore, for all news of you, I had only two lines you wrote me from Padua, and I knew not what to think Antonio would write to us, but I know that in this country letters get lost or remain six weeks on the road I was in despair At last I received your letter from Geneva Oh, my child, how I thank you! How kind it is, and how much good it did me! Is it really true that you are not ill, that you are strong, that you do not suffer? I always fear that through affection you exaggerate your good health Oh, may God give and preserve it to you, mon cher petit This henceforth is as necessary to my life as your friendship Without one, and without the other, I cannot hope for one glad day Do not, do not think, Alfred, that I can be happy if I think that I have lost your heart Whether I have been your mistress or your mother, it matters little, that I have been happy or unhappy with you, all that does not at all alter the present state of my soul I know I love you, and that is all . . Oh, my child—my child, how much I need your tenderness and your forgiveness! Do not ask for mine, do not say that you have wronged me? What do I know? I remember nothing more than that we have been unhappy, and that we parted, but I know, I feel, that we shall love each other all our lives with our hearts, our intelligences, that we shall try by a holy affection to cure each other mutually of the pain which each has suffered from each No, alas! it was not our fault; we followed our destiny, and our characters, sharper, more violent than other people's, prevented us from accepting the life of ordinary lovers But we are born to know and love each other, be sure of this."

This charming state of things could hardly continue De Musset writes a letter of recrimination to George, who answers somewhat irritably He has grown jealous

Recrimination

"I was sure these reproaches would come on the very morrow of that happiness dreamed of and promised, and that you would account that a crime on my part which you had already accepted as a right Are we already there, my God! Well, let us advance no further, let me go I wished it yesterday I had in my soul resolved on an eternal adieu Remember your despair, and all that you told me to make me believe that I was necessary to you, that without me you were lost, but you are more lost than before, since, hardly are you satisfied, than you turn your despair and your anger against me What is to be done, mon Dieu? Ah, how tired I am of life, mon Dieu! What do you want now? What do you want of me? Questions, suspicions, recriminations already—already! And why do you speak to me of Pierre, when I forbade you ever to mention him? What right have you, besides, to question me about Venice? My child, I personally do not wish to recriminate, but it is as well you should remember, you who forget the facts so easily I have never complained, I hid my tears from you, but you said this dreadful thing, which I shall never forget, one evening at the Casino Danieli: 'George, I was mistaken, forgive me, but I do not love you' If I had not been ill, I should have gone next day, but you had no money I did not know whether you would consent to accept any from me, and I did not wish to, I could not leave you alone in a strange country, not knowing the language, and without a penny Pierre came to see me, and looked after me, it never occurred to you to be jealous, and certainly I never thought of loving him But even if I had loved him from that moment—if I had been his from then—will you tell me how it concerned you, who called me boredom personified, the dreamer, *la bête*, the nun, and I know not what besides You had wounded and offended me, and I had also said, 'We no longer love each other, we never loved'"

Pagello's Dismissal

There are a few more stormy passages and a meeting of the two "lovers" before the final rupture Pagello was not a success, and was soon dismissed. It is a not very inspiring love story, but contains elements of humour not suspected by the actors—certainly not by George Sand, who was, before all things, serious. Perhaps De Musset may in later years have appreciated the absurdities of the situation.

This section comprises articles showing how women may help in all branches of religious work All the principal charities will be described, as well as home and foreign missions The chief headings are

Woman's Work in Religion	**Charities**	**Bazaars**
Missionaries	*How to Work for Great Charities*	*How to Manage a Church Bazaar*
Zenana Missions	*Great Charity Organisations*	*What to Make for Bazaars*
Home Missions, etc.	*Local Charities, etc*	*Garden Bazaars, etc*
Great Leaders of Religious Thought	**The Women of the Bible**	**How to Manage a Sunday School**

CHILDREN CAN HELP IN THE CHURCH

By CANON BARNETT

THE Church, as far as it can be understood by children, is a society or organisation ordained to promote righteousness in the spirit of Christ

Children easily appreciate the strength and enjoyment of association, they eagerly form themselves into bands and clubs, they are proud of the badges and symbols which signify the bond which binds them together and they are loyal to the object for which the band, society or club exists. If children, therefore, are to help in the Church, the first thing to do is to make them familiar with the Church as a society or organisation Divinely appointed for a definite object They must be told of the marks by which it may be recognised—its forms of worship, its sacraments, its offices, and its services—just as they recognise by certain marks the band or club to which they belong

The Mission of the Church

Further, they must be taught that this organisation, with its ceremonies and its ministers, exists to promote Christian righteousness in public and private conduct, to influence governments to do justice to the weak, to follow the ways of peace, and to prefer truth to success, and also to influence individuals to be honest and generous, so they they may bear one another's burdens in the spirit of Christ and draw light out of sorrow and suffering Children must be shown the object of the Church as regards the nation and as regards private people. They will soon enough learn how often it has failed in its object when it has become greedy of honour for itself, and how often it has made mistakes, but they may easily be led to recognise how the nation, under the influence of the Church, has become more considerate of the weak, more just in its dealings with subject races, and more honourable in its conduct, and how there are unknown thousands of men and women who, because of the Church, are gentle and loving in their strength and comforted in their weakness The tale of the Church's victories is not written in its acquisition of wealth or power, but in the increase of justice, in the greater love which binds people together, and in the growing might of right

Children Need Outward Signs

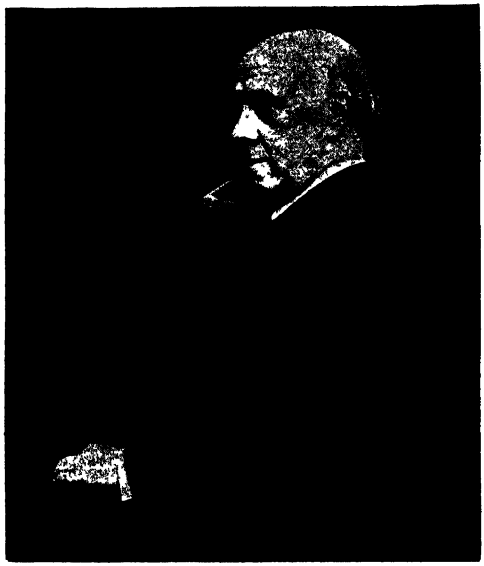
Children must, I think, be denominationalists, they need the help of the outward and visible signs, they like to call themselves by some name, and be associated with all the practices and activities which go with each name Children must belong to one of the many Christian denominations, but the denominations need not, therefore, be represented as in antagonism one to the other If it be remembered that the object for which each exists is the increase of righteousness and love, it is obvious that mutual antagonism hinders and cannot forward that object Intolerance is the Nessus shirt which destroys righteousness The members of the various organisations must, therefore, be taught to regard themselves as regiments in the same army, bound to keep up the strength and honour of their own regiment, but bound also to co-operate

with other regiments in the great fight against all unrighteousness.

The first thing, therefore, is to make children familiar with the Church to which they belong in a way which, as children, they can comprehend It will then be more possible to show them how they can help in the Church.

Strengthening the Church

1. They can attend its services and obey its officers. The members of a cricket or hockey club recognise this obligation, and thus help the club to win its matches Children, as members of the Church, owe the same obligation, and should be called to its performance, if only because by church attendance and obedience to its ministers they are strengthening the Church to win its victories over the source of the trouble of the world The Church is not like a State department, the efficiency of which depends on the activity of the officials The Church is an organisation which draws its strength from its members, and every member who takes part in its services increases its strength Grown people have come too much to look on the Church as a department They sometimes speak of the clergy as if they were the Church, and they absent themselves from its services and activities because, as they say, they derive no conscious benefit Children who are regular at the services which are arranged to suit their understanding, and simply obey the directions of the ministers, not only help in the Church, but prepare themselves to be helpers also when they become men and women



CANON BARNETT
Photo Elliott & Fry

They take a part in that organisation which is slowly breaking down the power of poverty, ignorance, and sin, they subject themselves to authority in faith that the authority will accomplish great things, and they feel themselves below, and not above, the Church

2. They can carry the symbols and badges of the Church. They can profess their membership, and glory in the name they bear. Pictures are often suggested of the havoc which would be caused in the school if some children called themselves Anglicans, others Baptists, and others by other names. There is no need for such havoc if all have learnt that, by different means, they reach the same object. There must be self-consciousness before there can be self-sacrifice, there must be individuals before there can be Socialists, there must be many folds in one flock, and many churches in one church. Before the members of a church have the necessary self-consciousness they must be able to give themselves a name. The man without a wedding garment who was turned from the feast was speechless. Members of a church must be able to tell what they are, and children will help in the Church if, without being aggressive, they boldly declare the titles and the symbols which represent their church

Anglicans can hold their own and yet respect the Free Churchman, as Free Churchmen can hold their own and respect Anglicans Respect for opponents is necessary for the development of truth, and children who never hesitate to say what they are, who carry openly their badge, and respect their companions who are equally brave and open, are helping in the Church.

3 Children can help in the Church by giving and getting gifts to support its activities at home and in the mission-field All organisations need money, and the Church needs money for its buildings for its officers, and for its enterprises The need is manifest, and anyone who is concerned that justice shall supplant injustice, and the ways of peace be substituted for the ways of strife, must recognise the duty of supporting the organisation

Children Cannot Preach

The use to which the money is applied may not always be wise, and the Church may be in great need of reform, but this is a matter which concerns, and ought to occupy, grown-up men and women It is enough for the children that the organisation is necessary, and that they by gifts can help in its support. Children cannot with advantage be "preachers," and they cannot be sent out

to teach their elders or other children without danger to those qualities which led our Lord to set children as the examples of the greatest in the Kingdom of Heaven "Ministering children" become conscious of their superiority, and are apt to lose the spirit of Christ, and are hardly a help in a Church whose object is the increase of righteousness in Christ's spirit, of meekness and lowliness

A Real Danger

Children easily become "patronisers," often making pets of animals because they can order them about, and if they are what is called interested in the poor or the sinful, they are apt to come to think too highly of themselves The fashion of establishing missions in schools has its drawbacks The children may come to think they are better than the poor, and, taking too early the sacrament of charity, may take it in vain

Children will be, I think, more help in the Church if they give for its support as a whole It is not for them to give their favour to any department, to pick and choose the objects of their benevolence, to be set up in their own minds as good and to receive thanks

Respect for the Church

It is enough for them, as children, in whom it is before all things necessary that the child spirit be kept unsullied, that they look up humbly to the Church, and count themselves privileged when, by their gifts, they may help in strengthening it for its great object The reason why the work of good men has so often done harm, and why gifts so often demoralise, is the sense of superiority in the giver, and children by their lowly gifts will not only help in the Church by such gifts, but become the parents of men and women whose charity will expect nothing in return

4 Children, however, will be most helpful in the Church when, as professed members, they are known for their truthfulness, their purity, and their meekness The Church has suffered more from the conduct of Christians than from the attacks of enemies The members of a Church who are keen for its symbols and generous givers in its support are not such helpers as they who in their daily acts manifest humility, generosity, justice, and truth

The Christian Heart

If only they who call themselves Christians acted as Christians, the solution of the social problem would be easy, and the victory of the Church over the world would be certain. Many Christians have felt, perhaps, too great concern for the success of the external side, and people have been regarded as the greatest helpers who have induced others to wear the symbols and adopt the phase of their Church The best missionaries have not been those who have baptised most converts.

The success so attained is often hollow, and is secured by means which so lower the character of the righteousness and meekness for which the Church exists, that Church people have not always the best reputation for justice or fairness or straight speaking and dealing The surer way to success is by the emphasis of the internal life which the externals are designed to protect, and those people do most in the Church who by their actions induce others to respect the moral and spiritual qualities which belong to their profession

Children will help in the Church if, as members, they are seen to care for truth, to do justice at their own loss, to be generous to other needs, and humble in the assertion of their own rights They will do this all the more simply if they act as if they were bound as members of the Church so to act, if, being just and true and generous, they, when they are challenged, say, "How otherwise?" And if, being meek and lowly, they say, "Must we not do as Christ did?"

The outside world, taking note of such conduct, would rapidly give honour to the Church whose members are so good

The Power of Organisation

Children may, I think, in these four ways help in the Church There are two great forces which go to success—the force of organisation and the force of personality Organisation, as we are seeing in this generation, is all-powerful in trade and in war, personality, as history tells us, has made itself felt in world movements The two forces have often been rivals, but each has failed by itself Organisation without personality is liable to become hard, and personality without organisation is liable to waste itself The ideal is an organisation which is strong because of its personalities, and of personalities which are strong because of association

The Value of Personality

The organisation of the Church must, then, be complete in all its departments, it must be reformed and adapted in accord with modern knowledge, and meet modern needs, but it must allow room for the play of personalities and derive its motive power from their activities Among the personalities who help in the Church are those of children, and the point of this article is that children must act as children, and not as little men and women, who copy the acts of grown people They must, that is to say, be trustful of the Church's orders and not critical, they must be lowly and without thought of superiority over any human being, rich or poor, white or coloured, they must be fearless and not doubtful as to the rightness of their cause, they must be ready for friendship and not suspicious Children who help in the Church should manifest those qualities which belong to them as children, and the ways I have suggested show how this is possible.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc*	*The Lives of Women Poets, etc, etc*
Decorative Art		
Applied Arts, etc		

BRIGHTON MUNICIPAL ART SCHOOL

By GLADYS BEATTIE CROZIER

The Staff and Nature of the Instruction Given—Fees and Scholarships—Examples of the Great Successes Achieved by the School—The Commercial Value of an Art Education—Jewellery and Enamelling Classes

THE Brighton Municipal Art School, the headquarters of which are situated on the Grand Parade, is a most flourishing institution, numbering no fewer than 400 students, of whom about two-thirds are women, on its weekly attendance list.

The headmaster and art director of the Education Committee, Mr W H Bond, has been in command since 1905. The school possesses an exceedingly cultured and enterprising committee, which includes, besides several of the town councillors, a distinguished architect, a goldsmith, and Miss S Lawrence, of the famous Roedean School.

This being a public municipal school, the fees are suited to all grades of society, and a considerable reduction is made to students whose parents are residents of Brighton,

Drawing from the antique. The drawings are done on 30-inch drawing-sheets instead of the usual 18-inch ones, thus mistakes are easily apparent and can be rectified at once

A girl sculptor at work on a bust The work done in sculpture by the students is of unusual merit

while a number of scholarships and free studentships enable those possessed of sufficient industry and ability to obtain free instruction in both the theory and practice of art

The school is open to students from 10 A M to 9 30 P M each day, the working hours being divided into four sessions, and each session counting as a lesson The first session is from 10 to 1, the second from 2 15 to 4 30, the third from 5 55 to 7 20, the fourth from 7 30 to 9 30 P M

The day fees for all classes are as follows

One lesson a week, a guinea a term

Two lessons a week, two guineas a term

Four lessons a week, three guineas a term, while, for four guineas a term, the student is free to take a full course of all the day and evening classes It is also possible to join for the half term, or by the month, for slightly additional fees

There is a special junior class for children under fourteen years of age, of two attendances a week, for 25s a term.

The fees for the evening classes are as follows

For three lessons a week, 3s 6d the term, four or more lessons a week, 5s the term, life class (including costume class), 10s the term, life class (costume class only), 5s the term; wood-carving, 5s the term, embroidery and designing, 10s the term, metal-work and jewellery, 5s the term, working in leather, 5s the term

The list of subjects taught at both the day and the evening classes is a long, varied and interesting one It includes —besides the usual art school course of drawing and modelling from the life and costume model, from the antique, and from the lay figure—figure composition, and mural painting, applied designing, lettering and illuminating, wood carving, book-binding, wood block cutting and printing—most interesting work this, the method employed being exactly that used by the Japanese in making the delightful prints with which all picture lovers are familiar—stained-glass metal-work, jewellery making and enamelling, lace-making, plant and nature study, historic architecture and architectural design

Lectures are also given on perspective and geometry during the winter and spring terms, while landscape classes working from nature out of doors are held in May, June, and July

The student's art club is a delightful institution, all past and present members of the school are eligible for membership, while the members' subscriptions of a shilling a term, after paying expenses, go towards a prize fund

The ordinary meetings of the club are held once a month, from 6 to 8 30 P M, and an annual exhibition is held at which the best works are awarded prizes

Three subjects are set each term for figure, landscape, and designing

Special meetings are also held from time to time One year's programme included a "plasticine evening," a "stencil evening" and a lantern lecture on Florence, and the sketch club's art year as a rule, ends with a general holiday outing in July

A class in jewellery making and enamelling Both of these subjects are much in favour among the students

The school year, which begins in September, is divided into three terms—the autumn term lasts from September 12 to December 17, the spring term from January 9 to April 8, and the summer term from April 18 to July 15

Students at the Brighton Art School have secured many of the national scholarships offered annually by the Government These

A student at her embroidery frame The study of the applied arts receives special attention at the Brighton Art School and the students achieve excellent results in their work

include national exhibitions and scholarships tenable at the Royal College of Art, South Kensington, for three years, together with a maintenance allowance of £60 a year, and national local scholarships, tenable for three years, with an allowance of £20 a year, at any school of art under the Board of Education—such as the Brighton Art School, for example On several occasions the Brighton art students have won two, and in the year 1901 as many as three, national exhibitions —two of which were taken by girls—from amongst the ten annually offered for open competition by the art schools of the whole of the United Kingdom, while they have been equally successful in gaining many national local scholarships and no fewer than three gold, twenty-one silver, and forty-three bronze medals

A number of municipal scholarships and studentships are offered to students ordinarily resident in the county borough of Brighton Each scholarship is awarded for one year, and may be renewed for a second year.

The entrance examinations, upon which the scholarships and studentships are awarded, are held early in June each year

Students paying fees at the art school for a year, and living in Brighton during term time, are qualified as ordinary residents, and are entitled to hold scholarships.

Four day scholarships, providing free instruction, with an allowance of £10 for the first year and £15 for the second year, are offered to those who were not more than 24 years of age on their last birthday, and who intend following some art or craftsmanship, such as designing, art teaching, modelling, embroidery, wood-carving, etc.

Twenty elementary evening scholarships, twenty intermediate evening scholarships, and twelve senior evening scholarships, providing free instruction on three evenings a week, are awarded to students under 24 years of age who are following, or intend to follow, some occupation in which an art training would be of assistance to them in their ordinary work

An art travelling scholarship not exceeding £25 in value will be offered for competition in March, 1912, to candidates who have been students at the school for at least one year prior to the date of the competition, for the purpose of enabling the student to study art abroad

The methods employed at the school in teaching drawing are novel and most interesting, and there is a delightful plant room, where the study of plant form, and the drawing of plants from life takes the place of freehand drawing Here students are each given a marguerite daisy, a nasturtium, or a spray of laurel, and required to make a greatly magnified drawing of it on a 30-inch sheet of drawing paper in charcoal, water-colour, or coloured chalks In this way the student's powers of memory and observation are strengthened, and details which might pass unnoticed in a smaller reproduction, when thus magnified, come into such prominence that the greatest attention and care must be taken in order to render them correctly

The same plan is in vogue where drawing from the antique is concerned The work is done on 30-inch drawing-sheets instead of the customary 18-inch ones Admirable work is done in both the portrait-painting class and in the life class, and the sculpture done by students also merits special praise

The classes for applied art are also highly popular The jewellery and enamelling class is a very favourite one, while those for wood-carving, book-binding, and leather work, lettering, illuminating, and embroidery—in which last branch there is a rapidly growing demand for fully-qualified teachers—are also filled with enthusiastic students, for the girl of to-day often puts her artistic talents to practical account in designing and making all sorts of objects for personal adornment, or for the beautifying of the home. Pictures, unless the worker possesses very special talent and originality, are only too apt to prove a drug in an overcrowded market

A public exhibition of art and craft work, painting and drawing, is held in the art galleries each February or March, when work from the Municipal Art School, the York Place Secondary Schools, the evening schools and elementary schools is displayed and testifies to the excellence of the arrangements for art education in Brighton.

WHERE TO STUDY MUSIC

No. 5. ROYAL MANCHESTER COLLEGE OF MUSIC

The Foundation and Objects of the College—The Course of Instruction—Fees, Scholarships, etc.

THE Royal Manchester College of Music was opened in 1893 It was largely due to the late Sir Charles Hallé that the scheme was carried through Its inception arose from the real need for a central teaching and examining body in the North of England, where music is loved and performed more frequently and more truly than in any other part of the kingdom Manchester was selected, not only on account of its central position, but because it had for forty years possessed a great orchestra, famed throughout Europe, and thus there were a number of competent professors on the spot, even for the rarer instruments which go to make up an orchestra

Manchester's Need of the College

Once the idea had taken shape, it went on famously The Executive Committee worked energetically, and as it included the mayors of thirty large towns in the northern counties, the project was speedily spread abroad When the college was opened, it had a guaranteed subscription of £2,000 a year for five years Queen Victoria showed her interest in the scheme by giving the title of "Royal" to the college

When one remembers that professors of the top rank were only to be found in London or on the Continent, and considers the great expense involved in obtaining instruction when maintenance charges were added to the fees, one can only wonder that so musical a district as Northern England had not long before possessed some such institution

The College immediately took a special place, not only because the professors were largely members of the famous orchestra, and Sir Charles Hallé was principal, but because of the close connection of the college with the Victoria University of Manchester The courses of study laid down by the University were, from the first, followed in the College, and the former now requiring practical work as well as theoretical, this course also is given in the college, so that students, with very little difficulty and scarcely any extra time, can go on from the College to take the degrees in music conferred by the University

The College and Victoria University

The close connection between the two is seen by the fact that in 1902 the principal and three professors of the College were appointed to lectureships in the University faculty of music.

Queen Alexandra is the patroness, and the College is fortunate in possessing a very fine collection of musical instruments, a large musical library, and a great hall, all the gift of patrons There is a special department for the training of students in the art and practice of teaching

The Governing Body

The College is governed by the General Committee (consisting of life members, subscribing members, and representative members), and the Council, which is a committee of the General Committee The teaching body is under the direction of the principal, and consists of a board of professors and the staff appointed by the council

Like the Royal Academy and Royal College in London, the Manchester College requires a student to take up a whole course of study, with one principal subject, and the student must enter for at least three terms The entrance examination concerns itself solely with the principal subject, and on showing evidence of a reasonable amount of natural ability and careful preliminary training (except in singing), the student is admitted

The full course of study occupies three years, but students, and especially if they wish to become performers, should try to take a longer course If they choose to remain beyond three years, they can go on either with the whole course, or with their principal study alone, in which case the fees are reduced At the end of three years they may enter for the diploma examinations in teaching or performing, or both

Entrance Examinations

The College year begins in September, and the vacations between the three twelve-week terms are arranged to fall at Christmas, Easter, and a week at Whitsuntide, besides the long vacation from July till September Only a month's notice is required of a student leaving They may enter at half-term Intending students should write to the College for a form of application, which should be filled in by the applicant and the person responsible for fees, and sent in a week before the opening of term, which is, roughly, the first week in October and January and the third week of April, or, of half-term, which begins about the 15th of November, February, and June

The applicant will then be summoned to the examination, singers bringing a song, and instrumentalists a piece and a study The College provides an accompanist, if wished In the case of singing alone, no preliminary training is necessary, as untrained voices are rather an advantage

from the professor's point of view. A few questions of harmony are put, to decide in which class the candidate is to go, but ignorance of harmony only disqualifies a candidate whose principal study is composition.

There is no fee for the entrance examination 'Elocution,' Italian, German, and the history of music are taught, besides all instruments and singing composition, theory, quartette and ensemble playing, &c

The Curriculum

The course in every case is designed with regard to the principal study, so that choral and opera singing are available to intending vocalists, while pianists are given extra lessons in ensemble playing, etc

Two lessons weekly of an hour each, and one in other subjects, form the ordinary curriculum In certain cases, students are allowed to take a second principal study, where it will not interfere with their first study, and they can show ability and training There is no extra fee charged for this additional study

There are two very great privileges for students at the College They may take the course for the university degrees in music without an extra fee, and students of harmony can, by the principal's permission, receive free instruction in acoustics from the University Also, students are admitted free to the rehearsals of the Hallé orchestral concerts under Dr Richter—a privilege indeed, and one which the students thoroughly appreciate, and of which they are not slow to avail themselves

Students in their second and third years may take a special course if they wish to become teachers, or to study the art of teaching The subjects dealt with include the general principles of teaching, order, method, and practice of teaching There is a special prospectus on this point No extra fee is charged These classes are only open to students of the College

Fees

The fees are £10 a term, payable at the opening of each term Students of wind instruments, however, pay only £5 a term Those staying on after three years for principal study alone, pay £8 per term, unless they are engaged in the study of wind instruments

At the end of each year, an examination is held, and a report is issued on the progress of each student The examinations for diplomas are held annually in July They are only open to students who have been at the college for three years, and are of three kinds

(*a*) For performers
(*b*) For teachers
(*c*) For either with distinction (the principal study being specially praised)

Students may enter for these diplomas separately, together, or successively Singly the fee is three guineas; concurrently, the fee is four guineas

The examinations are held by three professors, two from the college staff, not including the candidate's professor, and one completely from outside. The professor who has trained the candidate may not be present, but he gives beforehand an outline of the student's training and progress to the examiners

Annual public examinations are held, taking the form of evening concerts, operatic recitals, instrumental work, etc Musical evenings are held during the latter half of each term, to accustom the students to public performance.

The course of instruction does not occupy every day, nor the whole of any day It usually occupies portions of four or five days in the week, but it can sometimes be compressed into two days. Moreover, the time-table of each day is arranged to suit the convenience of the many students who come long distances, and the time between classes may be spent in practice or study The college hours are from 9 in the morning until 5 in the afternoon

Scholarships and Exhibitions

Many tickets for concerts are given by the College to its students In addition, a college card gives the students half-price privileges at concerts, and in the purchase of music, etc There is a flourishing club for old students, to which, in exceptional circumstances, present students are admitted

Those who wish to take the university degrees, for which there are three examinations, should write to the faculty for full particulars

There is a sustentation fund, which is applied to the reduction of fees of poor students It is dependent on voluntary contributions and the generosity of the Brodsky quartette, and has rendered most valuable services to struggling and talented aspirants

The University awards an exhibition of £30 a year for two years to students passing successfully the first examination for the degree

Further, the College has various scholarships and exhibitions There are three scholarships of £30 a year for three years (equivalent to the three years' course of study free), but the period may be lengthened or shortened at the discretion of the council Two are for candidates of either sex, and one for female students only. Two of them are for candidates not already studying at the college, and the third requires one year's previous study there

In addition, there are two Lancashire County Scholarships of £60 a year each, two Cheshire County Scholarships (£30 a year), an exhibition for students of the violin or 'cello, and an exhibition in organ playing There are also two gold medals—one for singing, one for piano

Thus in its wide sphere of usefulness does the Royal Manchester College of Music amply justify its existence in the busy yet art-loving North.

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal The range of subjects will be very wide and will include

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Vineries, etc., etc.*

SPRING FOLIAGE & FLOWERS IN WINTER

By S LEONARD BASTIN

How by Artificial Methods to Accelerate the Changes which Take Place in the Flower World in Spring—Shrubs and Plants Suitable for the Treatment—The Process and How to Preserve the Blooms

IN the best-managed garden there is always a time when the borders may be searched in vain for blossoms The sleep of Nature is so deep during the month of January that, unless one can resort to the arts of the skilled florist, it is difficult to secure anything in the way of flowers for house decoration

All the more welcome, then, will be the knowledge of an entirely new system whereby, with the greatest ease, anyone can obtain a wealth of floral loveliness during the early months of the year The method is so simple that it cannot fail to appeal strongly to the busy housewife in search of fresh means whereby the home may be beautified

Autumn Growth

To understand the new system of flower production it is as well to take a small peep into the great book of Nature Those who study the matter tell us that it is quite a mistake to suppose that the autumn is a time of death and decay True, on all sides the leaves are falling to the ground, but beneath this apparent flagging of life there is going forward a tremendous amount of activity If we examine the contents of the buds which are left behind when the foliage has gone from tree and shrub, we shall find that they present tiny leaves and shoots, all ready for next spring

Wild plum, which may be secured in any hedgerow, expands perfectly in a warm room any time after Christmas

Hastening Spring

When the first season of the year comes round, it will simply be that this growth is expanded by the force of the uprising sap Further, the sap as it travels up the stem of the tree, and through all the branches, is really little more than plain water drawn from the soil

Now, it is possible in an artificial way to bring about the changes which take place in the plant world during the spring After a good deal of experimenting, it was found that branches of trees and shrubs could be induced to expand their

leaves and flowers quite two months before their normal time In this way we may produce spring flowers in mid-winter without a hot-house, or even any knowledge of ordinary gardening Almost any kinds of deciduous trees and shrubs are suitable for the treatment, though those which are naturally early flowering seem to give the

Shave off the lower part of the twigs so that a considerable surface is exposed

best results Thus, the almond, the cherry, the blackthorn of the hedgerows, and nearly all the well-known fruit-trees, provide excellent subjects

The best time to get the material is from about the middle of January onwards, and if there has been a spell of frost the results will be all the better In some way, the intense cold seems to cause a deeper sleep on the part of vegetation, and on this account the shoots are all the more eager to start when the treatment begins

In dealing with flowering trees, such as almond or wild plum, it is important to be able to distinguish between the buds which will produce blossom and those which will only throw foliage There is really no difficulty in this In all cases the flower-buds are stouter, generally with rather blunt points, and are produced on a somewhat short, twiggy growth

When a suitable number of branches have been secured, trim the cut end of the branch with a sharp knife, taking care to ensure that the shoot will readily draw up the water into which it will be presently placed Several methods of bringing this about have been tried, but quite the best consists in cutting away the bark in thin strips for about three inches up the stem If one does not care to go to this amount of trouble, a similar result may be secured by splitting the twig upwards for several inches

To prevent the natural sealing-up process, it is important, as each branch is prepared, to place the end at once in water When all are finished, jars or bowls may be secured to accommodate the branches, and the water in these should be kept quite fresh, by constant changing

It is advisable to place a small lump of charcoal in each receptacle. This will prevent a loss of sweetness

For the first few days place the jars containing the twigs in a dark cupboard. On the fourth day the branches may be brought out into the full light For their subsequent development it is not possible to have too sunny a position, and best of all is a place in front of a south window Of course, the branches may be grown on in any room, but for their speedy growth a warm atmosphere is essential

If the illumination comes from one side, as will be the case if the branch is in front of a window, the jar should be turned round daily so that all parts get an equal amount of light Dust will be found to be a great enemy to all plant growth in any room where there is an open fireplace To remove any settlement of dirt which may arise, sprinkle the buds with water, through the nose of a water-can, every day

As the flowers unfold and the leaf-buds expand, the sprays will become increasingly beautiful, until one morning the whole branch will be decked with the fresh loveliness of spring It will be a surprise to most people to find how long these flowering branches will remain in good condition

It may be of interest in this connection to mention that when the blossoms are once fully out they will last longer if they are not exposed to the full sunshine and the apartment in which they are kept is not too warm Of course, the effect of the flowering sprays is very much enhanced if they are placed in artistic vases

Select shoots with large buds, preferably during the month of January

HOW TO GROW ANNUALS AND BIENNIALS

By HELEN COLT, F.R.H.S.

Sowing Under Glass—The Compost—Pricking Off—Growing On—Hardening Off—Planting Out—Kinds to Grow

THERE are two principal ways of growing annual and biennial flowers The first is the method of sowing very early in the year in slight heat, hardening off gradually, and in due time planting out of doors

The other method consists in sowing straight away in the open ground This will, as a rule, be done in the case of hardy plants only Most plants will perpetuate themselves in this way where allowed to do so The Sweet William is a very successful subject when free to sow itself year after year, while, among annuals, the nasturtium, when once sown, is hard to extirpate

Culture Under Glass

A cold frame can be used for all but half-hardy subjects, but the ideal condition for culture is that of a greenhouse, with just sufficient warmth to keep the seedlings from receiving a check during night time

Pans or boxes are suitable for sowing the seeds They should be clean and dry, with potsherds placed at the bottom for drainage Have ready some good fibrous loam, bringing it indoors a day or two before use, so that it may be in a warm and friable state

With this will be mixed some well-decayed leaf-mould, in proportion of one-third to two-thirds of loam The leaf-mould should be freed from worms by picking over, or by baking, if preferred Add to the compost plenty of sharp silver sand (in proportion about $\frac{1}{20}$), and turn the whole well over on the potting bench with a spade.

A splendid specimen of the China aster a half-hardy annual that flowers luxuriantly and can be grown at little expense

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Sowing the Seeds

Lay some of the turfier pieces of loam, or some half-decayed leaf-mould, at the bottom of the pans, and fill up with soil, sifting the topmost layer with a fine-meshed sieve Sow the seeds as thinly and evenly as possible, and sift sandy soil over them, using only just enough to cover the seeds where fine Sweet-peas may be put in an inch deep

Syringe the pans lightly, and place them on the greenhouse shelf, having previously labelled each variety sown. It is best to cover them with sheets of brown paper, as the increased darkness will hasten germination

The boxes must be examined daily and kept moist, always using a syringe in preference to a can Pans of very fine seeds may be readily moistened by holding them in a tank, when the water will of course rise gently through the pan to the surface Air must be given in plenty

The time elapsing before germination takes place will vary with different seeds As soon as the successive batches of seedlings appear, let the boxes or pans stand as close to the glass as possible, so as to avoid the seedlings becoming weakly and drawn

Pricking Off

When, a little later, the tiny plants can be held between the finger and thumb, other boxes must be prepared for their reception in the same way as the first

Lift the seedlings in patches using a wooden label to do so A hole is made with a dibber, or piece of stick in shape like a bluntly pointed pencil, and the plants are put in up to their first leaves, pressing the soil firmly round them with the dibber and with the first finger and thumb of the left hand

The seedlings should now be watered lightly They should be shaded for the first few days in order to recover from the flagging which results from their shift The earlier seedlings are transplanted the better, as a shift will often serve to arrest damping-off disease Pull up any

Pink Canterbury bell This beautiful biennial can be grown in a charming variety of colours
Copyright, J. Murray & Son

seen to be attacked badly. The distance at which seedlings should be set in boxes differs with the habit of the plant The smallest should not have more than an inch of space, while for larger ones more is required, especially if they are to remain in their boxes until planted out

Hardening Off

As spring advances, the greenhouse should be full of nice stocky little plants It will only be necessary to harden them off by placing the boxes in a cold frame, giving as much air as possible on all fine days They may be stood outside the frame for a short interval before planting, their place being taken by successive batches from the greenhouse

When the time comes for planting out, see that the soil of the beds is in a nice friable condition If a single bed is devoted to one or more flowers, this should be deeply dug and manured previously

If spaces in a mixed border are to be utilised, fork the ground as deeply as possible, first sprinkling a little superphosphate of lime or other suitable fertiliser.

Planting Out

No definite rule can be given as to the distance apart at which to put the plants, but eight inches to a foot will give a good general guide.

Many of the biennials will have been potted off and grown on separately before bringing them out of the greenhouse, and the "balls" of these plants should always be kept intact

Small seedlings should be planted up to their lowest leaves, and all plants put in must be made firm. The plant is held lightly with the left hand, to keep it steady and upright. The soil is then firmed. Leave the soil on the surface loose but neat

Watering

Let the plants have a good soaking of water after putting out

Biennial plants may be raised in late summer or early autumn, to flower naturally the following year, or they may be treated as annuals by raising early in the spring in moderate heat, for flowering later in the same season

Annuals for outdoor use, half-hardy and hardy, will, as a rule, be sown quite early in the year of flowering

The following is a list of some of the best biennials and half-hardy annuals. Hardy annual flowers will find their place in a subsequent article

Half-hardy annuals Ageratum, China aster, brachycome, balsam, marguerite, carnation, diascia, dianthus, lobelia, mina lobata, French and African marigolds, nemesia, phlox drummondii, Iceland poppy, salpiglossis, schizanthus, statice, stock, tagetes, zinnia

Biennials Canterbury bell, campanula pyramidalis, evening primrose, linaria alpina, foxglove, East Lothian stock, wallflower, antirrhinum, Sweet William, forget-me-not.

To be continued

The wallflower is a biennial that will repay attention. It flowers freely, is inexpensive, and most effective if planted in clumps or borders
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THE HERB GARDEN

The Antiquity and Importance of the Herb Garden—Herbs are Easy to Grow in a Town Garden—How and When to Plant Herbs—The Most Useful Varieties—Parsley—Mint—Sage—Thyme—Marjoram—Rue—Rosemary—Sorrel

EXCEPT in the very oldest of old-fashioned country gardens, and the few modern ones which successfully attempt to imitate them, the herb garden is practically unknown

The advent of the chemist has done away with the need for many of the herb tinctures and washes in which our grandmothers delighted, but we still have uses for some of them, and a neat little herb plot is a valuable adjunct to the smallest garden

It demands no more trouble to succeed with herbs than it would be with flowers under the same conditions The ground should be dug over to about one foot in depth, and, if such be available, a thin layer of manure should be spread over the ground at this depth The soil must be well broken up, and not left in lumps, particular care being taken with the surface, which should be pulverised with a rake or even passed through a coarse sieve, and then mixed with some silver sand

PARSLEY The seed should be sown in May, the plants being thinned out to four or five inches apart a month afterwards The flower-stalks should be removed as soon as they appear When left in the ground, parsley must be covered up with mats to make it available during the winter Another plan to ensure a winter supply is to pick some parsley on a dry, sunny day, wash it clean, press gently in a soft cloth, and dry it before the fire, turning it over so that all parts are equally exposed to the heat Then bottle it in dry bottles, and fasten well Thus treated, it will retain all its bright green colour

MINT This may be started from roots parted in the winter It grows with great vigour, and must be kept in check or it will destroy the symmetry of the herb garden It should be cut just when the plants are about to bloom in autumn, and stored for winter use The best way to treat it is that just described for parsley Peppermint and pennyroyal may be served similarly

SAGE, THYME, AND MARJORAM These are raised from seed planted in boxes or pans in cold frames about the beginning of March, and planted out in prepared beds during May Stock can be increased from cuttings, an old plant being pulled to pieces and struck in sandy soil in the autumn This will yield enough plants to stock a small garden the following spring These herbs are preserved for winter use by cutting in autumn, and storing as already directed

LAVENDER It is just as well to grow this *outside* the herb garden, in order to effect an economy of space Lavender may be grown in any sunny corner, and an old bush, left undisturbed for a few seasons, is invaluable for "cut and come again" purposes to meet the requirements of the household Cuttings taken in the autumn will stand the winter, and commence to make growth early the following spring

ROSEMARY This is one of the old-fashioned herbs, and rarely grown, though the volatile oil from which it derives its fragrance is said to possess remarkable properties as a stimulant for the hair

RUE This is sometimes employed for the purposes of garnishing, but, in addition, possesses medical qualities It should be grown in the same way as the other inhabitants of the herb garden, from seed or cuttings, planted in the spring In the country, particularly in the West of England, it is frequently given to fowls as a tonic, mixed into a paste with butter or lard Rue is also alleged to act as a tonic and a digestive to the human body

SORREL This is another of the herbs that are rarely put to good use in this country Grown in the same way as the herbs already mentioned, its leaves are a useful adjunct to salads in the summer-time, possessing a peculiar and pleasantly acid flavour, unique among vegetables of this class Where its value is recognised it is usually kept for winter use by the cumbersome method of covering it up with mats to protect it from frost A better way, however, is to pick the sorrel, wash it, and put it in a jar with salt—first a layer of sorrel, then a layer of salt, and so on After two or three days it must be well stirred and mixed up, and then fastened down with air-tight covers A little of it added to ordinary stock makes quite a delicious and uncommon soup The piquancy of nearly half the much-vaunted Continental soups is due to the presence of sorrel

There are several other herbs which may find a place in the garden, though their utility is doubtful from an economic point of view These include angelica, which, crystallised with sugar, forms the green part of the decoration on the top of birthday cakes and French pastry, borage, without which no champagne cup is alleged to be complete, basil, burnet, clary, horehound, hyssop, dill, carduus, bugloss, and many others, the good properties of which have gradually been forgotten, though several of them are agreeable additions to salad In a small plot of ground, however, they cannot be grown in sufficient quantities to make them add to the economies of the garden

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The Chief Authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

FENCING

Continued from page 809, Part 6

The Correct Position—The Lunge

FENCING is replete with technical terms, the strangeness of which the novice is apt to find bewildering, and this condition is in no way likely to be improved by the fact that many of the terms are in the French language The reason for the use of French terms is, of course, that the art of fencing came to us from France To make herself previously conversant with these terms and their meaning will be a distinct advantage to the aspiring fencer

These will be explained, but first it will be well to indicate the correct position for the fencer to assume

To acquire the correct position for fencing is usually a matter of some difficulty with the novice, who will need practice before she finds herself unconsciously assuming the proper attitude —an artificial and, at first, an irksome one.

Some steps towards acquiring it may be taken before going to the school of arms. Fencing is a ceremonious performance, the instructor, therefore, will insist that, when an assault—*i.e.*, a bout between two fencers—takes place, the ceremony shall be observed

Stand quite straight, but not stiffly, legs straight, body erect, heels touching, and feet at right angles

Photo, Sport and General

The position is taken in this way Stand up quite straightly, but not stiffly, the legs straight, the body erect with a three-quarter-face turn to the front The heels must be touching, the feet at right angles, the arms to be down, hands slightly in front of the body

From this position one comes ON GUARD, or takes up the actual fencing attitude, in the following manner. The right foot is moved forward until the heel is about two feet lengths away from the left heel The feet should retain right-angled direction The knees are bent and the body drops. The

On guard From this position all necessary advances are made by moving forward first the right foot, the left following. The position of the arms, too, is most important
Photo Sport and Genera

body is to be kept erect and not bending forward from the hips or over the right thigh The right knee should be so far forward that it is vertical above the instep The weight is to be equally distributed upon either leg One should be careful not to turn the body too far sideways, a fault characteristic of the Italian school The balance of the body is affected, and the fencer is tired by the greater muscular exertion entailed

From this position all necessary advances are made by moving forward first the right foot, the left following In advancing, the foremost foot should rather glide over the floor than take a distinct step Advance by a jump off both feet together is not to be recommended, though it is the practice of the Italian school This method entails the expenditure of too much strength, and is apt to unsettle the novice who attempts it The left hip must be pressed in

On Guard

The position of the arms when coming on guard is important The left hand is raised and the arm bent, the forearm almost at a right angle with the upper, the fingers being level with the head The position is less awkward than it may appear, and the placing of the arm as described is certainly an aid in maintaining the correct balance of the body The sword arm is not to be extended, but as shown in the illustration, the elbow should be near, but must not rest upon, the side The hand may be raised somewhat higher than shown in the photograph

THE LUNGE is the straightening of the arm and the forward movement of the right foot followed by the body, which together constitute a direct attack The following rule is absolute, and must never be forgotten *The movement of the hand must in all cases precede that of the foot or body*

To make the lunge, extend the right arm so that the hand is at the level of the shoulder. The nails are to be uppermost As the hand starts on the journey—there must be no suspicion of withdrawal of the arm or jerking back of the elbow preceding the forward action—the right foot moves forward, one and a half feet lengths is an average distance The left leg follows the right, stretching forward so that the knee straightens, the hip must be drawn in, otherwise the balance of the body will be affected The left arm is brought down and extended, so that the hand is above the left thigh The left foot must remain quite flat on the ground The right knee should be in a perpendicular line with the instep On no account should the body be dropped It may slant slightly, but bending it forward at the hips affects the position of the right arm, and consequently throws the point of the foil out of the direction intended

When attacking, either by lunging or riposting, the hand must be in supination

Recovering One's Position

To recover one's position after lunging, shift the weight on to the left foot by a momentary concentration of strength of the muscles of the right leg and hips, which push the body backward, and at the same time raise it Simultaneously the left arm is raised and the left knee bent The right foot then retires

An advance towards a retreating opponent is always made by moving the right foot first, and should be of only a few inches at a time When retreating, the left foot moves first

To be continued

The thrust lunge Extend the right arm so that the hand is level with the shoulder, with nails uppermost The right foot moves forward, the left remains flat on the ground The left arm is brought down and extended
Photo, Sport and General

PASSE-PARTOUT FRAMING

By GLADYS BEATTIE CROZIER

An Artistic Method of Framing Small Water-colours, Pastels, Pencil and Pen-and-ink Drawings, Lithographs, Etchings, and Photographs

EVERYONE knows the immense difference made to a picture by the choice of a suitable frame, and while a large oil-painting or family portrait naturally calls for an important setting, nothing is more charming for small water-colours, and for pencil, chalk, and pastel drawings than the "passe-partout" frame long since beloved of artists Indeed, it was in studio-land that the writer first made acquaintance with a method of framing one's smaller pictorial treasures which is as inexpensive as it is charming

Nothing looks more delightful in one of the white or plainly tinted walled rooms now so popular than a collection of passe-partout framed sketches and photographs, the more varied in shape and size the better Pictures measuring more than nine or ten inches, however, should not be framed in this way, for the weight of glass and cardboard required to frame them is too great for the paper binding, and the results are unsatisfactory

Hanger, with gummed surface to be affixed to back of frame

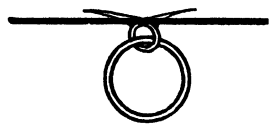
A row of half a dozen coloured illustrations, such as those of Walter Crane or Arthur Rackham, from a child's picture-book, framed in passe-partout make the most delightful decoration imaginable for a nursery mantelpiece, hung two or three inches above the mantelshelf at about the same distance apart

A Way of Making Pin-money

As a means of making pin-money, passe-partout framing is by no means to be despised, for it is far and away the cheapest method of framing photographs, and from 9d to 2s, according to size, may be charged for framing pictures for which the initial cost to the amateur framer for materials has been from 2d to 6d each, while half-a-dozen pictures can be easily framed in the course of an hour

The necessary outfit with which to start framing operations can be bought for a few shillings It should include four sixpenny rolls of passe-partout binding (in green, brown, black, and white respectively), a hank of narrow black tape—or, better still, one of each colour to match the bindings—and a couple of dozen tiny brass rings will be needed, or, in place of the tape and rings, a small box containing twenty-five patent passe-partout hangers, made on the principle of a brass paper-clip, may be bought for 6d Another variety, consisting of a small ring attached to a gummed disc, and admirably suited for hanging small pictures, may be had at the same price

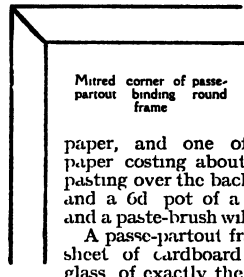
Patent clip ring



Clip ring in use Passed through mount

Cutting the Glass

A 6d glass-cutter, a 6d box of small three-corner-shaped gummed corners, with which to attach a picture or photographic print to a sheet of cardboard without the necessity for sticking it down all over to the mount One or two spring clips, such as are used for crystoleum painting or are employed for clipping letters, are of great assistance in holding the cardboard and glass together whilst putting round the binding



Mitred corner of passe-partout binding round frame

Sheets of the best brown paper, of stout white paper, of dark green paper, and one of black morocco paper costing about 1½d a sheet, for pasting over the backs of the pictures, and a 6d pot of a photo mountant and a paste-brush will also be required

A passe-partout frame consists of a sheet of cardboard and a sheet of glass, of exactly the same size, sandwiching a picture between them, and bound round with a strip of specially prepared gummed Morocco paper binding in whichever colour harmonises best with the subject framed

The best plan is to collect together the sketches and photographs which it is desired to frame, and to take them to the nearest frame-maker, who will cut a glass to fit the mounted ones, and both glass and cardboard for the unmounted ones, from a 1d to 3d or 4d each picture, according to size If sunk mounts with bevelled edges are needed, he will make them for a small extra charge, and if any of the pictures need trimming down to a different shape or smaller size, get him to do it with his patent mount-cutting machine at the same time For this he will probably make no extra charge

If, however, the amateur framer is living far away from picture-framing shops, in the country or abroad, the glass can be bought in a big sheet, and cut as required with the help of a glass-cutter, and the cardboard can be cut into shape with a ruler and a well-sharpened penknife An old cardboard dress box provides material for a number of mounts

The choice of colour for both mount and binding is the first point to be decided These should match exactly, if possible, except in the case of a black binding, which must be used either to frame up a drawing quite close, or in conjunction with a white mount.

Pasting down a brown-paper backpiece, to make the frame neat at the back

Delicate water-colours should be mounted on white mounts, leaving a margin of two inches at least all round, and bound in white passe-partout, the effect will be found charming Gold passe-partout binding may also be obtained, and sometimes looks very pretty for small water-colours destined to adorn a drawing-room where all the other frames are gilt

If they are too big to be further mounted, or if, for any other reason, it is preferred to frame them up close, a soft dark green or brown binding should be chosen

Pastels, chalk, and pencil drawings should be treated in the same way, though pencil sketches often look best framed up quite close, and black is, as a rule, the best choice for those and for pastels and coloured chalks

Framing Photographs and Carbon Prints

Many photographs are printed in a soft shade of dull brown, and mounted on similarly coloured sheets of thick, rough-surfaced paper When framing these, have a glass and mount cut exactly the same size as the photograph mount, sandwich it between them, and bind it, if possible, with exactly the same shade of brown

The popular carbon prints of pictures by Watts, Leighton, and the old masters, and of famous groups of statuary, if of suitable size, look better framed in passe-partout than when treated in any other way They should be placed between a glass and cardboard of exactly the same size as the print, and framed with brown or black binding Here, again, brown gives the more harmonious effect, detracting nothing from the slight contrasts of the most delicate print

If the picture is to hang up against the wall, rings must be provided at the back through which to pass the string There are two ways of fixing them securely The simplest plan is to pass a couple of patent ring-clips through the cardboard mount at a convenient distance apart The plan generally employed by professional framers, however, is to make two small slits a convenient distance apart in the cardboard mount, between which a short length of narrow tape is pasted, each of the ends being passed through a slit and round a small ring, and then drawn back through the slit again, so that the two rings are left hanging from loops of tape on the outside The ends of tape are then also firmly glued or pasted down on the inside, leaving the back of the frame perfectly neat

In order to affix either arrangement of hangers, there must be a separate cardboard mount to the picture which is being framed If it consists only of a drawing or photograph, already mounted, and a sheet of glass, the use of gummed hangers, which are merely moistened and affixed to the back of the cardboard mount, must be resorted to, but they will only support the weight of quite a small picture

The Framing Process

To frame a picture, put everything which will be wanted in readiness, including a sheet of clean white kitchen paper and a couple of heavy books – to act as a press—and then proceed as follows Unfasten the end of the roll of passe-partout binding and, unwinding half to three-quarters of a yard, double the two edges towards each other, and crease the folded edge firmly with the nail, so that the strip forms a double binding with the gummed surface inside Then, having arranged glass, picture, and mount—to which the hangers will already have been affixed– together in their proper order, fasten on a clip to the lower left-hand side

Putting on the binding

to keep all in place, and proceed to bind the picture, starting from the right-hand bottom corner

Measure the binding against the side of the picture to be framed, and moisten the part of it which is to be attached to the glass

side for a distance of an inch or two beyond the first corner to be turned Press this length in place evenly against the surface of the glass, about one-third of an inch from the edge, so that it makes a straight bordering Fold it with great care into a neat mitre at the corner, and then run the front part of the binding along the top, down the left-hand side, and—after having removed the clip to the right-hand top corner—across the bottom A pair of fine scissors will be needed to cut the end of the binding slanting, to make the fourth mitred corner where it finishes off, instead of folding it over as in making the three previous corners Now turn the picture on its face, and, moistening the back half of the binding a short distance at a time, fold it over so that the edge of the picture when finished may have a clean-cut outline to it

The finished frame

Next cut a sheet of paper to match the binding a quarter of an inch smaller than the back of the picture, mark the exact position of the rings, and cut slits through which to pass them Then paste it smoothly and thoroughly on the side which is to go next the mount until it is quite pliable, and gently set it in position Next pass the rings through the slits, and press it firmly into place with a pad made of a folded cloth It will thus half overlap at the back of the mount, and strengthen the whole frame

Now place the picture between sheets of white paper, with the heavy books on top of it, and leave it to dry for a few hours Then, after a string has been passed through the rings at the back, the picture will be ready to be hung.

The following is a good firm for supplying materials etc, mentioned in this section Messrs Cooper Dennison & Walkden, Ltd.

JIU-JITSU FOR WOMEN

Continued from page 609 Part 5

By PERCY LONGHURST

Author of "Wrestling" and "Jiu-jitsu," Official Referee, Olympic Games, 1908

Fig 7 The first movement of a trick which will reduce an aggressor to a condition of helplessness. Pressing the attacker's hand to the chest and securing it there

BY few other tricks is the utter helplessness of the aggressor shown better than in these two illustrations

The aggressor has laid one hand on the defender's chest, either to push her backward or to get a grip of the clothes (Fig 7) This is an opportunity of which the latter takes full advantage With lightning speed she lays her hands, palms inward, upon the attacking hand, thus pressing that hand close to her own chest Without any hesitation, she then steps backward with the right foot, going down on the right knee, pressing strongly upon the hand she has covered, and bending forward so that by the pressure of the chest the fingers of the captured hand are forced backward That same pressure brings the aggressor down on her face, as shown in Fig 8

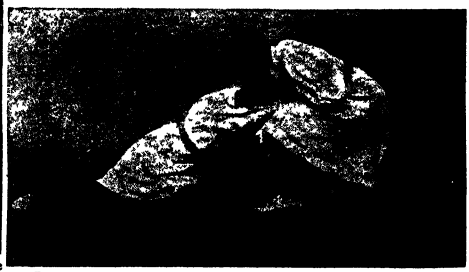


Fig. 8. The final movement of the trick. The assailant brought to the ground

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc , etc.*

FANCY RABBITS AS PETS

Written and Illustrated by F. J. S CHATTERTON

Specialist Breeder and Judge of Poultry Pigeons and Cage Birds Judge at the "Grand International Show Crystal Palace," Member Société des Aviculteurs Français, Vice President Poultry Club Hon Sec Yokohama Club on the Committee of Middlesex Columbarian Society Indian Game Club etc , et

Why the Dutch Rabbit is one of the Most Popular Breeds—Good Foster-mothers—Good Points—The Markings—Most Popular Colours—Cost—Show Specimens

THE Dutch rabbit, although the smallest fancy breed in this country is one of the prettiest and most popular, on account of its exceedingly affectionate and docile nature

It is quite unusual to find a specimen with a bad temper, though I have come across one or two which seemed to delight in trying to bite anyone who came near them Such, however, I am pleased to say, are very seldom met with, for it is not pleasant for a judge to take one of these kinds of animals out of its pen to judge it with the others in its class It is, as a rule, the buck (or male) rabbits that have this bad temper

A typical black-and-white Dutch rabbit correct in form and in colour-markings This variety of the breed is the most popular

The does (or females) are excellent mothers They not only show much affection for their own young, but will also rear and care for the young of other rabbits, and so make splendid nurses or foster-mothers when the does of other breeds of fancy rabbits prove bad mothers or have too many of their own to bring up themselves

The Dutch rabbit, of course, originally came to this country from Holland, and it reminds one of the black and white cattle one sees everywhere in Holland

One great advantage in breeding this variety is that it is possible to tell at an earlier age—six, three or four days—than almost any other variety of rabbit whether they will be good enough for exhibition purposes The mismarked ones can then be taken away at once, that the others may receive more attention from their mother Both the doe and her young will thrive all the better for the reduction in numbers, which will also reduce the corn bill and give more room for the good stock

There are other points in favour of Dutch rabbits as pets As they are small,

they do not require so much room as other breeds, their varieties offer a choice of colours for selection, and, finally, they mature most quickly for exhibition, many animals having won high honours in the show-pen when only ten and twelve weeks old he is not to be wondered at, therefore, that the Dutch rabbit is such a favourite

All varieties of the Dutch rabbit should be marked in the same manner. The illustrations accompanying this article show a typical black-and-white Dutch and a typical blue-and-white Dutch rabbit, as well as a mismarked black Dutch, and explain clearly the kind of marking required in good specimens

The principal faults in the mismarked specimen illustrated are (1) Marking on the face comes too low down, (2) there is marking on the neck, which should be white—this is generally termed "a drag on neck," (3) a broken saddle—that is to say, the black marking comes too far forward, and is not clean cut, and there is marking on front leg, (4) the marking on hind feet is uneven and too far forward, technically described as "stops cut on the cross"

This animal is also too long in front legs, and too much like a Belgian hare-rabbit in shape. A Dutch should be short-bodied, or "cobby" and thick set.

The most popular colours are without doubt the black-and-white and the blue-and-white, then come greys, either steel greys or light greys, of which the former is the more popular The tortoiseshell and yellows are next in order of popularity, and then come the fawns, blue fawns, blue greys, etc None of these colours can approach the blacks and the blues for beauty. The appearance of a really good jet black and pure white coat is exceedingly pretty, a remark which also applies to a sound and even-coloured blue

In breeding blacks the most satisfactory mating is that of a black doe to a blue buck, or a blue doe to a black buck. By this breeding you will get more depth of colour and lustre on the coat than mating two blacks together. Of course, there are exceptions, but this will be found the best rule to follow.

In selecting your breeding stock be sure the marking is as near the ideal standard as possible, the sharp line of the marking on the saddle should continue right round, and not be broken or pale in colour on the stomach. The ears should be black and free from any ticking or spotting of another colour, eyes bright and in colour like the coat. Two of the most common faults in blues are light coloured ears or white tips to the ears. The ears should be of the same colour as on the body. Some blues are of good colour when young, and then go off in colour as they grow older.

Young Dutch rabbits can be bought from half-a-crown each and upwards, according as they possess good points for exhibition; while adults fetch from half a guinea upwards Good does for breeding purposes can sometimes be bought for thirty shillings and two guineas each

Do not breed from buck or doe until they are fully six months old. If you wish to breed show specimens from the first, be sure the buck and doe are of the same strain and slightly related to one another.

It is a common error amongst beginners in the fancy to think that if they purchase the first-prize male and the first-prize female at a show they will be sure to breed show specimens as good as the parents In ninety-nine cases out of a hundred the offspring from such a mating will be a great disappointment to their owner

The correct weight for a Dutch rabbit should be about five or six pounds, but often good specimens weigh less. Some fanciers advocate breeding from young parents, but this is a mistake. It is better to breed from fully developed parents, and to feed the young with care and discretion. In this way the stock will become strong and healthy.

A good specimen of a blue-and-white Dutch rabbit and a mismarked specimen of the black-and-white variety, in which not only is the colour-marking unevenly distributed, but the shape is also incorrect

SILVER TABBY PERSIANS

By FRANCES SIMPSON

Author of "The Book of the Cat" and "Cats for Pleasure and Profit"

Popularity of Silver Tabby Persians—A Perfect Specimen Difficult to Breed—Colour and Markings—How to Select a Good Kitten—Brown Tabby Persians—A Breed once Neglected, now Returning to Favour—Points and Hints on Breeding

THERE is no question but that a perfectly marked silver tabby will carry off the palm even from the exquisite unmarked chinchillas.

Competent judges agree that to breed a really good specimen of this handsome variety is a difficult undertaking Twenty years ago we had a number of silver tabbies, but in the endeavour to produce pale silvers, the markings of the tabby have been sacrificed

There are two distinct kinds of tabbies, the blotched and the pencilled The former is the type required for the show-pen

The ground coat from tip to tail should be pale pure silver The markings ought to be in striking contrast, a clear and dense black Two spine lines hardly as wide as the ground colour, should reach from the shoulders to the base of the tail On each side of the body should appear what may be called the horse-shoe, both sides matching exactly The head should be beautifully pencilled, and the cheeks have double swirls On the forehead the lines form a complete triangle

Mrs Slingsby's beautiful silver tabby Persian Champion Don Pedro of Thorpe, a noted winner at principal shows Good specimens of this breed are exceedingly rare

More or less conspicuous will be the dark rings round the chest known as the "mayor's chain" When the cat, however, is in full frill these disappear The hindquarters and forelegs should be evenly barred, each in symmetrical correspondence with the other down to the feet The tail should be slightly ringed with a dark shaded line to the tip

The question of eye colour is never of so much importance in marked cats as in the self-coloured breeds Formerly silver tabbies were bred and exhibited with hazel or orange eyes, but of late years there has been a decided move towards obtaining bright green eyes, though it is quite a matter of opinion amongst judges and fanciers as to which is the correct colour In the standard of points drawn up by the Silver Society, orange or green eyes are allowed A broad head and short face are most desirable points in silver tabbies, and, judging by the specimens exhibited, seem very difficult to obtain

In judging silver tabbies the most points are given for markings Those who have had experience in breeding these beautiful cats know that purity of pedigree on both sides is of great importance If there is a trace of chinchilla or brown tabby blood in the ancestry it is certain sooner or later to manifest itself Even with both parents of undoubted silver tabby pedigree, breeders will be disappointed if they expect a whole litter of correctly marked kittens

The blacker the kittens are at birth the better At about a month old the light markings should show up, and develop gradually till the kittens are three or four months old Exposure to the sun considerably injures the purity of colour in silver tabbies, often producing an undesirable brown tinge

There are not many breeders of this handsome variety Mrs Slingsby has bred some of the best specimens Lady Aberdeen is an enthusiastic admirer of this variety, and has owned some fine silver tabbies.

Brown Tabby Persians

There is something very homely about the brown tabbies, and it is certain that with the "mere man" they stand out as the favourite breed There is much more expression in the face of a well-marked brown tabby than in any other breed

These cats are perhaps the strongest of any of the long-haired varieties They should be massive in limb, with plenty of bone and great width of head, In colour the groundwork of the coat should be of a bright tawny shade, and the markings a very dark seal brown—almost black The term "tiger cat" well describes the true type of a brown tabby

The foregoing remarks as to the markings in silver tabbies apply equally to the brown tabbies There is, however, one point in which they differ, and that is as regards the upper lip and chin, which in the brown tabbies are almost invariably white

Some keen fanciers of this breed are striving to get rid of what they consider a

blemish, but it is certain that Nature intended this variety to be possessed of these points, and therefore the coloured chins may be regarded rather as freaks of fancy, and the white will doubtless continue to crop up even when both parents have sound coloured chins. Of course, any white on the chest or stomach is a decided blemish in a brown tabby

No kittens are more fascinating in appearance than the "brownies." They have such intelligent and expressive faces, and have coats of softest texture.

Until quite lately brown tabbies have been deliberately placed in the background, and regarded in the show world with an indifference which has proved a great stumbling-block to the improvement of this particular breed Fanciers used to complain they could not get any sale for their brown tabby kittens, and the classification given at shows for this breed was generally a poor one During the last three years, however, this truly handsome variety has received a great impetus by the founding of a Specialist Club, and now classes are guaranteed and prizes offered, and good prices paid for really fine specimens

It has been chiefly through the energy of Miss Rosamund Whitney, of Dublin, that fanciers have been encouraged to interest themselves in this hitherto much neglected breed. Miss Whitney's superb male, Champion Brayfort Victory, bids fair to become as noted as the writer's well-known Persimmon, from whom most of the present-day winners are descended

It is best not to cross brown tabbies with any other breed, and to be careful to get an even balance of bright ground work and dense markings. Too much dark back or saddle colour is a serious fault in brown tabbies.

As regards eyes, golden or orange are vastly preferable to yellow or green, and tone much better with the brown and tawny coat.

A superb specimen of a brown tabby Persian, Miss Rosamund Whitney's Champion Brayfort Tip-topper

Photo, W. Lawrence

The brown tabby is supposed to be the common ancestor of all our cats. There seems little doubt that the ancient and much beloved cat of the Egyptians was a barred or brindled animal answering, to some extent, to the decription of our homely brown tabby.

PET RATS

THE rat has been accused of many crimes. It is said to have caused serious fires and to have spread disease, and that it is not loved by the majority of people it is hardly necessary to mention Yet there still are some who are fond of it, and many children provide it with a place among their pets

Like other animals, the rat has a temper, and any disobedience should be at once sternly repressed Firmness is always desirable, and if trained when young to behave properly, it will soon become accustomed to being handled and to know its friends The tail is the best means by which to catch hold of a rat, as it is then quite helpless.

The food question is not a very serious one, and such things as the inevitable bread-and-milk, potatoes, fruit, various kinds of greenstuff, oats, lean scraps of meat from the table, etc, are all satisfactory. Anything, however, containing fat should be most carefully avoided, as it will prove injurious to the health of the animals.

The more accommodation that can be allowed, the better it will be for the rats' general welfare Cramped quarters are most undesirable, and will soon result in disease and unpleasant smells. The ears very often become sore if the animals are badly housed or neglected, and in such a case, unless the rat is of any value, it is advisable to destroy it. Whenever disease appears, however slight it may be, the patient should at once be isolated from his companions

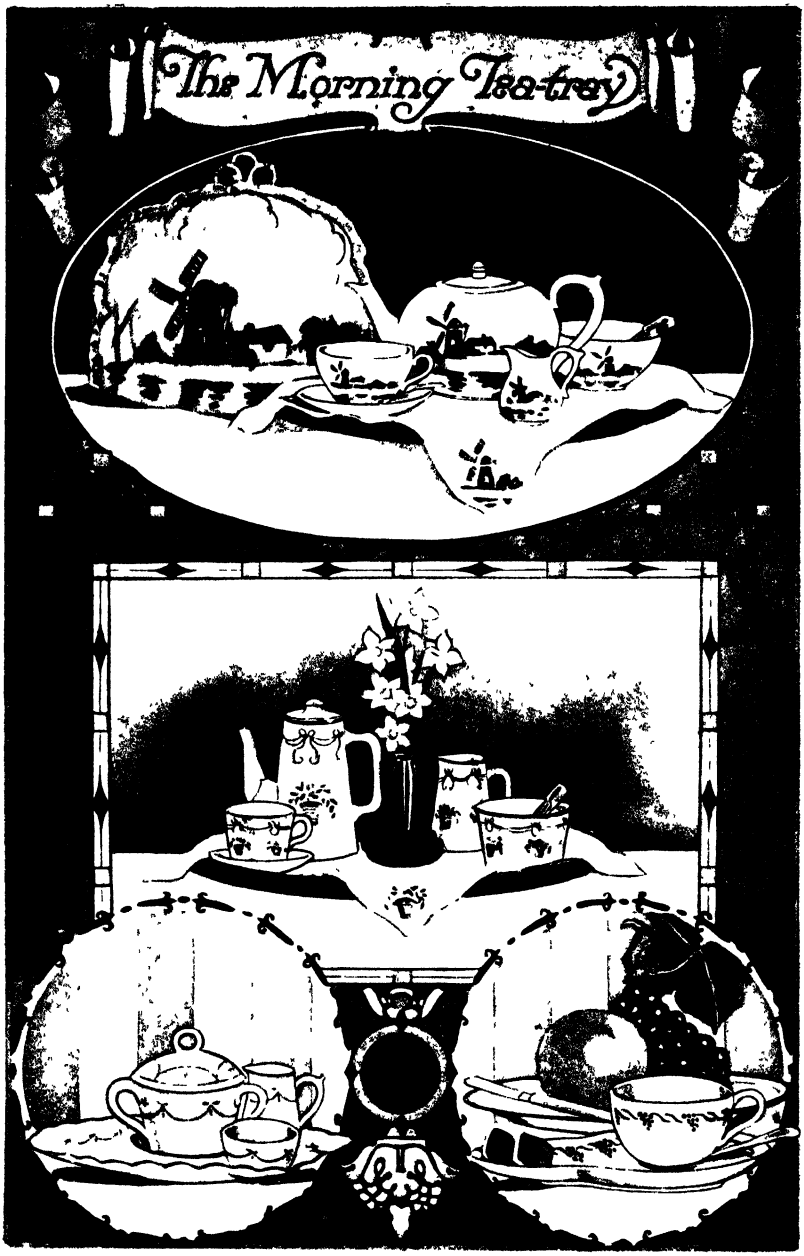
Regular meals, suitable food, plenty of space for exercise, and a frequent cleansing and disinfecting of the cage will do much to prevent many minor ailments

Rats like to run and climb about a great deal, and a small gymnasium fitted up inside the cage will add considerably to the happiness of the little animals, besides helping to keep them in good condition

Sanitary sawdust, which is not at all difficult to obtain, should be well sprinkled over the floor of the cage and also in the sleeping places, which should be filled with shavings, hay, or anything of a similar nature. This will need frequent renewal.

Care needs to be taken to prevent rats from gnawing their way through the corners of the cage, otherwise some morning several much-prized rats may be missing, and only the satisfied and contented look on the dog's face will provide a clue as to where they have gone.

The chief varieties kept as pets are the Black, the Piebald—or Japanese—rat, and the Albino, or White rat. Specimens can generally be obtained from a shilling upwards, although the rarer varieties, or those with special markings, will cost more


The Morning Tea-tray

WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc

EARLY MORNING TEA

The Case Against Mid-Victorian Severity—The Joys of Early Morning Tea—Fruit as a Substitute—Hints for the Housekeeper

IT is a truism, that all food should be served daintily, but the little meal presented on our first awakening should, above all others, be perfect in appetising freshness

By our mothers and grandmothers the indulgence of an early cup of tea was not permitted, and the daughter who would have asked for such a thing would have been brave indeed Even to the present day the little breakfast upstairs is considered in some households to be a decided luxury, and indulged in only by the infirm and the lazy

Fetishes are mercifully easily knocked down by commonsense, and the strenuous life we lead tends to the modification of old ideas, the woman whose household or social work make great demands on her strength finds that the early hot drink, with ten minutes after for reading her letters while still in a recumbent position, has a very tonic effect Certainly, the woman who suffers from faintness before breakfast should never rise without eating and drinking some small and very simple meal

In the eighteenth century the cup of chocolate is constantly mentioned as the beverage brought to the bedside of the woman of fashion This nourishing yet unstimulating diet may have been extremely wholesome, but few women nowadays would care to drink so clogging a food, although its excellent qualification in long retaining its heat is an advantage.

Only those with very strong digestion would find chocolate as soon as one awakens to be acceptable Perhaps we are degenerates, but the fact remains that the beef-and-beer diet, with other heavy food, is not now to the taste of ordinary women

There is nothing more delightful than a small tea-pot of rather weak China tea, served on a dainty tray, with cloth to match the china, and tea-cosy on which the pattern of the teapot is reproduced in needle craft Some like a dry biscuit served with it, others a wafer slice of bread-and-butter, but never should the food be substantial

Some Real Advantages

A small vase of flowers is added by some housekeepers on the tray of a guest, but nothing fussy is desirable, so perhaps the tray is better ungarnished with flowers

If the postal arrangements permit, the letters for each individual should be sent up on the tray, unless the mail be very heavy The addition of a morning paper is welcome, and for the strenuous worker, a ten-minute scanning of a news-sheet while resting, before getting up, saves half an hour's dawdle over a paper later in the day

So many people have to rest after their bath and do physical exercises before completing their toilette, that quite a lot of newspaper and letter reading can be got through if letters and paper are sent to the bedroom

For the light sleeper a small electric kettle

by the bedside is a real help Those who suffer from insomnia will be wise to try what a hot drink of milk with boiling water added, or very weak tea, will do before they fly to a drug, which will probably increase the insomnia trouble or which, if alleviating it, will bring others in its train

The woman who is worried or overtired often falls into a profound sleep for three or four hours, and then has a wakeful interval She should always have a box of biscuits by her bedside, as a few mouthfuls may induce sleep Many have experienced the inconvenience of hunger in the night, which banishes all possibility of sleep Heavy suppers are a thing of the past light dinners the rule, so that after lying awake for two or three hours it is natural to want food

Fruit versus Tea

Those who have travelled much often prefer a plate of fruit to the early morning tea On most of the great shipping lines oranges or grape fruit are brought to the cabin before breakfast, as a matter of course, and a glass of iced water usually accompanies such a little meal This form of the before breakfast snack is highly approved of by the medical faculty

Coffee is preferred by some on account of its effects on digestion but this is merely a matter of taste The hostess will do well if she is entertaining a guest who is naturally delicate or a faddist to ascertain over night if any special early morning meal is desired, that she may give her orders to her maid In these days of food fads and cures a guest may be inconvenienced seriously for want of some very simple food or drink

It is a moot point whether the extreme food faddist should ever be invited as a guest The burden of entertaining is already sufficiently heavy, it is a strain on the busy hostess to search for abnormal foodstuffs difficult to get in any but well-stocked shops in large towns

The Faddist

There are those who require strangely prepared brown or rye bread with the early breakfast and the writer has known enthusiasts to have their special supply sent down to them every day in the country where such things were unobtainable

This plan commends itself to the invalid or hypochondriac who has arrived at the stage of obtaining the right food at any price but it is not a course to be indulged in by anybody

The hostess is likely to resent the arrival of special food addressed to her guest each day as a reflection on her hospitality and it were better on the whole to remain at home if strange things are so necessary for health

Except in special cases of for aged or sickly people the modern hostess will be quite safe in supplying for her guests a dainty tray such as is shown in the frontispiece

The before breakfast cup of tea must on no account be confounded with the bedroom breakfast, which is quite a different affair

Breakfast in the bedroom is no longer the breakfast in bed of the mid-Victorian invalid

When visiting at an up-to-date house, the family breakfast table is by no means a certainty Family breakfast is, as a rule more honoured in the breach than the observance, and most members of the party will suit themselves as to the mode of breakfasting, being, in all probability, asked by their hostess if they would like breakfast in their rooms

There are many arguments for and against this breakfast-as-you-please, policy From the guest's point of view, it is a great comfort not to have to face the ordeal of this first meal in company, when vitality is at its lowest and few can be said to be at their best Even if some members of the party are up to the mark, those grumpy ones who cannot even pretend to be sparkling while the day is young resent the good spirits of the few—the very few—who "feel jolly in the morning"

So it makes for the good temper of the whole party if those who desire it breakfast in their rooms In such a case, a well-laden tray goes upstairs with tea or coffee, hot bread or scones, fish or meat, a conveniently-sized table is spread by the bedroom fire and the guest breakfasts at her ease after her bath and exercises, receiving the intricacies of a complete toilet probably until after the meal, and the answering of the most urgent matters in her correspondence

The Ways of Men

Men as a rule prefer breakfasting downstairs and the golfers or those who are going to spend the day in shooting or hunting assemble in the dining-room, more or less punctually, at a given time and after tea coffee, and the hot dishes are handed, usually wait upon themselves

A separate tea or coffee-pot and supply of hot or cold milk is usually ready for each guest and they pass to and from the sideboard selecting such hot or cold food as they desire

Such breakfasts are very substantial affairs for men who will spend the day strenuously in the open-air require plenty of solid food especially as they will probably take with them only a packet of sandwiches and a flask to supply the mid-day meal

From the hostess's point of view, the multiplicity of detail in the arrangements of breakfast is considerably lessened if each guest partakes of the meal in her room, then, with the despatch of the well-laden dishes, the matter is at an end, and the long waiting with the elaborate spread in the dining-room with servants occupied about half the morning in bringing fresh supplies of hot tea bacon, toast, etc, is entirely done away with

Women are constantly immersed in detail and if on the small duties the success of the house running depends, certain it is that the care and perfection lavished on the early morning meal will not be wasted, and will result in the comfort of all

THE BEAUTY OF THE CASEMENT WINDOW

Artistic Curtains for Casement Windows—Fabrics for Curtains—Short Blinds and Outer Curtains—Simplicity and Suitability to be Considered in Choice of Curtains

Architects, like other people, seem to come under the influence of fashion, and many of them at present appear to be carried away with a desire to build houses with casement windows.

Such windows always give a pleasing cosy look to a room, and the question of draping them is an easy one. Moreover as only a small amount of material is required for the short curtains which are frequently used with them in bedrooms they may effect an economy in the household expenditure.

Modern Simplicity

The way in which casement windows are to be treated must depend on two things: the shape of them—that is to say whether they are straight or in a bay—and the style in which the rest of the room is furnished. Where there is a very deep bay, in a country house or cottage, all that is necessary is a set of casement blinds (Fig. 1). The extreme simplicity of this arrangement appeals very strongly to many modern women, and the effect certainly has the merit of being charmingly simple and picturesque. To have curtains in addition on the inner side of so deep a bay tends to decrease the size of the room considerably when they are drawn.

The outer curtains for a casement window should generally fall from a box cornice and not be hung from an uncovered pole. As the box cornice costs only about 1s. 6d. the foot it is not at all expensive, unless it has to be cut to fit a bay, and the plainest of iron rods can be used, since it does not show under the valance.

One reason of course for the need of the cornice is to have something to which the valance, which makes a very pretty finish to the tops of the curtains, can be attached. The fulness can either be arranged with a heading and gathered or pleated on to a piece of tape and then nailed on to the edge of the cornice (Fig. 2), or it may come from under a moulding (Fig. 4).

In order to avoid being obliged to have a cornice specially cut to fit a rounded bay, the only thing to do is to have one on the inner side of the window (Fig. 2), even although this will mean the loss of the window seat if the curtains are drawn at night. For straight windows the arrangement seen in Fig. 4, with a box-pleated flounce coming from under the cornice, looks very well. As will be noticed, the cornice is carried right across the two windows.

Casement Cloth

With regard to the short blinds which are almost always used in the place of ordinary blinds in these windows, unless these are the only curtains as in Fig. 1 it is generally best to employ white or ecru or a plain colour. The ordinary casement cotton at about 6d. the yard is very popular, but those who prefer something better use a woollen or a mohair cloth. In halls or lindings however materials with a small scattered design are often very successful and also in some rooms with long curtains of a plain material.

In the plain cloths ivory, white and ecru shades are most popular. A new fabric for the purpose however lately has been

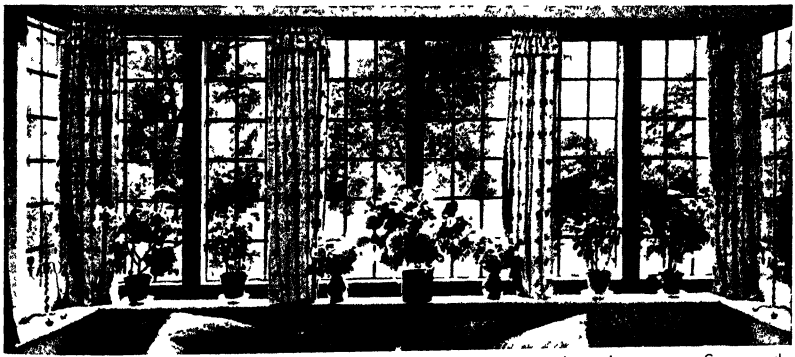


Fig. 1. For a deep bay window casement blinds alone suffice. The effect of this simplicity is charmingly picturesque. Curtains on the inner side of a deep bay diminish the size of the room when they are drawn.

Head & Son

Fig. 1. Outer curtains for casement window should fall from a box cornice, not an uncovered pole, so that a pretty effect can be gained by a valance attached to the cornice.

introduced which is guaranteed not to fade for years. It is very cheap, being only 9d. the yard. Charming colour schemes can be arranged by using inner casement blinds repeating one of the shades seen in the outer curtains of chintz or cretonne.

For instance, green blinds with curtains in which red, blue and green commingle may have the happiest effect. The great objection hitherto in arranging anything of this kind was that as the blinds come so close to the glass they usually faded and looked shabby in a few months; but this new material has opened up quite a new range of possibilities in this direction.

The House Which is Overlooked

Casement blinds are always edged with narrow frillings sold for the purpose, and of these a large number of designs can be had. The ball edging is pretty for drawing-rooms, but as the balls are apt to come off in time, something more serviceable can be employed in the other rooms in the house, unless it is preferred to keep all the windows the same. Plain lace is sometimes used, or a lace braid edging is also very dainty, and both of these are very moderate in cost, about 1s. or 1s. 6d. the dozen. A loop fringe is neat and wears well, and a plain fringe always looks nice. In cases where the windows are rather high, the upper part with thick glass in it is sometimes left uncovered, or it is supplied with a second set of shorter curtains (Fig. 2).

The upper ones alone have a piece turned over at the top to form a flounce effect.

In houses which are very much overlooked, short muslin blinds or curtains will be necessary to shut out the gaze of inquisitive by-passers, as a room facing straight on to a small garden and road is apt to have a very comfortless look without them. They are most made of Nottingham net, as this wears well and excludes very little light, and they should be fastened on to the windows with small brass rods, so that they open with them.

The question of outer curtains, which may be either long or short, introduces that other question to which reference was made before, of how our choice in this regard must be influenced by the general style of the room.

An expert who had had considerable experience at one of the largest furnishing firms in London recently remarked to the writer on the fact that so many purchasers nowadays display quite a good knowledge of the design of various periods and are far better educated on this score than formerly. Some people indeed carry their fidelity to a period to extremes, and refuse to have anything in their house that is not, at any rate, designed after the manner of the time that they are endeavouring to "live up to." Such a purist deciding on the treatment of a casement window, would in all probability find herself in a dilemma at the outset. The reason is this: Georgian and Adams rooms are among the most popular styles, and in a room of either of these periods such a window is in itself an anachronism, as long, straight windows were then used.

The Anachronism Problem

A compromise is the only thing in this case to bring the windows into harmony with the rest of the furniture. This is best effected by having the curtains coming from under the pelmet, or stiffened border, which was characteristic of window decorations in those times. Sometimes a window, although it may not be exactly on casement lines, can have the short casement blinds, and the pelmet and curtains be treated in a style

adapted to go in an Adams room

These curtains can be of velours, which, by the by, is not at all expensive about 4s 3d the yard double width They should have a line of narrow trimming in white to correspond with the embroidery on the pelmet

The great mistake which people so often make in choosing curtains for casement windows is to have something too rich and handsome It is true that elaborate hangings are never out of place in a Georgian Adams or French room On the other hand the period in which casement windows originated was one of simplicity, and then very form makes too rich hangings unsuitable with them For this reason the design described above would be a very clever decoration for rooms of one of these periods on account of the plain material and the lightness of the decoration In everything however there is an increasing demand for simplicity, so that it makes it all the more important not to err on the side of over-elaboration of curtains for casement windows

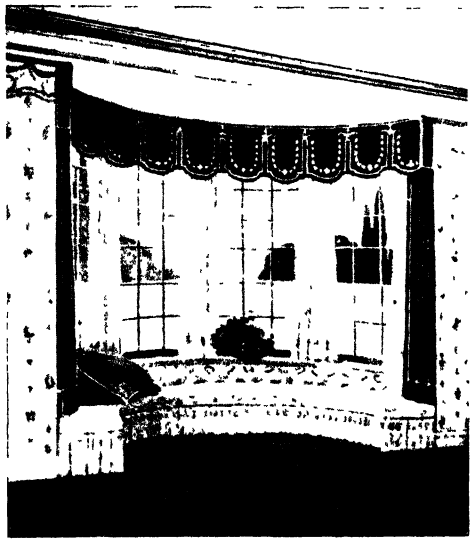


Fig 3 Here a charming effect is produced by a curtain coming from under a stiffened border

Plain materials, such as velours chenille, unpatterned damask, or for bedrooms Bolton sheeting, look well They are improved by one of the charming borders which are to be bought a silk one on velours for a drawing room being particularly good In a blue and white bedroom delightful curtains may be made of cream Bolton sheeting edged with the narrow trimming usually used on the blinds in blue Where the curtains are short they should never come on a line with the window ledge as this gives a very abbreviated and ungainly look, but should fall about a foot below it

One of the great charms of the casement window is the deep window sill with which it is often supplied A warning should however, be given as to putting valuable china of any kind on it pots of growing plants or pottery jars filled with cut flowers look better than anything It is also quite the best place for the bowls of bulbs They look charming from outside the window and give an infinitely better effect than window-boxes

Fig 4 For straight windows a box-pleated flounce coming from under the cornice looks very well The cornice can be carried right across two windows

HOW TO IMPROVE A HOUSE

By W. S ROGERS, C.E., Author of "Villa Gardens," etc.

What to Do with a Severely Plain House-front—Adding a Porch—A Pergola—Improving Ugly Windows—Casements—French Windows—Verandahs

THERE are few houses which cannot be improved, either in convenience or appearance, or both Although there may be but little inducement to the tenant on a yearly or three-year agreement to spend money for the ultimate benefit of the landlord, in certain cases it may be worth while to lay out a moderate sum for the immediate benefits to be derived therefrom, particularly when one has secured a house lowly rented on account of some obvious shortcomings

When the house is owned by the occupant

Fig 1 A small house of unattractive exterior yet capable of considerable improvement in appearance at moderate cost

the question takes on a different aspect Every improvement that can be made is worth making, not only because it tends to greater comfort or better appearance, but also because it increases the value of the house for letting or selling, if occasion for either should arise

Each particular house presents its own set of problems, and any effort to effect improvements will arise out of some existing features or the absence of them

One not infrequently finds an admirably planned house, replete with every convenience one could desire, wedded to a most unattractive exterior The plain brick or, possibly, cemented front is unrelieved by any projecting structure, and cries aloud for better treatment

On the other hand, the fault may arise from errors in taste on the part of the architect or builder, taking the form of tawdry ornament

In the latter of these two cases the tenant, if not also the owner, will probably elect to leave bad alone, unless he can induce the landlord to co-operate with him in removing the offending features

The severely plain house-front is the more hopeful problem

At quite moderate cost a pretty porch may be added, and that alone will go a long way to redeem the commonplace character of the elevation

A further expenditure of a few pounds will provide a bay window in place of those two uninteresting oblong windows that light the front room

A coat of "rough-cast" will complete the transformation

The example illustrated shows at a glance the value of these suggestions applied to a house of moderate size, such as one finds in some suburban districts The total cost of the additions would probably not reach £50

Should so large an expenditure be considered undesirable, then there are still ways and means of effecting an improvement The porch may be a less pretentious structure of lattice framed in woodwork, with a shingle, heather thatch, or oak weather-boarding roof

Fig 2 A coat of rough-cast the addition of a porch, and a bay window will entirely redeem the commonplace character of a small house

On such a porch, costing some two or three pounds if made and erected by the local carpenter, and less if constructed by a neat-handed amateur, a climbing rose or other flowering plant may be grown with good effect, as may be seen in rural districts.

The Sense of Privacy

Again, anything which tends to give a sense of privacy about the entrance is welcome. A simple suggestion may be afforded by an idea recently carried out by the writer. It consists of a square enclosure formed by hedging—say privet or box—ultimately to be trained into arches at the points where the three breaks are shown. The small enclosed rectangle is gravelled. Apart from the privacy of this arrangement, the presence of the evergreens about the front entrance has at all seasons a cheery effect as seen from the roadway.

Another plan is to make a pergola of rough unbarked timber spanning the entrance path and joining the porch, if the latter exists. In the absence of a porch, the pergola becomes a fitting substitute.

Moreover, one must not overlook the decorative value of climbing plants. Many an ugly house is beautified by an overcoat of ivy, Virginia creeper, or other rambling growth, and, incidentally is rendered drier and warmer, for, be it understood, in spite of popular belief to the contrary, these climbing plants do not retain the damp. A little observation will show that the leaves all stand at such an angle that the rain is thrown off in a direction away from the wall.

Houses which rise bare and bleak from an expanse of gravel may be greatly improved by growing flowering shrubs and tall, hardy flowers along the base of the front wall, thereby concealing the angle between the wall and the ground, and blending house and garden together.

Sometimes it occurs that an otherwise excellent house-front is marred by ugly windows.

The ordinary sash windows, when glazed with large panes, are cold and cheerless. Some improvement may be effected by substituting plate glass, but even then the window is devoid of any special attractions when seen from outside.

The householder, at quite moderate cost, however, may have the sashes provided with additional glazing bars, so as to subdivide the glazing into smaller squares in some such pattern as indicated in the illustration.

If carefully removed the old glass may be cut up and used again, thus reducing the outlay to the carpenter's time and a small amount of inexpensive material. Windows so treated have a character which at once redeems them from the commonplace.

With casement windows the large pane is never in keeping.

We may improve them in one of two ways, either by subdividing each casement into smaller panes of equal size throughout, or by removing the glass and substituting leaded lights.

The latter plan undoubtedly is the better, for the casement dates from a period when glass could not be made in large pieces, and had to be joined up with lead strips.

In deciding on such alterations one must study the general style of the house.

Most often it will be found that square panes give a better result than those of diamond shape. The latter rarely accord with modern architecture, though appropriate enough in some old cottage or Tudor residence.

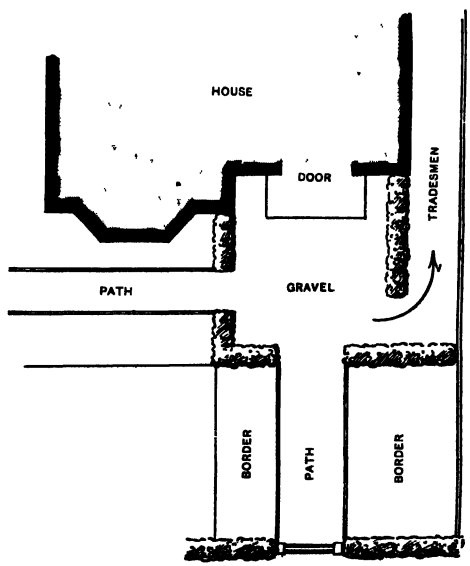


Fig 3. How privacy of approach may be secured. A square enclosure is formed by hedging, and the enclosed rectangle thus formed is gravelled. The evergreens can be trained into arches at the three breaks if desired.

Window-boxes

The window-box may be commended as a cheap and simple device for adding to the good appearance of the house-front. Alas, how rarely we see quite the right thing! Errors of taste taking the form of so-called "rustic" adornment or the use of gaudy tile work, have done much to discredit the window-box.

The best form of box is made of oak or teak, and may be left unpainted, as both woods are proof against rot.

If provided with a superstructure of light rods to frame the window completely, climbing plants may be made to wreathe it about, adding their blossom to that of the flowers below, and making

a picture both from within and without

With regard to the back premises, there is a rule for our guidance If you cannot remove an eyesore the next best thing is to conceal it from view

The kitchen offices, with their outlying annexes, the coal-house, dust-bin, and other necessary but not always sightly conveniences, too often form a background to the garden vista that could well be spared

When this is the case a screen of trellis or hedging should be erected

Access to the House

Houses differ greatly in the way access to the garden is arranged Here are two examples which will cover many cases and should sufficiently explain the mode of screening just advocated

In Fig 5 the garden is entered by a French window, opening from the sitting-room at D, the kitchen entrance being at K

In Fig 6 the relative positions of sitting-room and kitchen are reversed

The former, perhaps, is the better arrangement, as it enables one to divide off a small yard about the kitchen quarters forming a boundary to the near end of the garden

In the second arrangement this space becomes part of the garden, but has very little value for horticulture

It may however, be made the site of a rock garden for ferns which thrive best in the absence of direct sunlight, or a conservatory may be erected against the house wall adjoining the sitting-room, in which success in plant culture will be in proportion to the amount of sunlight which the structure receives

It is questionable whether glass-houses have any real decorative value when tacked on to the house back

The Verandah

Some will prefer a verandah which is always useful for shade or shelter, and as a support for flowering climbers

The verandah may be a light structure of trellis and wood framing which, when overgrown with creepers, will be effective for shade if not weather-proof, or it may be a more permanent structure built on to the house, in which case it is well to give it ample width, not only for securing the requisite amount of shade, but because a wide verandah may be made to serve the purpose of a supplementary room by the addition of glass screenwork or bamboo lattice blinds

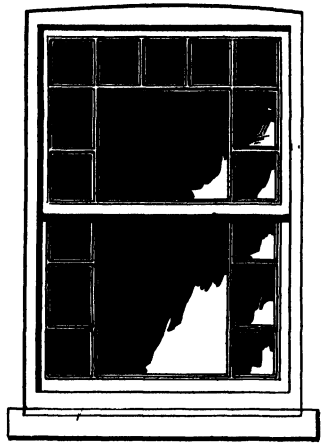


Fig 4 By subdividing its glazing a sash window can be greatly improved in appearance

In a long verandah part only may be treated in this way

The Problems of the Back Garden

As suggested already, for the front entrance, the pergola may be used with equally good effect at the back, by bringing it up to the French window

When well covered with growth it makes an ideal sitting-place, cool and shady, where one may command a view of flower and turf, and it will be the gardener's fault if this is not one of the best vistas he has to offer

So varied are the problems connected with the house back, owing to differences of design in the house and its offices that suggestions cannot be made to meet every possible case

Each house will provide its own set of conditions, which must be studied before any suggestions for improvements can be formulated Happy the tenant who finds that his predecessor has done what is needful

The aim in every case should be to eliminate the unsightly, and to connect house and garden so that one merges into the other

When the garden slopes away from the house, the introduction of a low terrace wall will make a pleasing feature at the house back giving a point of vantage from which to look out upon the garden, and

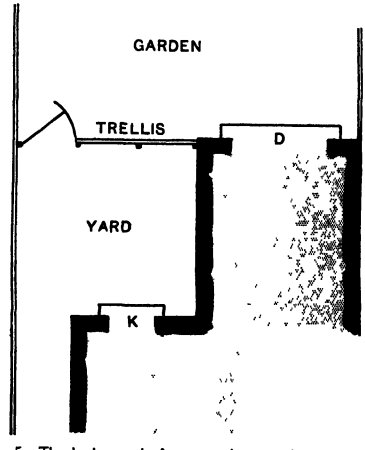


Fig 5 The kitchen and offices may be concealed attractively and effectively from the garden by means of a trellis level with the drawing-room window

opportunity for comfortable seating accommodation The terrace so created should be of ample width

It may be covered, wholly or in part with a light wood framing as indicated in the illustration, not for shade, but for the purpose of growing climbing roses and other fragrant and beautiful plants, the presence of which near the house is always welcome

The construction of such a terrace is a comparatively simple and inexpensive matter The wall may be built of brick burrs, rubble, or any rough stone that can be picked up in the builder's yard It requires no mortar and need not be sunk more than six inches below the ground-level

Its height should be say, six inches above the level taken at the base of the house wall

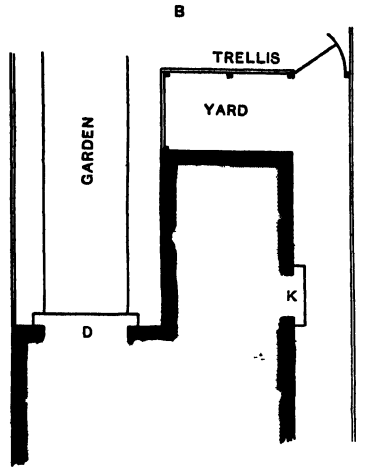


Fig 6 Another method by which a trellis may serve to screen the yard and offices from the garden Here the positions of kitchen and drawing-room are reversed

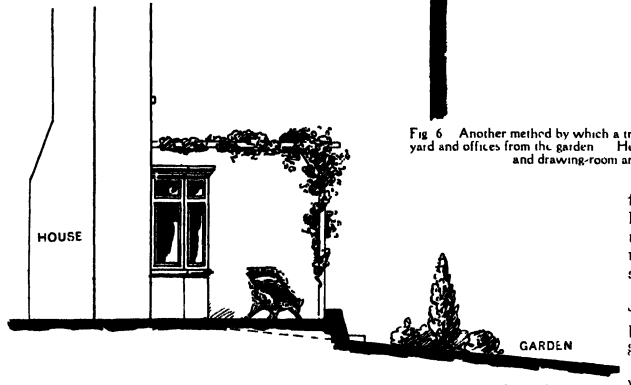


Fig 7 For a garden that slopes away from the house a terrace is advisable It should be wide enough to afford ample seating accommodation

The space between wall and house may be filled up with brick rubbish and then gravelled

If the aspect is suitable Alpine plants may be grown in the crannies of the terrace wall

To be continued

OLD ENGLISH PEWTER

HOW TO RECOGNISE IT*

By MRS ARTHUR BELL

The Romance of Pewter Old Pewter: Its Makers and the Rules Governing its Production Some Tests to Determine the Genuineness of Specimens—The Chief Pieces that can be Collected

THERE is something truly romantic in the vicissitudes of fortune through which the ware known as pewter has passed As long ago as the early fourteenth century its makers were skilled craftsmen, belonging to an honourable guild whose members prided themselves on producing good honest work of simple but beautiful design But, in spite of this the ecclesiastical and domestic plate supplied by them was gradually replaced, the former by more costly and the latter by cheaper articles in more durable material

True pewter is readily fusible, and ill-fitted for use in the strenuous, hurried life of the present day, whilst the blocked tin, zinc, and galvanised iron that came into vogue later for kitchen utensils will stand a considerable amount of wear and tear

Before the beginning of the nineteenth century the day of pewter seemed to be over Relegated to the kitchen and despised even there it was rarely repaired when damaged but either thrown away as useless or melted down and recast—a fact which led to the destruction of countless specimens that would now be treasured as valuable curios Soon, however the art world began to recognise the aesthetic merits of old pewter The fiat went forth that it was worthy of collection and a vigorous search for it was made by connoisseurs who now vie with each other in their eagerness to secure

* The chief authority on pewter is the "History of the Pewterers' Company," by S Welch F S A now out of print, published some years ago by Messrs Blades, East & Blades but practically all the information contained in it is embodied in "Pewter Plate," by J F Hayne M A (George Bell & Sons) Other trustworthy books on the subject are "Old Pewter" by Malcolm Bell (George Newnes, Ltd) and "Pewter and the Amateur Collector," by Edward Gale (Medici Society)

genuine old pieces For all that, it fortunately still remains comparatively inexpensive, so that it is possible even for those not endowed with wealth to adorn their homes with fine specimens The simple dignity of form and pearly-grey colour of pewter, especially when relieved against a suitable background, makes a charming decoration for simply furnished halls and rooms.

The Law and Pewter

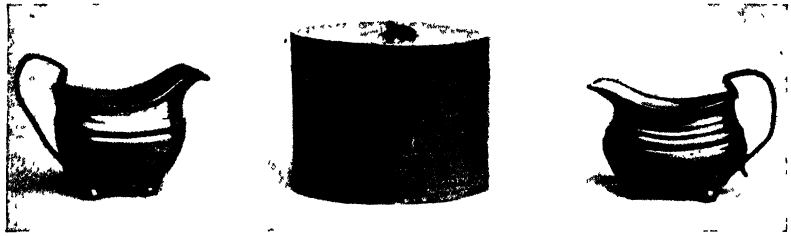
As a matter of course, the revived interest in pewter led not only to the introduction into the market of much spurious ware, but also to many attempts to revive the ancient craft, none of which have, however, been really successful The alloys, or mixtures of metals, used by modern makers are not the same as those imposed by law upon the old guildsmen, and though modern pewter is more durable than that which it endeavours to imitate, it lacks its distinctive charms Simplicity of form and decoration, with thorough appropriateness to the use for which it was intended, were the chief characteristics of the work turned out by

instead of copper or brass, the "Ordinances" laying down the rule that all other things—that is to say, those that were not to be made of fine pewter—that are wrought by the trade, such as pots rounded, cruets rounded, and candlesticks and other rounded vessels were to be wrought of tin alloyed with lead in reasonable proportions And it was added "The proportions of the alloy are to 1 cwt of tin 22 lb of lead, and these are always to be called vessels of pewter (vessele desteym)"

The Constituency of the Alloy

The proportions quoted by Mr Welch differ slightly from these, for he speaks of 20 lb of lead to the hundredweight and Hazlitt, in his valuable work, the "Livery Companies of the City of London," says that, judging from certain legal proceedings of 1350, the alloy of tin and lead recognised by the customs of the trade was 112 lb of the former to 16 lb of the latter

Whatever, however, may have been the actual amount of each of the two constituents of the ware made by them, the pewterers who infringed the rules laid down were



OLD ENGLISH PEWTER CREAM-JUG OLD ENGLISH PEWTER TEA-CADDY OLD ENGLISH PEWTER CREAM-JUG

The simple dignity of form and beauty of colour of genuine old pewter has never been attained by modern craftsmen

the pewterers of olden times, and the rules laid down for their guidance were of great stringency

Only two qualities were legally recognised as of standard value—namely, what was called Fine Pewter, and an inferior kind known as Second-class Pewter Concerning the former, it was enacted as follows in the Ordinances of the Pewterers of 1348 - to quote the words, rendered into modern English, of the ancient document 'Be it understood that all manner of vessels of pewter, such as porringers, saucers, platters, chargers, pitchers square, and cruets squared, and chrismatories—vessels used for holding the consecrated oil used at christenings, confirmations, etc —and other things that are made square, or ciscls—that is to say, ribbed or fluted —shall be made of fine pewter, with the proportion of copper* to the tin as much as of its own nature it will take"

This proportion was, so the best authorities suppose, about four to one, and in the second quality of pewter lead was used

* In some copies of the "Ordinances," including that given by Mr Welch in his "History of the Pewterers' Company," the word "brass" is used instead of "copper"

subjected to very severe penalties, as was also anyone "who dared to intermeddle with the craft if he were not sworn before the good folk of it according to the points ordained, such as one who had been an apprentice or otherwise, a lawful workman known and tried among them" "Those of the trade," it was further declared, "who shall be found working otherwise than is before (determined) and upon assay shall be found guilty, upon the first default let them lose the material so wrought, upon the second default let them lose the material, and suffer punishment at the discretion of the mayor and aldermen, and if a third time they shall be found offending, let them forswear the craft for evermore"

Sweated Labour

Moreover, it is stated that the good folk of the craft have agreed that no one shall be so daring as to work at night upon articles of pewter, seeing that they have regard among themselves to the fact that the sight is not so profitable by night, also that no one of the said craft, great or small, shall be so daring as to receive any workman . . if he have not been an apprentice, or if he

be not a good workman . and can show that well and truly he has served his master for the time assigned between them "

Even more to be dreaded than the punishments inflicted on defaulting members of the craft were those dealt out to "deceivable hawkers who, provided with false beams and scales, go about from village to village, from town to town, and from house to house . to buy pewter and brass, and that knowing thieves and other pickers that steal as well pewter and brass bring stolen vessels to them to sell, and sell it for little or nought "

Dishonest Traders

Such dishonest traders as these were, when convicted, to lose their beam and stock of goods, as well as to pay 20s fine, or, if they could not produce the money, to be set in the stocks, there to remain until the next market day was over

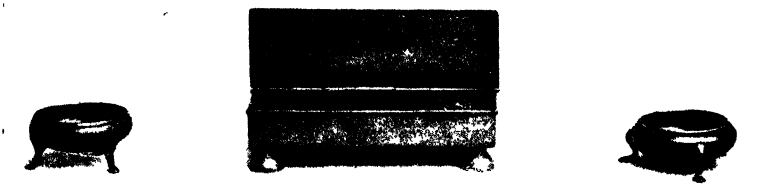
In certain old records the second quality of pewter is sometimes spoken of as made up of tin and peak in the proportion of 112 lb to 26 lb , but exactly what is meant by peak is not known, though Mr Massé, in his admirable handbook, hazards the suggestion that peak was lead from the Peak district of Derbyshire Whether this be so or not, lead of some kind must certainly be meant, the ordinances being quite clear on the point that second-class pewter was to be made only of that material and tin

Inferior varieties of ware that could not be legally called pewter, but were often fraudulently passed off as such, were that called Trifle, which contained a very large proportion of lead and was much used for making mugs and tankards, and the still more unequally mixed Ley, Lea, or Lay metal, the name given to ware which, when assayed, was found below the lowest standard This the master and wardens of the company had the privilege of buying at a low price, and it was their usual custom to brand it with a broad arrow, and send it to be melted down and recast, with the addition of the necessary amount of lead , but some few pieces bearing the fatal brand have been reserved, and are now, by a strange irony of fate, highly valued on account of their undoubted antiquity

The exact date of the foundation of the London Pewterers' Guild is uncertain, but charters were granted in 1201 to the Stannaries, or tin-mines of Cornwall and Devon, by King John The first known reference to a London company of pewterers is found in a petition, dated 1348, from its members to the mayor and aldermen of the City, that resulted in the issue of the ordinances quoted from above that are supposed to have been to some extent founded on those already in force in France These will be referred to again in an article on foreign pewter, which will appear in a later part of EVERY WOMAN'S ENCYCLOPÆDIA

A Royal Charter

In 1473 the already long-established Pewterers' Guild received its first charter from Edward IV , that in addition to confirming the privileges already enjoyed by it, gave to it the right of searching premises occupied by workers in pewter Long before this Royal accolade was bestowed on the pewterers, however, they had been under the protection of a yet higher power , for they were, in fact, a religious as well as a commercial community This is proved by allusions to them in certain early fifteenth-century inventories as the brethered of Our Lady thassumpton (of the Assumption) of Pewterers Craft " and a the " corporacon of the same brethirhode and crafte of pewterars within the City of London under the Kynges Seal and the common seal of the same with the ymage of thassumpton of Our Blessed Lady grayvn therin of sylver "



OLD ENGLISH PEWTER SALT-CELLAR OLD ENGLISH PEWTER PEN-BOX OLD ENGLISH PEWTER SALT-CELLAR

Simplicity of design and appropriateness to the use for which it was intended were the chief characteristics of old pewter

Religious Nature of the Guild

This patronage of the Blessed Virgin is reflected in the pots of lilies introduced in the border of the arms granted by the king, and it may be added that the freemen, or yeomanry of the company had a society of their own under the protection of the archangel St Michael

There was however, no hostility to the masters implied by this formation of a guild within a guild, for all were inspired by a common ambition to produce work worthy of past traditions and such a thing as a strike amongst those employed in the trade was a practical impossibility

To be continued

The pictures with which this article is illustrated are all reproductions of specimens in the collection of the writer

TABLE DECORATIONS FOR ST. VALENTINE'S DAY

A charming effect in pink almond blossom with heart-shaped decorations

A graceful and dainty arrangement of pink carnations

White narcissi and a heart of forget-me-not blossom afford a charming effect

A table on which hearts outlined in blossoms mark each guest's place, and daffodils in quaint vases form the decorations

PRETTY TABLES FOR ST. VALENTINE'S DAY

By LYDIA CHATTERTON

Suitable Flowers for a St Valentine's Day Table—Pretty Designs and How to Carry Them Out—A Valentine Verse—The Guest Cards—Boutonnières

These dainty and novel designs are suitable for luncheon or dinner parties on St Valentine's Day

Write the invitations on ordinary cards or notepaper, but for the left-hand corner cut out two tiny paper hearts, gild them, and attach them to the paper with a tiny bow of ribbon, placing the hearts so that they just overlap each other

There are many ways in which the table can be made a thing of beauty One thing is particularly charming is to mark each guest's place by a large heart composed of tiny blossoms placed in design upon the cloth For luncheon parties violet blossoms or forget-me-nots are excellent, but in artificial light red, pink, or yellow flowers, such as geraniums, rambler roses, African marigolds, daisies, or the small pink begonias should be used

Floral Hearts

The easiest way to design these hearts direct on to the cloth is to place a piece of stick down the centre of the place where you wish a heart to lie, and work from either side, using exactly the same number of little blossoms for each half If you can get an artist friend to draw a heart of a suitable size as a pattern, so much the better

For a centre for this table two quaint white china vases are used One has the figure of a courtly gentleman, his hand to his hat, and the other, a sweet-faced lady in an old-world gown and bonnet The vases cost but a shilling each, and are large enough to hold in their bowls a small growing plant or bulbs In this case they are filled with clusters of daffodils and their grey-green, sword-shaped leaves A lead support is used in each vase, so that the flowers may appear to be growing therein

Valentine Verse

For name cards, cut out darts in white papers, line the edges with gold paint, and write the guests' names on the centre

For sweets, cover heart-shaped soufflé cases with paper to match the flowers you are using, and fill them with heart-shaped sweets

See that the candle-shades are of the colour of the flowers, and decorate them with pictures of little cupids

A graceful vase of carnations would look well as a centre-piece, placed upon a heart made of carnation blossoms massed together on the table Edge the carnation heart with two narrow frills of crinkled paper, and decorate the top with a satin ribbon bow

As another idea for name cards use little cupids, each holding a card with the guest's name upon it At the top of each menu write an appropriate valentine verse, and provide a miniature bouquet for each guest

"Earth's valentines, so fresh and fair of hue,
The buds her valleys bring
To woo reluctant spring
I bring to one more sweet than spring—to you"

This verse could be written in gold on cards of the same colour as the flowers used

Another heart design for a table is shown, in which a candelabrum is used as a centre The candle-shades are an important feature of this table They are made of blush-pink crinkled paper, closely pleated on to asbestos foundations and pulled out with the fingers top and bottom to form a ruche On the pleating, between the ruches, paper hearts, cut out in glossy paper of a deep pink shade, are placed at intervals A fringe of cut strips of paper is arranged round the edge, and on every point of the fringe a tiny joy bell is gummed

From the base of the candelabrum small hearts, cut out in the glossy paper, are placed on the cloth to branch out in all directions, making these lines of various lengths so that the effect is not too formal and on either side put a tall vase filled with long graceful sprays of almond blossom

The Happy Lover's Flower

Another pretty design for a St Valentine's table is wrought with narcissi and blue forget-me-nots, flowers "that grow for happy lovers" The figure vase illustrated is a very charming one and is filled with fragrant narcissi and sprays of asparagus fern The heart formed on the cloth is composed of forget me nots The designing of this should be left as late as possible as forget me nots soon fade out of water

Form also a smaller heart at each corner of the table around the cruets

Round the edge of the candle shades hang a fringe of tiny silver paper hearts, suspending them with very fine white cotton

A novel St Valentine table in which the decorations form boutonnières for the guests, could be arranged as follows Take as many carnations as there will be gentlemen at the table, and make them into buttonholes by cutting the stalks of a suitable length and arranging a few sprigs of carnation foliage with each Then make the same number of wee bouquets of lilies of the valley To each buttonhole tie a length of narrow ribbon using scarlet for the carnations and white for the lilies Mass the flowers together in the centre of the table, and edge them with fringe of asparagus fern Trail a length of the ribbon to the front of each guest's place, and fasten the name card on to it attaching the ladies' cards to the ribbons of the lilies and those for gentlemen to the carnations

HOME LAUNDRY WORK

(continued from page 583 Part 5

GENERAL DIRECTIONS FOR WASHING WHITE THINGS

Washing—Boiling- Rinsing—Bluing—Damping—Folding—Mangling

THE object of washing is to get rid of the dirt, which has been loosened by steeping, with as little wear and tear of the material as possible

Begin with the cleanest things Wring them out of the steeping water, rinse out the tub, and half fill it with water as hot as the hand can bear

Separate the Articles

Wash each article separately, and do not put too many into the tub at one time

Soap as much of the material as is convenient, then rub and wash one piece against another The *linen* and not the hands must be rubbed

Dip the article from time to time in the water, to wash away the soap and dirt, and work methodically over every part

When to Use the Scrubbing-board

The scrubbing-board may be used for the heavier and coarser articles but collars, cuffs, and bands will be cleansed more easily if spread on the washing-board and brushed with a fairly soft brush Care should be taken not to injure the fabric in any way

Large articles, such as sheets and tablecloths, should be folded whilst washing, and then soaped and rubbed by the selvedge

Special attention must be paid to the more soiled parts of the clothes, which must be given an extra soaping and rubbing

If the clothes are not clean after the first washing, the process must be repeated in a second hot water until all dirt is removed Soap and rub in the same way in the second water, turning such garments as can be turned on to the wrong side

After the things have been washed clean they will be ready for *boiling*

Boiling

The clothes should be well wrung out of the water in which they were washed All fine, white things may be boiled together, but those of a dark or unbleached character must be kept by themselves

If there is any fear of the copper discolouring the clothes, it will be safer to put them into bags This is more particularly necessary in the case of small things, like collars, cuffs, and handkerchiefs The bags should be made of thin, open calico with an opening left in the seam to allow the water to circulate round the clothes

Do not put too many things at one time into the boiler The water in which a little soap has been dissolved, should be warm when the clothes are put into it, and after it has come to the boil allow them to boil for fifteen to twenty minutes

Keep the clothes well under the water, using a wooden stick for this purpose, and, when ready, lift them out and place in a tub of warm water, ready for rinsing

Rinsing and Bluing

Careless and insufficient rinsing is one of the commonest causes of badly coloured linen, and too much attention cannot be paid to this part of the work

The clothes must be rinsed in plenty of warm water (two, or even three, separate waters may be necessary) until every trace of soap has been removed They can then be dipped into, and wrung out of, blue water to restore the colour

It is difficult to tell the exact amount of blue required It is safer to test the colour on a piece of rag or some unimportant article before putting the clothes themselves into the water

Keep the blue water well mixed up from the bottom of the tub Do not put in too many articles at one time, and never in a twisted roll

Do not allow the clothes to remain in the blue water, or they will become streaky, but rinse them quickly, and wring them out

Wringing and Drying

Wringing is best done by a machine The clothes must be shaken out and folded evenly before being put through the wringer, and all buttons and tapes must be protected

The wringer should be worked evenly and not in jerks, and a strain must not be put upon the machine through inserting too great a thickness of articles at one time between the rollers

If the wringing is done by hand, it must be done on the selvedge way of the material, to prevent stretching the article out of shape

After wringing, the clothes must be sorted, those requiring starching put to one side, and the others shaken and hung up to dry

The best place for drying is in the open air, an open green, free from smuts, forming the ideal drying-ground, but with care very good results can be obtained in the ordinary suburban garden

The clothes-line must first be rubbed with a clean duster, and then the clothes secured to it with wooden pegs Good, firm props for raising the line are also required

Hang the clothes with a good piece of the material over the line, and with the heaviest part upwards, and in such a position as will best catch any wind Small articles should be pinned together, and cuffs and collars strung on a tape or string

Clothes should be dried *indoors* in as warm an atmosphere as possible, and must either be hung on a clothes-horse or on a clothes-drier fixed to the ceiling, so that it can be raised or lowered by a rope and pulleys

To be continued

The following are good firms for supplying materials etc, mentioned in this section Messrs Clark & Co (Dyeing and Cleaning), T J Clark (Glycola), T C Lyndale (Sanitary Inspection of Houses) Godiva Carriage Co (Baby Cars) Potter & Clarke (Asthma Cure), Whipton & Son (Pills), Chilprufe Manufacturing Co (Woollen Underclothes)

WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure, etc., etc.

BEAUTIFUL WOMEN IN HISTORY

MADAME ROYALE (Marie Thérèse)

By H. PEARL ADAM

THE only daughter of Louis XVI and Marie Antoinette, Marie Therese, was not an ordinary woman. Her childhood was too full of violent contrasts for that. In truth, Madame Royale was of a character which has been much criticised and much praised. Even her appearance has been a matter for doubt. Portraits can tell but little of beauty, for beauty often rests in expression and colouring. On the whole it seems that Madame was really lovely in early life, but afterwards lost her beauty.

She was born in 1778, and at the time of her birth a circumstance occurred which, as we look back at it, seems full of prophetic moment. It was the custom to allow the public into the royal bedchamber, in addition to the high officials of the Court, so that they might see the mother and child. Madame was the first child of the King and was not born till eight years after the marriage. Consequently interest in the event ran very high, and there was such a rush of the mob into the room that, if the King had not had the tall tapestry screens about the bed securely roped, they would certainly have been thrown down on the Queen. This rude invasion, noisy and alarming, greeted the poor baby's first cry. The custom was never observed again.

Her Early Years

The first years of Madame Royale's life passed very tranquilly. Two brothers were born, whom she adored. The queen was always present at the little girl's lessons, and took the liveliest interest in her education. She had her own household, fully equipped with officers, a circumstance which greatly increased a natural hauteur which subsequent events could not crush. When she was seven a lady of high rank commented on the progress she had made in her studies. This daughter of proud France and prouder Austria responded, "I am enchanted that you should think so, madame, but I am surprised that you should mention it!"

Nevertheless she was much beloved, and she was devoted to her beautiful mother and her little brothers; and when the elder of them died she was inconsolable. His death knit the remaining children and their mother in a closer bond than ever.

The Clouds of Revolution

One must try to see this period through the child's eyes if we are to understand her in after years. An atmosphere of uncertainty begins to penetrate into the quiet sunny, proud life of the royal family. Strange words are heard in the palace, "the mob," that unknown unpleasant monster, actually enters into the conversation of the king and queen. In the grounds of Versailles strangers sometimes look almost with hatred at the royal children. The little Dauphin is full of questions about it all, but Madame only gets a little prouder. Nevertheless, she keeps her spirits up, as she is to do under far greater hardships than these.

Suddenly, in the middle of one night, there are shouts, people running, a tremendous noise of shooting and sabring in the palace. The two children, half awake, are hurried to a tiny room, where their pale mother embraces them with tears. It is like a nightmare, but daylight brings no relief, for then there is a long, slow procession to Paris, the

carriage surrounded by a howling crowd of men and women, more like beasts than humans, singing rude songs, "Now we shall not want bread, we have got the baker, the baker's wife, and the baker's boy!" And now and then there is an awful glimpse of two heads raised aloft on pikes

Is a child of eleven to bear no trace in after life of a scene like this? Either she will be broken or she will the more proudly refuse to bend Madame was of the latter type The long-drawn-out misfortunes that followed are too dreary to follow in detail There is a very short but heart-breaking account of the farewell scene with the king in Carlyle's history of the Revolution Shortly afterwards, Madame Royale was separated from her mother, then from her brother In prison she was forced to clean her cell and make her bed, and when she was at last allowed to see old friends, they brought her the awful news of her family's fate

Madame Royale (Marie Thérèse), daughter of Marie Antoinette Duchess d'Angoûleme
After Huet Villiers

One of the ladies who visited her has written "We were amazed at the change that had taken place in her When we had left her at the Temple, about August 10, she was frail and delicate-looking Now, after three years of misfortune, mental agony, and captivity, she was handsome, tall, and strong, and bore on her countenance the imprint of that nobility of mind which is her distinguishing feature"

Everyone who saw her praised her She was proud and reserved, but kindly and considerate, she laughed and talked, with a courage amazing in the circumstances, and bore her sorrows well A happier time was at hand Arrangements were made for her release, and in 1798 we find her free, made much of by her Austrian relatives, and on the eve of marriage with the Duc d'Angoûleme, her cousin This marriage was arranged by Louis XVIII, her uncle, for reasons of state With her generous nature and noble spirit, it never struck the girl that her uncle would have any object but her happiness at heart, and when the match was proposed to her she accepted it without conditions

She was now twenty, "rosy and fresh as a May morning," full of good impulses and affection, but instinct with dignity, and not a little pride She came to the meeting with her future husband with joy and hope, but these did not last long He was a frail, weedy, ill-bred youth, of unsatisfactory health and feeble character Madame was essentially of a character to require a dominant personality in her husband Every side of her nature, however, was disappointed, and from this time it is that her pride becomes morboseness, her temper difficult, and her beauty less She spent months of utter boredom and misery, almost failing under the strain of keeping up appearances in public with her husband, until a merciful excuse was found in a foreign mission for him This relieved them both. France was by no means out of her trouble Napoleon blazed across the sky of Europe like a comet Louis XVIII was forced to fly to England, accompanied by the Duc and Duchesse d'Angoûleme, and live there like a private gentleman Means were straitened, and the family lived in great dreariness until the French army perished in Russia, Napoleon was overthrown, and Louis XVIII was restored to the French throne

Before they left for France the Prince Regent gave a great reception at Carlton

House in their honour. Everyone crowded to gaze at the great princess who had undergone so many sorrows. And we are told that her features "bore an expression of gentle sadness, they seemed to proclaim pardon and oblivion Everyone was moved"

A sort of fate dogged the duchesse When she first entered Paris with her uncle she deliberately tried to look scornful, to behave in such a manner that all might see she had forgotten none of her sorrows Much must be forgiven to the woman coming back to a city where such a childhood had been spent; but yet one feels she should have made an effort to overcome her feelings rather than to foster them Now, on her second return, although she refrained from any display, she suffered from the zeal of the Royalists, who insisted on public rejoicings at a time when all France was in mourning after Waterloo

That unhappy country was not to be long at rest Louis XVIII was succeeded by Charles X, who became more and more unpopular. He, the duchesse, and the other Bourbons were forced to go into exile once more, and in Austria she lived her last years, reading a little, walking a little, embroidering a little, yawning much through the long days She and her husband were drawn together more than they ever had been, they became close friends The only strong feeling this strange woman had left has been described to us by the Comte d'Osmond He was but a child in her household when one day she led him to her private room, and, opening a cupboard in one corner, revealed a shrine, with an altar and candles burning beneath the shirt Louis XVI had worn when he was martyred, framed in gold and preserved behind glass "Kneel by me," she said, "and pray for my father" She was then an old woman, who had passed through many ups and downs, but the memory of her childish happiness and the parents she had loved never forsook her With her death in 1851, at the age of seventy-two, a great era in history closed

CARE OF THE HANDS

The Hands an Index to Age and the Health—Use and Abuse of Soap—Care of the Hands—Massage—Exercises—Removal of Blemishes

As no part of the body is a more accurate index of age than the hands, it should be the first duty of every woman to keep her hands fresh and young The colour and condition of the hands are indicative of daily health or feebleness

The possession of white hands, of course, depends a great deal on the nature of the skin, and also upon absence of employment of any kind, whether work or recreation

Anything which necessitates very frequent washing tends to roughen and dry up the skin

Neglect is, perhaps, the chief cause of unsightly hands, and, with a little care, even the working hand may be well preserved, and of an attractive and shapely appearance To preserve and restore the whiteness of the hands, and to improve those not naturally white, it is essential, whenever possible, to wear gloves, and these should never be too tight

Fig 1 The fingers should be taken singly between the thumb and index finger, and stroked from finger tip to palm, as if putting on a glove

Washing

The hands should always be washed in soft water, and if this is not obtainable, a good emollient soap is all-important Care should be taken to select super-fatted or super-creamed soaps of a white or creamy colour, although for skins that are inclined to be greasy alkaline soaps are required, which contain potash or soda in slight excess

Antiseptic soaps are used only in cases of any irritation of the skin A good soap of this kind is composed of ichthyol and sulphur Boracic acid soaps are also recommended in this connection

Soap should always be used moderately, and when the skin is sensitive, very sparingly The hands should be washed with warm water and soap at night, and with oatmeal and cold water in the morning and during the day, unless, of course, they are very much soiled, when soap is essential Soap used frequently has a tendency to dry up the natural secretion from the pores of the skin

Moist Hands

The skin of a healthy hand should be soft and flexible, cool to the touch, and the muscles should be firm

Very moist hands proclaim a highly nervous temperament, and while the natural remedy for this state is building up the health, there are many ways of giving temporary relief In such cases of excessive perspiration the alternate hand bath will be found beneficial The hands should be immersed to the wrists in water as warm as can be endured, for about five minutes, and then plunged into cold water for from ten to thirty seconds, and afterwards thoroughly dried

A good powder is also efficacious for this trouble Equal parts of boracic acid, powdered starch, talcum powder, with about ten drops of oil of eucalyptus added to each ounce of the mixed powders will be found a very cooling remedy

L

Redness of the hands arises from two main causes—chapping and exposure of the skin, and some fault of circulation of the blood The first is easily remediable by means of

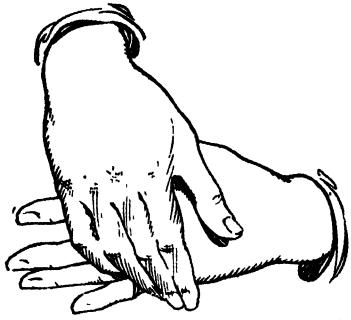


Fig 2 The back of the hand should be rubbed towards the wrist with the palm of the other hand

emollient ointments, and care of the skin itself The other more constitutional cause is best treated by attention to the general health, and can be aided locally, if not cured entirely, by careful massage of the fingers and hands

Massage of the Hands

The hands should be massaged with lengthwise movements from the extremities upwards The pressure must not be hard, nor the movement rapid, but the fingers should be taken one by one between the thumb and index finger and stroked gently and deliberately from the finger tip to the palm, as if putting on a glove

Then the back of the hand should be rubbed towards the wrist

For massaging the palm of the hand the thumb will be found the most convenient to use and the stroke should be towards the wrists as in the other movements

The finger-tips should not be flattened in massaging but pinched gently and pressed at the sides to make them taper

During the operation of massaging the hands should be held very lightly and loosely A good skin food should be used and well rubbed into the skin Before using the cream, however, the hand should be bathed for ten minutes or so in hot water to prepare the pores for receiving the cream, and to clear them of any dirt and dust which may have accumulated After massaging, all superfluous grease should be wiped away, and some astringent lotion used to avoid a chill through the pores of the skin being opened Half an ounce of alum in ten ounces of rose-water makes a good lotion of this kind

To Whiten the Hands

An excellent skin-food for massaging purposes, and at the same time a preparation for whitening the hands, is composed of equal parts of cocoa butter, oil of sweet

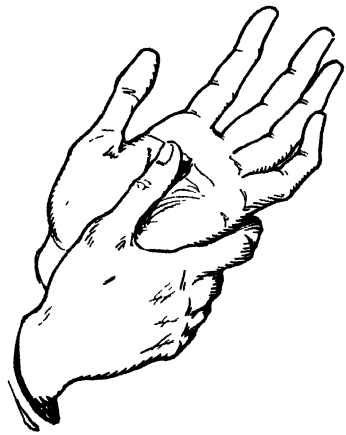


Fig 3 To massage the palm the thumb is used and the stroke should be towards the wrists

almonds, and refined wax These ingredients are melted together, and the mixture stirred until cool

Electrical Massage

The mode of procedure in electrical massage is exactly similar only instead of the fingers special rollers are used These are charged with electricity and can be obtained complete with batteries for home treatment

To be continued

BEAUTY CULTURE FOR WOMEN

THE NOSE

The Feature Which Imparts Character to the Face—Ways of Modifying the Shape of the Nose—Nose Machines—Cause and Cure of Red Noses—A Lotion to Improve the Appearance—Temporary Measures

The nose is the most prominent part of the face, and it is not surprising therefore, to find people sensitive about the characteristics appertaining to their own noses

An actor very quickly discovers that if he alters the apparent shape of his nose he alters the whole character of his face, and he is often content simply to place a "comic" nose over his own when he wishes to make up a character to suit a comic song.

But the ordinary individual discontented with the shape of nose he or she was born with cannot treat the matter so readily and easily but has to resort to surgery

There are records of startling changes made by a surgeon's manipulation of the nose, but the nose machine is the most reasonable idea in this direction It consists of a shell made of iron, is in two parts, hinged together, and is shaped inside like

the nose desired by the wearer The principle of the machine is based on the fact that the nose is simply a piece of cartilage which can be pressed and coaxed into any shape desired, but naturally it is not advisable that a wearer should wish to do more than modify and improve the *shape* of a nose, one should not seek to alter the *type*

The type of nose is determined mainly by the shape of the bone, and though there are records of operations in which the surgeon, by taking the ridge off a Roman nose, has transformed it into a Grecian, this need not be taken seriously

The Nose Machine

The most that beauty culture can do is to modify ugly characteristics and enhance good ones The work of the nose machine must, therefore, be to mould a nose into an improvement of its own type The nostrils can be narrowed, or the tip modified It is said that a good machine worn nightly begins to show an effect in about a month

The method of use is to wear the machine nightly, putting it into place after a treatment to render the nose sensitive to pressure This condition is obtained by bathing the nose in water as hot as can be borne for a time and then smearing it with an oil or cream—any toilet cream, vaseline or olive oil The "improver" is then fixed on

Much can be done in early years in order to improve the shape of the nose because then the cartilage is very pliable and can be pressed and coaxed by massage A child breathing badly, snoring, or with nose wide or widening, and becoming ugly may be suspected of adenoids and treated medically

Another little point, which though apparently trivial, has more effect upon the shape of the nose than is at first realised, is the use of a handkerchief When it is considered that the nose is sensitive and the use of a handkerchief constant, there is something to be said from this point of view

Redness of Nose

Unfortunately for beauty, the nose is readily affected by change in health, by wrong treatment of another part of the body, and by atmosphere Nature in giving her warnings does not stay to study one's sensitiveness, unless it be for her own purpose The state of the stomach immediately affects the nose, and often some particular article of food, by violently disagreeing with one particular person immediately causes an angry red to appear on the nose

It is said that almost every person over the age of twenty-five suffers from some form of indigestion, and if only from a beauty-culture point of view, salted meats, hot drinks, cold drinks, irregular meals tea, coffee, and alcohol are to be avoided A woman who will persist in eating much meat, and indulges in a cup of tea with or immediately after the meal, instances the way red noses are cultivated Light diet, exercise so as to cause proper circulation of the blood, and treatment for indigestion would banish the majority of red noses Some are, however, caused by local interference with the circulation Tight boots and tight gloves make the nose show a signal of distress, as well as tight lacing A tight veil or an uncomfortable hat might do it, or an uncomfortable collar

Anything which causes a sudden rush of blood to the head reddens the nose, and it is not without reason that an ill-tempered person is often depicted as having an unhealthy looking nose and thin hair

Extremes of heat and cold are best avoided Never sit too close to a fire, and wear a veil when out of doors

A cooling lotion is often useful temporarily, and is best composed of some preparation containing sulphur A good example is

Oxide of zinc, 2 drachms
Precipitated sulphur, 1½ drachms,
Rectified spirit, 6 drachms,
Glycerine ½ ounce
Super-carbonate of zinc, 15 grains,
Rose water sufficient for 6 ounces

This lotion is an old and well-tried one The small amount of glycerine used is necessary to make the preparation somewhat adhesive Use after washing

Acne particularly attacks the nose but never be persuaded to press out the black spots which collect so persistently round the nostrils Pending a general treatment of acne the above lotion is useful, or the largest spots may be dabbed with a strong solution of bicarbonate of soda in warm water and when the pores are clear they may be closed with some astringent preparation The second part of the recipe given in the article on the "Importance of the Bath" on page 170, is a strong, astringent

Sensitive Nostrils

Fruit, stewed prunes and figs must be added to the diet, for no local applications are of use unless rational treatment of the cause of ill-health is undertaken

There is a sensitiveness of the nostrils which will cause a red nose, and this can often be cured Borax dissolved in warm water is a remedy with merit Nasal catarrh requires medical attention, though slightly unhealthy conditions of the nostrils will yield to the antiseptic bath, followed by a mild astringent such as diluted eau-de-Cologne or a toilet vinegar

Where the nose reddens on the slightest provocation, care must be taken not to hurt the abnormal sensitiveness of the skin by the use of cotton handkerchiefs, cheap washings, or strong perfumes

If the red nose is the sign of nervousness, excitement must be avoided, and the system toned A quick way of abating the redness of nose caused by excitement is to plunge the hands or the feet into hot water

When using powder for the nose particular care must be taken, as powder put upon a red nose has a trick of being obvious Use first a little emollient cream, or the lotion given above, and powder judiciously

SCHOOL-GIRLS' HAIR

By DORA D'ESPAIGNE CHAPMAN

A Child Must be Taught to Dress Her Own Hai —The Injurious Effect of Elaborate Schoolgir Coiffures—Shape of Head and Style of Head dress—The Use of Bows and Ribbon

Photo Kita Martin
Lady Rachel Cavendish prefers a simple but distinctive mode

Photo Kita Martin
A pretty style adopted by Cynthia daughter of Lieut.-Col Massy and Mrs Massy and granddaughter of Lady Knyvett

Photo Kita Martin
Marigold, elder daughter of Lady Angela Forbes

DURING childhood the care of the hair must be left to mother or nurse, but as soon as a girl reaches her teens she should be taught to brush and dress her hair herself Even if her parents are wealthy enough to give her a lady's-maid, she should still "know how," for nothing is more ridiculous than the woman whose head is at the mercy of a hireling, and who, if her maid falls ill, or a new one proves incompetent, has to appear with her coiffure, usually charming, *manqué*

Too often English girls are not allowed to "do" their own hair until they turn it up and "come out," but then untrained fingers make a sad mess of things The chic appearance of American women is due largely to

the cleverness with which their hair is done, but the average upper-class English girl often does not find out the most becoming way to do her hair till she has left the freshness of her youth behind her

Every girl of thirteen should be taught to part her hair down the centre of the scalp, and brush it for *at least* five minutes by the clock, night and morning Her mother or governess should see that she does it, for schoolgirls are inclined to scamp this task She should be taught to insert the brush diagonally, the outer edge of the bristles first, and not to lay the whole surface of bristle points on the scalp, and then to draw the whole brush gently down to the very edge of the hair, as a good lady's-maid does, and not with what Baroness von Hutten once called "the short, tangling strokes of the maid-accustomed woman"

The Use of Curling Tongs

She should next be taught to do her hair If at first she is terribly clumsy over it, it may be done by a grown-up in the morning, but she should do it once every evening, just before going to bed, till she has learned the knack

The girl who still has her hair down cannot wear it too simply The use of hot curling tongs, or of "French-combing," should never be allowed till she is eighteen As few combs as possible should be worn, and ribbon ties should never be less than an inch wide, for narrow ties are apt to cut the hair, which, it must be remembered, is a living growth, requiring food, light, air, and exercise, much as people do

While some schoolgirls pine to do their hair very elaborately, no matter how they may injure its future in the process, others have too little pride in it, and are only anxious to be allowed to drag it back from the forehead and fasten it up in a tight, hard plait This should not be permitted either It is best for the hair to hang loose as long as it can, but if it must be plaited, the plait should be a loose one, and at night the hair should be left entirely free If the girl sleeps quietly, it will not get into any tangles that a moment's brushing will not take out If she is so restless at nights that her hair becomes really badly knotted, it is obvious that she is not sleeping well, and her health should be inquired into

Pretty Simplicity

The simplest, and at the same time one of the prettiest, ways of doing a schoolgirl's hair is to divide it across the head from ear to ear, the under portion left to flow, the upper half gathered up, tied on the crown of the head, then loosely plaited and tied again with a smaller bow This keeps the hair perfectly tidy, but leaves it free

For parties a little more elaboration is permissible, and it is while a girl is still in her teens that she should be taught to notice and make the best of the "points" of her appearance This is part of the duty that she owes to society In these artistic days it is not sufficient to be well-groomed and neat Each girl's hair should be dressed with regard to her individual looks There are few more pathetic sights than a family of sisters, whom Nature has made different from each other, dressed alike, for, in consequence, one or two look pretty and the rest needlessly plain

The first point to study is the shape of the head A well-shaped head is a great beauty, and one too seldom seen, because women persist in hiding it under great puffs of hair Men appreciate it much more than women The husband of one of the most beautiful women in England declares that he first fell in love with her exquisitely-shaped head, so that if her blue-black hair had been puffed out over a frame and tortured into bunches of curls, instead of parted at the side and knotted up on the nape of her neck, there would presumably be one happy marriage the less in England!

A perfect head, however, is rare, and it is a great score for women that we are now allowed by fashion to arrange our hair to hide our defects, but it does not do to follow too blindly the old rule that a long face should be dressed to give breadth, and a short face have the hair piled on the crown to give height It is often better to add length to a short face by wearing "Peter Pan" collars and leaving the neck bare which generally causes it to round out prettily in a month or two - because a short, round face often goes with a round, bullet head, and takes on a disastrous resemblance to a cottage loaf when a bun of hair is placed a-top of it Many such girls will look quite elegant and graceful if their hair is parted in the middle, puffed out a very little at the side with combs, and clubbed in the nape of the neck

Parting a Girl's Hair

If a parting is used for a young girl, however, it should be changed every three months, as partings have always a tendency to wear thin later on The hair nearly always recedes from a natural parting earlier than anywhere else, as one may observe in one's menfolk, so that, unless the hair is quite unusually thick, the natural parting should not be used In any case, the hair must be brushed over the parting now and again, and the scalp well massaged, because one cause of the thinning is the fact that the hair is brushed away from the parting, and the skin there is not reached by the brush

The straight fringe on the forehead, so common years ago, has fortunately fallen now into disfavour, for perpetually cropping this front bit of hair seems to weaken it, and it is just above the forehead that it is most important for the hair to be abundant If the schoolgirl's forehead is too high, or of an ugly shape, it is better to let her put up with it and concentrate her energies on growing a fine head of hair in preparation for her "coming out" For parties, of course, it is another matter, and there are many

charming ways in which it can be dressed. A child with an oval face looks fascinating with her hair parted in the middle, brushed smooth and silky close to the crown, caught in above the ears with a knot of ribbon, and thereafter allowed to stream in ringlets

The "wet rag" of our grandmothers is excellent for making these, or some of the light, soft curlers now on the market, but if the hair is very straight, it is always a pity to try and curl it, because it never matches the face, and, moreover, in an hour or two it falls out of ringlets into rat's-tails

Straight hair can sometimes be coaxed to lie in a heavy wave over the forehead, curving from a side parting and tied in a bow behind the opposite ear It is quite remarkable how hair can be trained in the way one wishes it to go with a fortnight or so of perseverence, especially that stiff, springy hair, which is so rebellious against each new method at first Straight hair also looks well when drawn back from the face in Marie Antoinette style and puffed out at the sides with combs, or by having the long ends rolled under to make a sort of pompadour

Then girls of the "piquante demure" ty often look well with their hair brushed dov over the ears—in the style which was unbecoming to Queen Victoria's round face into two plaits, which hang in front over tl shoulders, tied with *black* velvet bows, tl back portion of hair being plaited ar clubbed behind

For girls who are a good deal older, ar have very good heads of hair, the Germa fashion of a plait all round the head is goo but it only suits *long-headed* people

Few girls have hair so magnificent that will make a single, even plait all round th head The hair should be plaited in two a the nape, crossed, and brought round to th top, where the narrow ends of the plait will lie side by side, the extreme tips being tucked away with a hairpin or two unde the thickness The front hair can then b pulled out soft and full round the face, anc the effect is wonderfully girlish and becoming

To club thin, long hair in a single in significant plait is a great mistake It should also be plaited in two to give breadth, but tied with a single bow

PERFUMES—THEIR USE AND ABUSE

Continued from page 949 Vol 7

To dry the face a soft, absorbent towel should be used Many beauty specialists believe in patting rather than rubbing the face, and claim that this action tends to drive the scent inwards

There is a prejudice against perfumed soaps This, however, is due to the abuse —not the use of scent in soaps If the soap be the product of a reliable laboratory there is no possible objection to the additional pleasure of the chosen perfume

Perfuming the breath is fraught with many pitfalls, but the judicious use of a fragrant cachou is not to be despised

To perfume the boudoir and attire a carefully thought-out system of sachets must be adopted Plain pads of cotton-wool saturated with sachet powder should line all bureau drawers

Small sachet bags can be placed between the articles laid away for safe keeping in boxes and drawers It is a good plan to wind the frames on which all skirts should be hung, with scented pads and a few can be sewn in the skirts and in petticoats themselves At the top clasp of the corset a pad does good service and adds also to the comfort of the wearer

Medicinal Value of Scent

Toilet water in all ablutions is one of the best aids to acquiring this "suggestion" of perfume It is a mistake, however, to use an expensive extract Highly concentrated extracts are not manufactured to yield their best worth when diluted with water

It is said that during the great plague which devastated Marseilles four robbers invented an aromatic vinegar which was so disinfectant in its nature that by saturating themselves with it, they could rob the dead without being in danger of infection from the dread disease This vinegar was known for years in France by the name of "Vinaigre des quatre voleurs," and gave the first idea of toilet vinegar This would seem to contradict the arguments of those who claim that perfume is unhealthy

The Frenchwoman and Her Perfumes

The Frenchwoman sprays her veil and the feathers on her hat with her chosen perfume and if the favourite scent happens to be mignonette she does not wash her teeth with a dentrifice perfumed with peppermint In the box containing her notepaper are silken sachets, and even her bath is accomplished by means of the "bath sachet"

The bath sachet is a bagful of bran, oatmeal, soap-bark etc highly scented, and has a most delicious effect upon the skin When her hair is brushed at night she uses a bulliantine, crystallised or otherwise, perfumed with her "own" scent, and at each sitting with a manicurist orange-wood sticks are dipped in perfume and crowded against the receptive skin at the base of the nails The Frenchwoman thinks that a drop of scent administered behind the ears has a lasting effect during the day and there is a special pomade which she employs for brushing and "arching" the eyebrows

After shampooing the hair, the rinsing water should contain a few drops of the oil of the favourite scent, and the pads used for dressing the hair should be scented with sachet powder It is a charming idea slightly to scent a drawing-room by burning incense pastilles, having a plethora of sachet cushions, and by using a vaporiser to scatter scent about the room

The following is a good firm for supplying the materials, etc mentioned in this Section Wright, Layman & Umney, Ltd (Coal Tar Soap)

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children It will contain articles dealing with the whole of a child's life from infancy to womanhood A few of the subjects are here mentioned

The Baby
Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc

Education
How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc

Physical Training
Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc

Amusements
How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc

HOW TO ARRANGE A CHILDREN'S PARTY

By GLADYS BEATTIE CROZIER

The Invitations — Decorating the Tea-table — Games and Dances — Presents to the Guests — A Children's Dance Supper

THERE is no prettier or more popular form of entertainment than a well-managed children's party, and, in order to make it the merry, delightful affair it should be, the wise hostess secures the promises of one or two of her prettiest and gayest girl friends to come early and play games, pour out tea, lead Sir Roger de Coverley, and generally help to make things go with a swing from start to finish, before finally fixing the date and sending out invitations to the little guests

The invitations, as a rule, are written by the children of the house — under grown-up supervision—on one or other of the pretty picture invitation-cards of which there are nowadays such a variety to choose from at any good stationer's "We are giving a little party on ——, from — o'clock to — Will you come?" or some similar legend, is printed on them, and the spaces left are filled in with the hour, date, and name of the little guest They should be sent out from ten days to three weeks beforehand according to the size of the party, and partly also, according to the time of year The longer the invitation the better, when many juvenile entertainments of every sort are going on as children have often more invitations than they can accept

"Forfeits—kissing the one you love the best"

The hours at which a children's party should begin and end depends upon the age of the children of the house and of their little friends If under seven years old they must be asked from 3 30 to 6 o'clock or 6 30, or, if ranging in age from seven to twelve 4 o'clock to 8 o'clock are the usual hours

A party for bigger schoolboys and schoolgirls, from twelve to sixteen or seventeen, is often given from 5 o'clock to 10 o'clock, or from 6 o'clock to 11, when a more grown-up form of invitation would be used, and supper takes the place of tea

Music is essential to make a children's party a real success, and the

After tea cracker-pulling will be found a popular pastime A proportion of the crackers should contain paper caps that can be worn and add colour to the scene

services of a good pianist may be engaged from one of the many agencies at a cost of about a guinea

Rout seats cost very little to hire, and are a great convenience in seating a number of children at tea or supper, if space is a consideration, and they save much carrying about of heavy chairs, and, for a party of over twenty children, it will probably be necessary to hire cups, saucers, and plates—those made of white china are the best to choose, at a cost of 6d a dozen

For tea provide plenty of small pink and white iced cakes, made of sponge cake and jam, small chocolate cakes, sponge fingers—for the babies of the party—jam sandwich cut into slices, and rolls of brown and white bread-and-butter, jugs of milk and pots of very weak tea Cakes with fruit in them should be avoided

Place two or three sugar-coated cakes—white walnut and chocolate cakes are excellent for a children's party—down the centre of the table, each one adorned with a dozen small flags of every colour and nationality arranged in such a way that when the cakes are cut a flag goes with each slice, to the delight of the little recipient

To further decorate the tea-table nothing is prettier than strings of silver tinsel, such as are used to decorate Christmas-trees, wound round the base of each cake and in and out between the various dishes Plenty of the gayest coloured crackers obtainable should also be provided, two being placed crosswise in front of each child's plate, and the remainder scattered about between the dishes on the table

In choosing the crackers see that a proportion of them contain coloured paper caps, so that when tea is over, and, at a given signal, the cracker-pulling begins, the pretty paper head-dresses to be donned by the children may add a final touch of revelry to the gay scene

It is a good plan to map out a programme of events before the guests arrive, in order that there may be no pause The usual way, where small children are concerned, is to play games, such as Hunt the Slipper, Blind Man's Buff, Hide the Thimble, Oranges and Lemons, or Musical Chairs, beginning a game directly half a dozen children have arrived, choosing one which everyone already knows, so that the shyer children amongst the little guests can at once be drawn into the fun Dancing or an entertainment may begin after tea

At 4 30 a gay air should be played on the piano, and the children, swiftly sorted into couples according to age and height, march round the room, out of the door, and downstairs to tea

If the party is a small and more or less informal one, the hostess and her girl assistants pour out tea, and help the maids to wait upon the children, while any nurses present stand behind their small charges to attend to their wants

At a bigger party, the hostess and her grown-up friends having marshalled the children in to tea retire to some other room, library, or boudoir, where tea and coffee and various dainty cakes and sandwiches are served, and they return to the dining-room in time for the cracker fusillade

Entertainments and Presents

If a conjurer, magic lantern, cinematograph, troupe of performing dogs or birds, marionettes, or the time-honoured Punch and Judy has been provided, the children are marshalled into the room where the

Picturesque and quaint effects can be produced by an ingenious use of the head-dresses and other paper decorations found in crackers

performance is to take place directly after tea

If presents are to be distributed, they may be produced by the conjurer at the end of the performance, or lucky-tubs are often brought in, into which the children dip in turns until each one has discovered a "treasure"

If dancing, however, is to begin directly after tea, plenty of polkas, barn dances, and galops and Highland flings, in which the tiniest mites enjoy taking part, should be included, as well as waltzes for the bigger children, and the party should end up with Sir Roger de Coverley or the Swedish Dance, when the grown-up members of the party, as a rule, line up behind the row of childish revellers to help each little couple through the intricacies of one or other of the pretty old-world dances, while, if the party is a fancy dress one, no better way of showing off the gay disguises of the masqueraders can be devised

A shy guest Care should be taken in choosing the games that they are well known so that even shy little ones can take part in them

A delightful way of distributing presents is by means of a lucky-tub into which each child may dip for treasure

Bigger boys and girls enjoy a good dance more than any other form of entertainment, and given a well-polished floor or carefully-laid drugget to dance on, the gayest of new music, a good pianist, possibly aided by a violin, pretty programmes—a most important feature at a children's dance—they will be more than happy, and when once they have been well introduced, and their programmes filled, and the music has started the hostess can set her mind at rest regarding the success of her party

A buffet where coffee, lemonade, cakes, and strawberry and vanilla ices are provided should be kept going both before and after supper

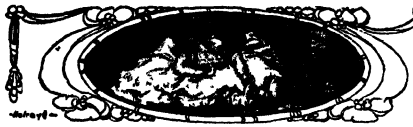
A children's dance supper may consist simply of sandwiches, creams, jellies, and fruit, or, for a more elaborate one, cups of clear soup and cold turkey, cold chicken and tongue or ham, fruit salad and trifle would be provided in addition, the table in either case being decorated with dishes of fruit, flowers, small flags, and plenty of crackers

It need scarcely be added that at a young children's dance or party it is neither necessary nor, indeed, desirable to provide anything in the nature of claret cup or the like Tea, coffee, chocolate and such drinks as home-made lemonade are infinitely preferable

A thoughtful and much appreciated attention on the part of the hostess is to provide a kindly maid-attendant in the dressing-room to repair any unfortunate ravages to frocks or other garments caused by youthful carelessness or excitement Accidents are of specially frequent occurrence when the little guests are in fancy costume and hampered by unaccustomed draperies, and often cause much childish dismay until repaired

Often, to reward her girl helpers a hostess will ask half a dozen young men and an extra girl or two to come in time for supper, and stay on to wind up the evening with a little dance amongst themselves after the children have left

The little daughter of the house distributing favours of paper roses from a ribbon-decked basket at a St Valentine's Day party



BABY'S BASKET AND ITS CONTENTS

Continued from page 849 Part 7

By MRS. F. LESSELS MATHER, Central Midwives' Board, A.R.San.I.

Author of "Health and Home Nursing," "Hygiene and Temperance," "Home Nursing," etc

The Flat Basket—How to Drape and Trim It—A Two-tier Basket—The Articles that Should Always be at Hand for Use

WHILE baby's basket is not an actual necessity, it is a great convenience, and is used to hold and keep together all the articles needed for baby's washing and dressing

Baskets are usually purchased, and prepared and draped with great care, even in the most modest of households

They range from a plain, flat basket, costing only a few shillings, to one most elaborately trimmed to match the cot, and often costing many pounds

A plain, flat wicker basket is shown undraped (see Fig 1) This may be prettily done up at home at very little expense

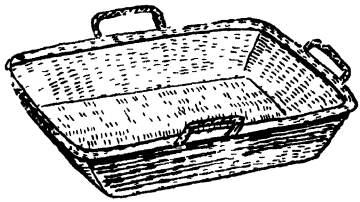


Fig 1 The plain wicker basket before draping

The basket is first of all padded with a good layer of cotton-wool, over which a couple of yards of pretty light-coloured sateen are neatly draped, and stitched into place for the foundation

Over this is draped soft muslin, either plain or with a tiny spot The basket is finished off with a neat frill, often edged with narrow washing lace

The basket should be provided with a pincushion to match, and pockets should be made of the material to hold all the smaller articles

If not provided with a lid, a cover should be made of the draping material, to keep all inside the basket free from dust.

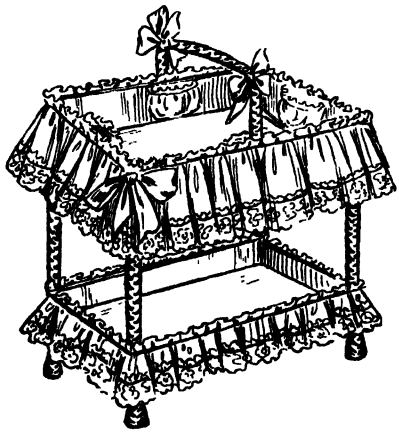


Fig 3 A two-tier basket, covered and trimmed with muslin and lace Useful pockets are also provided

A very good and useful form is shown in Fig 4—a plain brown wicker basket, with two trays underneath This would cost

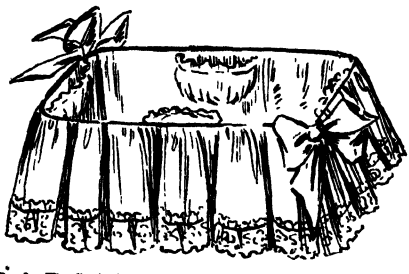


Fig. 2. The flat basket covered with a pretty sateen, and draped with muslin and lace

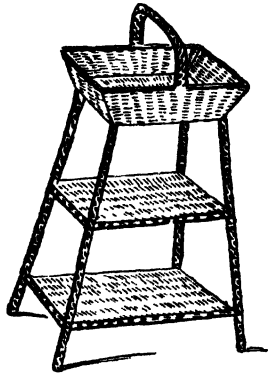


Fig. 4 A useful basket is one with two trays underneath. When trimmed, it is not only pretty, but practical

about eight shillings, and draperies all ready made may be bought for it, or it may be trimmed at home

A very pretty little double basket is shown in Fig 3, draped in muslin, over pink sateen, with ribbon bows of the same colour to give a dainty finish The basket, with its contents, should be ready at least a month before baby is expected

Contents of the Basket

The basket should contain

1 A full set of baby's first clothing (as described in Part 3 page 334)

2 A set of napkins or towellettes

3 A soft flannel apron, for the use of nurse or mother when washing baby

4 Dusting powder, which should either be of a good well-known brand, or made at home by mixing together equal quantities of powdered white starch and boracic powder This should be placed ready, either in a dredger or closed powder-box Powder-boxes are of wood, or more often of xylonite

5 The puff may be either of the "snowball" shape or an ordinary silk-tipped one It should be kept in a box for the purpose

The powder-box, the brush-box and the soap-box are generally sold in sets, and may have "Baby" prettily embossed or inlaid upon the lids

6 Baby's hair-brush, with soft bristles, is needed, and may be had in a variety of settings, as plain varnished wood, or very dainty "mother-o'-pearl" or tortoiseshell

7 Baby's soap, in box or case, should be plain white curd, or some good superfatted variety

8 Two sponges are needed, or a piece of flannel, or a soft washing glove These should be kept in a box or bag

9 Good nickel safety-pins, graduated in size, and with properly guarded points, should be placed ready in the pincushion, or arranged in a safety-pin cruet

10 A jar or pot of vaseline, and a skein of strong linen thread, boiled and sterilised, should be kept in a corked bottle

11 Needles, sewing cotton, and a thimble must also be kept ready, for sewing on the binder, or swathe, as well as a pair of blunt-pointed scissors

12 A piece of soft old linen should be cut up into small squares, and pinned together ready for use in wiping out baby's mouth For this, and the care of the eyes, will also be needed a small quantity of boracic acid in powder or crystals

13 A quarter-of-a-pound packet of absorbent cotton-wool should also be placed in the basket

14 A food and bath thermometer, or a combined instrument, which can be purchased for ninepence

15 At least two soft towels (one of Turkish towelling and the other of diaper) should also be included, as well as antiseptic dressings

16 These, with a piece of soft flannel or a small blanket, will complete the list of things needed in baby's basket.

THE SPOILT CHILD

By EVELYN BOWDICH

Author of "Confidential Chats with Mothers"

The Difference Between "Spoiling" and "Petting"—Unselfishness Begets Selfishness—"Spoiling" is a Disease—Its Cause, Symptoms, and Cure

THE spoilt child may be broadly defined as the wrongly handled child—one to whom treatment has been inimical to temperament

That this generalisation is too comprehensive to afford much practical help in individual cases is fully admitted but, as it is the keynote of the whole matter, it must be borne in mind by all who are concerned in the upbringing of children

It is sheer dogmatism to speak of one single form of indulgence, whatever that form may take, as constituting in itself the whole gamut of the process of spoiling

A Moral Astigmatism

To say that the spoilt child is unhealthy, unhappy, unbalanced, and unfitted for life generally is but to state a fact Health, physical and mental, is the outcome of poise, and happiness is the offspring of health Any loss of proportion is bound to be followed by a corresponding loss of physical or moral integrity, more likely than not of both

Now, the spoilt child is one who is always more or less out of proportion He develops out of proportion sees out of proportion, thinks out of proportion and wants out of proportion That fine adjustment of balance which in the individual constitutes natural vigour and clear sanity is, in his case, *blurred* every step advances him in a wrong direction so that unless the mental vision be readjusted, the proper perspective restored, and the moral astigmatism from which he is suffering radically cured the spoilt child is certain to grow into the spoilt man or woman and that which was bad in the green tree is infinitely worse in the dry

It may be objected by some that I am taking too serious a view of what, after all they declare is but a phase through which most children pass, to emerge with as little after ill-effect as from the ailments of infancy To all such criticisms I must reply that I am treating of the *spoilt*, not the *petted*, child The terms are, unfortunately, often used as if they were synonymous, and in this way there has arisen a very regrettable confusion of thought The much "cosseted" is often taken to be the much spoilt child Many a fond parent or guardian has had to bear the unmerited reproach of spoiling her

young charges when in reality she was but lavishing upon them those outward forms of endearment which mean so much to the childish nature. It cannot be repeated too often or too distinctly—petting is *not* spoiling.

The Only Child

The spoilt child is not often found in large families The soil of the crowded homestead is not conducive to the growth of the disease It is among the solitary—the boy or girl who lives without companions of its own age—that the genus must be sought, and in the "only child" we may nearly always discern visible evidences that the insidious disease has taken deep root This is a very lamentable fact, but it is none the less a fact, and must be faced.

I have already said that the perspective of the spoilt child is blurred This is because the self, or ego, looms too largely on its mental horizon, and this aggrandisement of the ego is the result of seeing itself perpetually reflected in the looks, actions, and words of those around it

Many factors contribute towards making an only or solitary child an object of unremitting attention and observation To begin with, it is the sole inheritor of a great store of love, which, under different—it might be said, happier—circumstances, others would have shared with it

Love is Blind

Love, they say, is blind, certainly it is frequently injudicious, and when unrestrained and uncontrolled by a clear head and firm will, this very store, or, rather, stream, of affection may go far towards wrecking the frail craft it so fervently desires to float, secure and high, above all peril

Then pity is akin to love, and pity regards the little one cut off from all familiar intercourse with its kind as having a peculiar claim on its gentle ministrations The pleasure of giving grows by use, and soon there is hardly a moment of the day in which some little attention, some kindly notice, does not find its way to the beloved and willing recipient

Unselfishness Begets Selfishness

The dawning mind, therefore, realising unconsciously, imperceptibly, yet all too clearly, its vast importance in its own immediate environment, mistakes that environment for the world at large, and so comes to believe that *its* personality is more precious, more wonderful, and more admirable than any other personality whatsoever

Then, again, let us take the case where, owing to the high altruistic qualities of the parent, the child's natural instincts of generosity are either not developed or atrophy for want of use, there being no adequate demand made upon its faculty of *giving* The mother, having learnt all too well the hard lesson of self-abnegation, conceives it her pleasant duty to practise the same at all times and in all seasons. She fervently believes example to be more potent than precept, and is convinced that the sacrifices which she so gladly makes for her child to-day will be as readily made for her or for others by it later on Alas, how many generous hearts have stumbled into the trap of this pitiless logic! How hard it is to realise that unselfishness begets selfishness! Thus, by the irony of fate, the very measure which was to have secured the child's salvation is turned into a weapon of destruction

The Only Cure

Surrounded by friends who guard its every movement, save it from every consequence of its own acts and misdeeds, and anticipate its every want, it is hardly surprising that an only child should grow up intensely selfish, abnormally vain, and pitiably weak—in one word—spoilt. The best cure—indeed, the only cure—is to place such a one amongst others of its own age and station in life who may safely be trusted to carry out the work of reformation with great efficiency, and, it may be added, the very best will in the world

When this most salutary course is not possible, one must fall back on the admirable advice of the wise woman who, when consulted as to the best way of bringing up a child, replied tersely, "With a little wholesome neglect" It is permissible to add, and with a little commonsense!

GIRLS' CHRISTIAN NAMES

(Resumed from page 850, Part 7

Griselda (*Teutonic*)—"Stone battle-maid" Derived from "Gries"=a stone, and "Hilda"=battle-maid This name is popular in Scotland, but rarely used in England now, and has lost something of its old meaning for that of patience and resignation from the "patient Griseldis" of the old French legend of the thirteenth century

Griseldis—Older but less common form of above.

Griselidis—Expansion of above

Grizel—The favourite form of Griseldis now in use.

Grizzel—Variant of above

Gudrun (*Teutonic*)—"Divine wisdom" One of the Valkyrie heroines bore this name.

Guenever (*Celtic*)—"White maid"

Guennola (*Celtic*)—"White wave"

Guida (*Celtic*)—"Good sense" This is the Italian form Guy is the English masculine form

Guiette—French feminine of above

Guillehmina—Spanish form of Wilhelmina "Helmet of resolution" A Teutonic name. William is the English masculine form

Guin (*Welsh*)—"White-souled."

Gundreda (*Teutonic*)—"War council or wisdom"

Gussie (*Latin*)—"Venerable" English contraction of Augusta

To be continued.

THE WORLD'S LULLABIES

By FLORENCE BOHUN

Where there are Mothers, there also are there Lullabies—The Soothing Lullaby—The Songs of Scotland, Wales, and Ireland—Sorrowful Sleep-songs—The Child's Quaint Taste in Music

No sweeter or more tender songs are ever sung than those a mother croons to her baby A lover's song may have in it passion and ardour, but a mother's lullaby is full of charm and gentleness So long as man—and woman—have been articulate, so long has the mother rocked her baby to sleep with strange and soothing murmurs Neolithic woman in her cave hushed her little one to rest with music—sweet, because it was full of love—and even we modern mothers hush our babies to sleep with the old lullabies our mothers used to sing to us

Unlike other forms of poetry, lullabies are universal The Esquimaux mother hushes her baby to sleep through the long Arctic nights with a song, even as the Zulu woman murmurs beside her dusky child as the heat of an African day is cooling in twilight There have always been mothers, and have always been babies, so, naturally, there have always been lullabies

Songs of the Virgin Mary

Our forefathers believed some of the old songs to have been composed and sung by the Blessed Virgin Mary to her Holy Child One, full of dignified tenderness, is an old Latin song

"Sleep, oh sleep, dear Baby mine,
King Divine,
Sleep, my Child, in sleep recline,
Lullaby, mine Infant fair,
Heaven's King,
All glittering,
Full of grace as lilies rare"

It is believed that the charming lullaby which John Farmer, the late well-known music master of Harrow, set to such beautiful melody originated in the sixteenth century Each verse ends with the plaintive words

"Baloo, my babe, lie still and sleep,
It grieves me sore to see thee weep"

We all know the dainty, picturesque rhyme of "Lavender's Blue," a creation, with many other delightful lyrics, of the Elizabethan poets Of the same period is "Pretty Bobby Shaftoe," played by children in some parts of England as a game This rhyme is founded on a true story of a heartless gallant and a love-sick maiden

"Bobby Shaftoe's gone to sea,
Silver buckles on his knee,
He'll come back and marry me,
Pretty Bobby Shaftoe"

But the last verse tells how "Bobby Shaftoe, bright and fair," was faithless, and never came back to his admiring mistress

Mention of marketing or of money is a favourite subject in the lullabies of other countries than our own A popular Indian one, "Aré koko, jaré koko," quoted by Rudyard Kipling in one of his stories, brings in this idea

"Oh, crow! Go, crow! Baby's sleeping sound,
And the wild plums grow in the jungle, only a penny a pound
Only a penny a pound, baby, only a penny a pound"

The Persuasive Lullaby

Primarily the intention of a lullaby was to send the child to sleep With this end in view, many of them are phrased in a persuasive manner, telling what may be the truth or not of the mother's whereabouts or of the urgent demands upon her time

A Swedish song, much prettier in the original than in the translation, may be included in this category

"Hush, hush, baby mine,
Pussy climbs the big green pine,
Mother turns the mill stone,
Father to kill a pig has gone"

Another, which I heard this year from a Japanese woman, was evidently composed by a mother who was not in the habit of putting her little one to bed

"Lullaby, baby, lullaby, baby,
Baby's nurse where has she gone?
Over the mountains she's gone to the village
And from her village what will she bring?
A tum-tum drum and a bamboo stick,
A 'daruma' and a paper dog"

If this galaxy of toys was not sufficient to send a child to sleep quickly, so that the morning should come sooner, it must have been a very spoilt child

The Mothers of Erin

The Irish hush songs are almost numberless Mothers of Erin, with their strong belief in fairies and all kinds of superstition, have invented many rhyming charms to guard their babies against the spirits of evil The following lullaby, so old that its date is lost in obscurity, shows this powerful belief in the "little people" Its phrasing is quaint, but its rhythm is perfect

"I'll put ye myself, my baby, to slumber,
Not as is done by the clownish number,
A yellow blanket and coarse sheet bringing,
But in golden cradle that's softly swinging
To and fro, lulla lo,
To and fro, my bonny baby,
To and fro, lulla lo,
To and fro, my own sweet baby"

The smooth, liquid syllables of the Welsh language are specially suited to slumber songs, but some of the English translations are very beautiful The ancient one usually known as "All through the night" is famous, though partly because of its sweet, haunting melody

"While the moon her watch is keeping,
All through the night,
While the weary world is sleeping,
All through the night,
O'er my bosom gently stealing,
Visions of delight revealing,
Breathes a pure and holy feeling,
All through the night"

Gaelic Songs

Scotland, also, has a splendid collection of mothers' songs in its own Gaelic One of the best known on the Border and in the North of England is "Bonny at Morn," a very sweet and true name for baby

"The sheep's in the meadow,
The kye's in the corn,
Thou's ower lang in thy bed,
Bonny at morn"

A Chinese lullaby is more of a rarity, though the one I refer to has a great likeness to a verse sung by English children in the county of Suffolk when playing the game of "Hod-ma-Dod"

"Snail, snail, come out and be fed,
Put out your horns and then your head,
And thy mamma will give thee mutton,
For thou art doubly dear to me"

It is evident that this rhyme has lost a great deal of sense and beauty in the translating

The Mournful Lullaby

One expects all lullabies to be cheerful, but there are a surprising number which are quite sorrowful Perhaps these suit better the minor key of music in which all lullabies ought to be written

"A Sweet Lullaby," in an anthology printed by Nicholas Breton in 1597, has a particularly dismal theme

"Come, little babe, come, silly soul,
Thy father's shame, thy mother's grief,
Born as I doubt to all our dole,
And to thyself unhappy chief
Sing Lullaby and lap it warm,
Poor soul that thinks no creature harm"

Another, in this same anthology, has a quite unusual measure:

"Weep not, my wanton, smile upon my knee,
When thou art old, there's grief enough for thee,
Mother's wag, pretty boy,
Father's sorrow, father's joy"

It is only among the negro population of America that we find any old songs for babies which did not have their origin or are not known in our own country These old negro lullabies are the parents of the hundreds of coon songs that of late years have inundated England Many have been adapted and modernised—one of these is the peculiar but charming "Croodlin Doo" ("My Cooing Dove")

"Ho, pretty bee, did you see my croodlin doo?
Ho, little lamb, is she jinkin on the lea?
Ho, bonny fairy, bring my dearies back to me,
Got a lump of sugar and a posie for you—
Only bring me back my wee, wee croodlin doo"

Babies have the queerest taste in songs, and often what will soothe ninety-nine wide-awake babies will not have the slightest effect on the hundredth. The only tune that a baby of my acquaintance would deign to listen to was the "Merry Widow Waltz," while another infant of three months old seemed to delight in the "Old Hundredth"

Kipling and the Children

Many of our great poets have written lullabies, following the pretty precedent set by Shakespeare

"Philomel with melody,
Sing to our sweet lullaby,
Lulla, lulla, lullaby, lulla, lulla, lullaby,
Never harm, nor spell, nor charm,
Come our lovely lady nigh,
So, good-night, with lullaby"

To Lord Tennyson we are indebted for

"Sweet and low, sweet and low, wind of the western sea—
"Blow, blow, breathe and blow, blow him again to me,
While my little one, while my pretty one sleeps—sleeps"

But of all the modern writers of children's songs there are none with so intense an understanding of their needs as Rudyard Kipling His stories delight older boys and girls, but the baby has his own little songs.

The Smugglers' Song

The song that Toomai's mother sang to her baby is one of the most appealing of lullabies, telling how the great god Shiva protects even the smallest of the animals

"Shiva, who poured the harvest and made the wind to blow,
Sitting at the doorways of a day of long ago,
Gave to each his portion—food, and toil, and fate—
From the king upon his guddee to the beggar at the gate.
All things made he—Shiva the Preserver
Mahadeo! Mahadeo! He made all—
Thorn for the camel, fodder for the kine,
And mother's heart for sleepy head, oh, little son of mine!"

For words that are music in themselves, I do not know truer melody than that of "The Smugglers' Song," the refrain of which goes in short, swinging lines:

"Five and twenty ponies,
Trotting through the dark,
Brandy for the parson,
Baccy for the clerk,
Laces for a lady, letters for a spy,
And watch the wall, my darling, as the gentlemen go by"

The following is a good firm for supplying infants' food mentioned in this Section Messrs Wulfing & Co (Albulactin)

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide book, pointing out the high-road to success in their careers It will also show the stay at-home girl how she may supplement her dress allowance and at the same time amuse herself It will deal with

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits, etc*	*etc, etc*
Dancing Mistress, etc.	*Farming, etc*	

OCCUPATIONS FOR WOMEN

No. 7. WOMEN IN THE DRAPERY BUSINESS

By the Editor of the "Drapery Times"

How to Obtain a Situation—Form of Application—Salary—The Road to Success—The "Living-in" System—Rules—Why Many Assistants Prefer to "Live-in"

A GIRL of sixteen or seventeen who has had a good all-round education, and is good at figures, should have no difficulty in finding an opening in the drapery business, if this calling be her chosen field of labour

Many big drapers view the system of apprenticeship with disfavour, because so many young men and women tire of the trade before they have served their time, and because experience has shown that the smartest women are not always produced from the ranks of those whose fathers can put down a premium of a hundred pounds or so The first step is a simple one Get a list of firms doing a large wholesale and retail business It is not altogether safe to take these names and addresses from the directory, because the names of very small agents and businesses are often entered in such a way as to look like those of big firms

Initial Steps

A good plan is to get a copy of a drapery trade paper, and by studying its contents an idea of the standing of the various firms can be ascertained A walk round the neighbourhood where an outside view of the premises can be obtained will serve to show whether a house to which the would-be draper has a leaning is a large concern or not

Of course, these methods are only to be adopted where the applicant is not personally acquainted with anyone in the trade who could give all information first hand Even where no such personal acquaintance exists a chat with the local draper where the applicant's family deals would enable one to learn the names and addresses of large wholesale firms where that draper buys

A Letter of Application

Having got the name of the firm to which application is to be made the applicant should write a letter to the manager couched in terms something like the following

To the Manager Messrs So-and-So

Sir,—I beg to ask you whether you have a vacancy on your staff I am desirous of entering a large house where I can learn the drapery business thoroughly, and later occupy a position of importance and trust with a good salary If you can give me a trial, I shall do my utmost to prove satisfactory I am at present at school, but I shall leave as soon as I find the opening I want I am sixteen years of age good at figures, and of strong constitution

I shall be pleased to call upon you at any time you may be good enough to appoint

I enclose a stamped addressed envelope, and anticipating the favour of your reply,

I am,

Yours obediently, etc.,

A letter written on these lines in a good clear handwriting, upon plain white note-paper of business size, will bring a reply If that reply says that no vacancy exists, the applicant should repeat the letter to other large firms until she is successful According to conversations I have had with the heads of big drapery houses, it will not be necessary to wait long before finding the required opening

Prospects

For the right girl there are a number of highly satisfactory considerations which will help her to put out her very best energies when she enters as a junior in a big house Beginning in a particular department, where she will remain for twelve months, at a salary of £20 to £25 a year—living-in—she will have the comfort of knowing that every woman above her on that staff began as she is doing For usually all the higher posts are filled by the promotion of those formerly occupying minor positions

When the junior has completed her first twelve months, she will ask the firm to transfer her to another department, when she will also obtain an increase in salary of from £5 to £10 a year, according to circumstances She should have got a general grasp of her work in her first year, and what she learns in each subsequent year is more or less in the nature of specialised knowledge

"To be a successful draper, to qualify for one of the best positions at the top of the tree," said a partner in a big London firm to me, "a young woman must understand every department of the business, and, over and above that, specialise in one"

It probably pays a young woman better to stay with a big house after learning her business than to set up for herself in the suburbs of a large town

The Living-in System

The living-in arrangements employed by the trade as a whole are healthy, both from a hygienic and moral point of view

That the majority of the assistants are in favour of or opposed to living-in is a point which must be necessarily debatable until some reliable statistics are obtainable In many cases, of course, the assistants have been consulted on the matter by their employers, who, leaving the matter in the hands of their assistants, have invariably been informed by the latter that they would prefer to live in

After all, the value of the services of the average assistant can be accurately gauged, and it is probable that, if he or she were in receipt of the full amount at which their labour is valued, they would be unable in most instances to secure lodgings as good as those with which they are provided by their employers One must not lose sight of the fact that only those assistants must necessarily live in whose lack of experience or ability renders it impossible for them to command a wage which would enable them to live comfortably away from the control of their business establishment It is frequently urged, too, that without the present system the retail establishments of London would be unable to secure a satisfactory supply of assistants—especially young ladies—from the provinces, for, after all, the countryside and the cathedral cities are the principal recruiting grounds for labour for the large industrial centres. It is the fact that they are aware that their children will reside under some form of supervision that induces respectable parents to allow their children to leave home Without the attractions of living-in, the services of such assistants would not be, in many cases, secured, with the probable result that the employer would be forced to engage assistants of a class inferior to those he has at present in his employ

A Comfortable Home

A portion of the female employees of one large firm occupy large houses, and an idea of the size of these establishments may be gathered from the fact that before they were secured, the tenants paid an annual rental of £130 per house They are of quite modern construction, their arrangements being of a most sanitary and convenient character The ceilings are high, whilst every room is well lighted and is provided with ample ventilation The whole establishment is scrupulously clean and comfortably furnished In the numerous sitting-rooms are to be found pianos, writing-desks, etc , whilst the couches and armchairs add further to a picture of homely comfort

In each house there are twenty-two beds, each assistant having one to herself In no dormitory are there more than five beds, whilst the majority have no more than two or three The gardens in the rear of each house are large, and look, in the summer especially, particularly cool and inviting

Of the few rules and regulations which are hung prominently in the halls, the majority are framed with nothing in view but the comfort of the occupants generally, and, beyond the fact that it is laid down that all must be in by twelve o'clock on Saturday nights and Bank Holidays, and 11 p m on all other days, there is nothing to which exception could be taken as being restrictive in any way whatever Everyone will admit that eleven o'clock is quite late enough for a young lady to be out, to say nothing of the inconvenience which would be caused to the other occupants of the establishment if a few of their number were free to disturb the household at all hours of the night.

The Male Employees

In an adjoining road are situated the handsome premises occupied by some thirty male employees of the same firm Here, again, one found the same congenial conditions prevailing, and the billiard-room, tennis-courts, etc , contribute towards the success of what is nothing less than an up-to-date club These advantages are thoroughly appreciated

Despite what is said to the contrary, the living-in system is hardly as black as some would paint it. It has its bright side.

To give another instance, one may refer to the premises of another large London firm whose name is a household word

Here there are five bright, well-ventilated, and roomy dining-halls, and the menu would do full justice to a West End restaurant Its comparison with the bread-and-dripping variety, immortalised by a recent agitation against living-in, is not entirely devoid of humour. The buyers have two dining-rooms, one for the male and the other for the female officials The younger girls have a large hall entirely to themselves Each room is fitted with a view to a clean and expeditious service

Precautions Against Fire

The kitchens are full of interest Everything that is most up-to-date in ordinary apparatus has been installed, evidently at considerable expense. By means of a large, steam-heated oven, any number of joints, pies, etc., can be efficiently cooked at the same time The bacon and joints in evidence are particularly of a high-class nature The washing utensils are scrupulously clean—a characteristic noticeable, indeed, throughout the whole establishment

The library, upon which nearly £70 was spent recently, contains an excellent assortment of healthy literature.

In view of recent events, it is pleasing to note the careful precautions which have been taken against fire Two fully experienced firemen are always upon the premises, whilst the escapes from the buildings are numerous and easily accessible

The rules of the establishment are by no means arbitrary or harsh, but are made for the comfort of the majority rather than with a view to enforcing a staid existence upon any member of the staff.

Certainly it would be impossible for any member of the firm's staff to obtain the same food, cleanliness, and general comfort in a London boarding establishment for less than a pound a week. In addition to this, they enjoy the advantage of a club life which, did living-in not exist, would be beyond their reach, whilst they have no fares to pay in travelling backwards and forwards to business. In view of this, the statement of a director to the effect that their assistants cannot be induced to "live out," can be readily understood

At Selfridge's in Oxford Street, London, a school has been established to train salesmen and saleswomen, and make them efficient. In this school, at the present time, there are something like 120 pupils, no fees being charged During the first month, which is looked upon as a test, pupils are paid 5s per week, and allowed their dinners and teas.

The Old Order and the New

The pupils attend lectures and study the work in various departments of the business.

The school was originally started by Mr Percy A Best, staff manager of Selfridge's, who was moved to take this step by recollections of his own experiences as a lad.

"My father," he said recently, "apprenticed me to a firm for three years, during which time I had to do the particular work that was set before me, whether I happened to be fitted for it or not

"The first year I was put into the cash desk, at a salary of one shilling a week This princely wage was raised to two shillings during my second year, and during my third I received a further rise to three shillings, or £7 16s per annum I was not bothered with income tax papers, as you can imagine But this consideration was as small as my earnings themselves by the side of the appalling fact that, during the whole of this period, I was having absolutely no instruction whatever

The Importance of the Shop-assistant

"When one considers the many trippingstones of shop life, how can one expect a nervous beginner to make rapid or satisfactory progress, unless he is properly taught his business? He, or she, is obsessed from the very outset by that one overwhelming fear—dismissal He must 'rub along' somehow and pretend to know the difference between silk or satin, and cotton and linen, and the value of every article in every drawer or shelf in the shop, even if he does not"

Selfridge's are, no doubt, in this way preparing many future lights in the business world, and in doing so are serving no small end As the great firm's representative said "We owe it also to the millions of small workers who help to gather together and distribute the wealth of our possessions The shop assistant is, without doubt, one of the most important flies on the wheel of England's prosperity"

To be continued

WORK FOR WOMEN IN THE FAR EAST

Continued from page 855, Part 7

Clothes for the Voyage—The Choice of a Waterproof—Advice as to Buying Garments in the East

THE question of clothes and what is necessary in the way of an outfit is a very important one, and much could be said on the subject In the first place, the dress-box, or boxes, which goes in the hold of the ship should be made of tin enclosed in a deal case with iron clamps This will stand the rough usage in loading and unloading cargo, and will also serve to store winter clothes and protect them from insects and mildew during the hot, damp season.

Clothes for the Voyage

The cabin box should be of the specified regulation size, to go under the berth during the voyage If the Straits Settlements be the destination, then it is only necessary to provide enough warm clothes to last for the first fortnight of the voyage, after which, with the exception of a light cloak to wear after the sun goes down, they will not be required again till the return voyage There, all the year round, women wear white drill or holland skirts and muslin blouses, and about eight of each of these would be required

These, although old-fashioned in England, are perennial in the East, for they return as good as ever from the washtub Any thin dress suitable for a hot summer's day in England is suitable for wear in the Tropics all the year round, but it must be remembered that the sun bleaches all colours very rapidly, and one washing will, as a rule, ruin a coloured dress for ever A white, unlined alpaca skirt and a white silk shirt make a very suitable dress, as it is not affected by damp and does not crush readily

Advantages of Buying in England

If these can be bought at sales, they will be much cheaper to buy in England, but, even if not, they will be as cheap as those made by native tailors, and have a very much better cut and appearance for the money A thin evening dress is a necessity, the colour being a matter of taste, and should be made with a transparent yoke capable of removal, and the dress will then serve two purposes

A waterproof and umbrella are as essential out East as at home, for rain showers are both heavy and frequent The waterproof, however, should not be made of rubber, since with this substance the climate will play havoc

On no account should an English sun-helmet be bought, for it is an expensive item and is seldom seen on the head of the Englishwoman resident in the East, although tourists passing through invariably wear them Most women wear straw hats as at home, and carry a thick sun umbrella A white cotton cover for the ordinary umbrella makes a cheap and excellent protection from the sun, and if a sun-hat, or topé be required, it can be bought locally for a few shillings A pair of sun-glasses will be required by many people, but can be bought locally, if found necessary Speaking generally, clothes bought at European shops in the Far East are very much dearer than at home, and this is true more especially of underclothing, boots and shoes, and stockings

The Quantity of Garments Required

White cotton gloves for summer and white kid and black suède for winter are best, as they are not destroyed to the same extent by spots of mildew The undergarments worn are of the same description as those used on a hot summer's day in England, provided a thin wool or silk and wool vest be worn next the skin to prevent chills

Six of such articles would be sufficient to allow for frequent changing, if necessary It is better not to take out a large number of each article, as a fresh supply can always be ordered by post from home as they are required

In China and all parts outside the Tropics, in addition to the above summer outfit, a winter outfit is also required This is similar to what is worn in England, and if it be remembered that in the ports in North China one would dress in the cold season for three or four months as if for a cold, snowy winter's day in England, and in South China as if for a chilly spring or autumn day in England, no difficulty will be experienced as to what sort of clothes are required to form a winter outfit

To be continued.

HOW TO MAKE DUCKLINGS PAY

By J. T. BROWN, F.Z.S., M.R.San.I.,

Editor of "The Encyclopædia of Poultry," etc.

The Choice of a Breed—Housing and Feeding the Breeding Stock—Incubation and Rearing of Ducklings—Feeding and Fattening

THE hatching and marketing of ducklings forms one of the most profitable branches of the poultry industry

Like the day-old chicken trade, the newly-hatched duckling business has made enormous strides during recent years. Not many years ago, ducks were kept either with a view to egg-production or to supply savoury dishes for the table, but to-day they are put to wider uses Some are kept for exhibition purposes, others for breeding ducklings for fattening, and others for the production of eggs, to be sold as "sittings," or turned into ducklings to be sold as "day-olds." or placed on the egg market for edible use

A fine flock of Aylesbury ducklings The Aylesbury is the best breed to choose if table birds are to be produced

Like other classes of poultry, ducks may be said to consist of two strains—namely, egg-producing and flesh-producing — and it is important that one should have a definite object in view before choosing a breed If the ducklings are to be sold as day-olds, the two breeds most likely to meet with a ready sale are the Aylesbury and the Indian runner. In scanning the advertisement columns of the poultry press, one will generally see more of these two breeds offered than any other kinds, which proves their popularity The Aylesbury is the best duck for the table, while the Indian runner excels in the way of egg-production

Importance of Healthy Stock

When taking up the keeping of ducks with a view to the production of ducklings for the market, it is highly important that the breeding stock should be sound in constitution, or the birds will fail to produce the maximum number of eggs, or eggs calculated to produce a high percentage of ducklings at hatching time. The breeders intended for the production of eggs early in the year must be in the healthiest possible condition, and in procuring such birds the stock of a duck breeder of good repute should be chosen

With healthy, well-matured breeding stock, one is enabled, with the assistance of good feeding, to get eggs and produce ducklings in the earlier months of the year, when the highest prices are obtainable. Before securing the breeding stock, shelters for their reception should be erected, and adequate runs and ponds provided.

The house for ducks need not be elaborate in structure. A building six feet square and four feet high will afford ample accommodation for ten of the larger, or twelve of the smaller kind of ducks The front of the house should be boarded half-way up from the ground, whilst the upper half should be wire-netted, and fitted with a hinged, canvas-covered frame, so as to admit of an abundance of ventilation in good weather, and to keep out wind and wet when the weather is inclement

The floor of the house may be of the earth itself, but a gutter should be cut round the outside and a little distance from the walls of the structure to keep heavy rains from finding their way to the interior. If the floor is kept clean and well bedded with litter, the ducks will steer clear of cramp

Attached to the house should be a good-sized enclosure, in which the birds can be fed at breakfast-time, otherwise they must be kept in the sleeping-house until 9 a.m. each morning, or they will be liable to stray away and lay in the pond or about the run

The number of ducks that may be mated to a drake will depend upon the breed chosen Of the heavy table breeds, three or four females to a male will be ample, whilst of the lighter breeds five or six will suffice To economise space, double breeding pens may be mated up—that is to say, eight or ten ducks may be run with two drakes.

How to Feed Ducks

In the warmer season ducks will find most of their food, and lay and breed well, but they must be well sheltered and nourished if they are to reproduce their kind during the winter and early spring time Soft food should be fed in the morning, and hard grain in the evening The former may be prepared by boiling roots or green vegetables, and mixing with them equal parts of barley meal, bran, and ground oats or biscuit meal This mash should be like stiff pudding when mixed, and should be rendered crumbly by the addition of sharps Oats and wheat may be fed alternately at supper-time In an enclosed run, attached to the house, should be kept troughs, one of grit, and another of water, and when the birds are cut off from the grass run by heavy snows, chopped vegetables should be given them at midday

To hatch out ducks' eggs in any quantity

early in the year, the services of an incubator must be requisitioned, as broody hens are so scarce Excepting that the egg chamber should be kept as near as possible to 102°, the general management of the machine should be the same as when used for hens' eggs

When it is intended that the ducklings shall be reared and fattened for the table, the little ones, when hatched out, should be placed in a roomy foster-mother, the heated chamber of which should be kept for the first week somewhere between 70° and 80° Too much heat is injurious to ducklings, all they require being sufficient to prevent them from becoming chilled During the second week no artificial heat will be necessary in the brooding-chamber, unless the weather is excessively cold, when just sufficient should be allowed to ensure comfort to the inmates After the second week the ducklings should be placed in roomy, damp-proof coops, to which are attached wire runs Should broody hens be used, both hens and broods may be cooped together for a fortnight, when they should be separated

Rearing Ducklings

The first food given to the little ones should be composed of eggs boiled hard, chopped up finely, shells included, and mixed with stale bread, moistened with milk This food may be used two or three days, when mashes made up of boiled vegetables, ground oats, fine biscuit meal, barley meal, and sharps may be given The dietary should be varied as much as possible, and the birds should be fed six times per diem during the first fortnight After they are a fortnight old, then food should be served up four times a day, and should be of a coarser nature, such as mashes made up of biscuit meal dried off with sharps, boiled rice mixed with ground oats or oatmeal, barley meal and bran scalded and mixed with sharps, and groats boiled and mixed with sharps These mashes should be changed about, and a little chopped meat should be added to them Too much water for the youngsters to dabble in is not advisable when they are intended for fattening purposes clean water should, however, be placed before them after they have finished each meal, and at the bottom of the drinking vessel some fine grit should be kept, which will be taken by the birds, and assist digestion The importance of fresh vegetables in a chopped form must not be overlooked, as these act beneficially upon the digestive organs and keep the blood in order

The Fattening Process

The fattening process, which takes about three weeks, should begin when the birds are six or seven weeks old The ducklings should be given a house with an enclosure, the latter being used to feed them in Aylesburys are, if previously well looked after, generally ready for the fattening process at the age of six weeks There is nothing better for fattening than cooked rice This food is cheap, but it produces a good quantity of flesh of first-class quality

Other food suitable for fattening, but which does not yield such good results, is barley meal and greaves Failing the greaves, rough fat from the butcher's must be used, that of mutton being the best kind The birds should be fed three times a day, suitable hours being 7 a m , midday, and 5 30 p m At these times they should be allowed to eat as much as they will, but the moment they seem satisfied any food left should be removed, and no more should be allowed till the next feeding time A little drinking water should be allowed at the end of each meal, and not whilst the birds are eating, the object being to get as much solid food into them as possible After feeding, the birds should be gently driven into their house, and allowed to remain there till next fed While under the fattening process, grit and chopped vegetables should be supplied to the birds

Humane Killing

Food should be withheld from the birds for a day previous to killing them, so that the bowels may become empty, otherwise the quality and flavour of the flesh will depreciate Dislocation of the neck is the most humane way of killing ducks, and this method, besides being clean, allows of the birds being plucked right away When plucked, the birds should be placed on a table on their backs, and left till quite cold

No branch of poultry-keeping offers better inducements than the hatching and marketing of ducklings When sold as day-olds, the birds show a splendid profit on their cost of production, and if kept, fattened, and sold, either locally to private customers, or drafted off to dealers, they leave a good margin of profit after cost of food and working expenses are deducted Where the duckling scores over the chicken as a marketable product is in its rapidity of growth At nine or ten weeks it is ready for the market, and if marketed in the earlier months of the

Twin ducklings There is always a good market for young ducklings, especially as day-olds They can travel well at that age without food

year, the price realised for it will be anything from three-and-six to seven shillings, according to its quality and the quality of the market, whilst its cost of production should not be more than eighteenpence

The Star Life Assurance Society Ltd make a feature of a Policy which secures an annuity for Women Workers

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA The subject has two sides, the practical and the romantic A varied range of articles, therefore, will be included in this section, dealing with

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc*

WEDDING DRESSES

By MARY HOWARTH

Coloured Wedding Dresses—Bridal Crowns—A Golden Girdle—The Chinese Bride—Breton Brides—Why Blue is the Bridal Colour in Russia

WHAT is she going to wear? That is the question that leaps naturally to the lips when one hears that a girl is going to be married. I can imagine it asked throughout all the centuries of the past, and through all those that are to come, in every language of the world. For surely there never has been, and never will be, a toilet of greater interest to the world of women than the wedding one.

We are apt to connect white, and white only, with the attire of a bride, unless she be a widow who is marrying again But, as a matter of fact, white, the symbol of innocence, has not always been the choice of English brides, and is not to this day of the brides of other nationalities Hence, no great surprise need be signified at the custom that is growing up among fashionable brides of introducing a tint of colour into their wedding dresses—here a train of cloth of silver, there a foundation of palest rose, and in another instance a tracery of green embroidery to enhance the naturalism of a floral spray

Queen Alexandra in her wedding dress and veil Royal brides never wear the veil over the face

History tells us that on the day of her marriage to Francis II of France, Mary Stuart, whom we know as Mary Queen of Scots, wore a gown of dark blue velvet "covered with jewels, and white embroidery of beautiful workmanship, so that it was

Norwegian bride and groom of Brigsdal Norway The crown of jewels and metal worn by the bride is the most important feature of her nuptial array *Copyright, Underwood*

admirable to see" On her head she wore a coronet of jewels so magnificent that it was worth the large sum of over £60,000 in English sovereigns of the present day She had two ladies in waiting attending upon her, who bore her long train

Mary Stuart was devoted to her jewels, and when her first husband, Francis II, died, and she was setting out for Scotland, her uncle, the Cardinal de Guise, suggested that she should leave her jewels behind her, until he could send them to her by some safe hand, to which the Queen replied "If I am not afraid for myself why should I fear for my jewels?"

Concerning the wearing of a white bridal garment, however, past usage has not laid down a cut and dried law

The Chinese Bride

The Chinese bride wears red and is veiled with red, and in every detail the same colour predominates—in the ties that bind the nuptial wine-cups together, in the cords that fasten the respective ankles and wrists of the wedded pair, the chair in which the principal wife goes to her husband, and in the clothes of the men who carry it, as well as the musicians, even in the tray on which is borne the orange tree, heavily laden with coins and fruit, which are the symbols of wealth

The peasants of many countries put on dark frocks—for economy's sake, in some instances, and in accordance with traditional custom in others Their coloured raiment is made bridal by the special crowns and jewels they wear, which have been handed down from generation to generation, and are held in the sincerest reverence, despite the ruthless hand of civilisation which sweeps away many old customs

Nuptial Crowns

The Norwegian crown that is worn by the virgin bride—all metal or tinsel, inset with jewels or crystals—and the German "Madchen's" nuptial crown, partly velvet and partly tinsel with a plethora of coins and buttons upon it, and chains dangling from it, to say nothing of her virginal chaplet of myrtle, rosemary, and white rose twigs, scrambled for by her girl friends for luck after the last and "wreath" dance of the wedding festivities, are typical of the ornaments worn by the brides of many other countries

Italian peasants wear jewels that are added to from generation to generation by means of an extra chain or another gem, and so precious and so sacred are these wedding ornaments that only the most terrible poverty induces their owners to sell them

There is a family likeness all the world over in many of the wedding-dress adjuncts of the bride, as also in their symbols and the wedding-day customs connected with them

The Japanese bride wears white silk, sent to her by her bridegroom-elect for the purpose of making the wedding-dress, and a marriage girdle of gold embroidery, also the gift of the bridegroom, an item of raiment deemed in Japan of importance as great as that which the wedding-ring possesses in our country

Breton Sentimental Traditions

But, then, the girdle in days of yore was a very necessary part of the wedding garment The bride of ancient Rome was attired on her marriage day in a long white tunica, or robe, fastened by a woollen girdle with a peculiar knot Her hair was arranged in six locks, and in it she wore a garland of flowers of her own gathering Her head was covered with a red veil As she went in the festal procession, the bride threw walnuts to the boys in the street, to signify her good-bye to childish amusements

Concerning the girdle, or sash, it is interesting to note that the Breton bride wears one so tied that it falls not in single ends, but in long double loops The typical peasants of Brittany, who adhere to old customs most tenaciously, are a people linked closely together by ties of sentiment and a love of traditional observances

When the wedding party at a Breton marriage has been formed into a procession, and is about to walk to church, it is stopped by the mother of the bride, who, cutting the

loops of her daughter's sash, embraces her, blesses her, and says the following words "The cord which has so long bound us together, my child, is broken now, and I must give to your husband the authority over thee which God gave me If thou art happy—and may Mary ever grant it!—this will never again be thy home, but, should grief find thee, I am thy mother still And a mother's arms are ever open to her children Like thee, I left my mother to follow my husband Some day thy children will leave thee so When that day comes, I charge thee, bless them as I now bless thee When the birds are grown of wing, the old nest cannot hold them It is too small May God and Mary bless thee, my child May they and all the saints have thee in their tender keeping, and bestow upon thee a child of comfort such as thou hast been to me"

Among other brides who regard the girdle as an essential part of the wedding dress is the Armenian, whose long and trailing gown of smooth silk richly interwoven with gold is bound about the waist with a golden girdle The Armenian bride wears a wreath of white flowers and a white veil falling over a shower of brilliant gold streamers

These reflections of the brides of other lands and their times prove that various adjuncts to the wedding toilet appeal to various brides as the most important part of the whole sartorial scheme

To make white the major note of the dress of the English bride has been a leading characteristic throughout the nation's history, and the adjunct to the dress that is held in highest repute is the veil that covers the face and hair, or, at any rate, the hair of the bride It is the prerogative of the Royal bride in England to go to the altar with her face unveiled, probably because in ancient times it was deemed necessary to identify the bride's features, and not to leave an opportunity open for substituting another woman

Several modern brides are adopting the royal practice of unveiling the face as they go to the altar, finding the plan satisfactory because of the facilities it affords for dressing the hair and arranging the veil before the wedding in such a manner that it need not be disturbed until the moment comes for doffing it altogether, and putting on the going-away costume for the honeymoon

But mark the differences that set apart the marriage habiliments of the bride of to-day from those of olden times There was a period in which girls at their weddings wore their hair flowing over their shoulders Of the sixteen-year-old Princess Elizabeth, daughter of James I, whose marriage to Frederick, the Elector Palatine, in 1612, was the foundation of a dynasty of Protestant kings for Great Britain and Ireland, it is written that she went to be wedded in a dress of silver stuff embroidered with silver, pearls, and precious stones, with a train so long that it was borne by twelve or fifteen fair young girls

The sword ceremony signifying the husband's authority performed at a wedding at Ramallah, Palestine *Photo Underwood*

Her hair flowed freely down as low as the knee, after the fashion adopted by virgins at their weddings, and she bore in her hand a diadem of pure gold set with rich jewels After the solemnisation of holy matrimony, the princess changed her dress for one embroidered with gold, and put up her hair

A chronicler of the period narrates that the demeanour of the light-hearted girl during the bridal ceremony was held to be prophetic of evil

"While the Archbishop of Canterbury was solemnising the marriage, some emanations and lightnings of joy appeared in her countenance that expressed more than an ordinary smile, being almost elated to a laughter, which could not clear the air of her fate, but was rather a forerunner of more sad and dire events"

It may be added that the union of the Royal pair was a happy one as regards the mutual affection of the prince and princess, but was doomed to be unfortunate in the loss sustained by the Elector of his hereditary dominions when he consented to be chosen King of Bohemia But the princess was always known as the Queen of Hearts because all the people loved her It was from her twelfth child that the House of Brunswick inherits the crown of this kingdom

The reign of King James I was famous for the sumptuous and extravagant fashions of the day, the verdingales and periwigs, powdered frizzles, and the loose-lock, or love-lock, which, amongst other vanities, roused the disgusted Bishop Hall to make them the subject of a denunciatory sermon

Blue the Colour of Chastity

Before this period—namely, between the years 1560 and 1574, in the reign of Charles IX of France—it is narrated of the women of France that a girl of the people was, in the majority of cases, married in a gown made of cloth, with bands of black velvet and open sleeves which hung to the ground, lined with velvet Young ladies of rank chose their own wedding toilets according to personal caprice and the edicts of the changeable fashions of the day

It must be remembered that in those times a very strict line was drawn between what the nobles and the bourgeois might wear There was no aping the fashions of the wealthy then by buying cheap stuffs and imitation jewellery Either a woman could afford to dress extravagantly, and did so, or she could not afford it, and was habited in modest apparel

Nevertheless, it was customary to set apart for such an important occasion as a wedding some distinctive attire In records of the reign of Queen Elizabeth bridal lace is frequently mentioned, and this lace, the experts tell us, was of a blue colour, and was made at Coventry for the use of wedding guests, until the severe creed of the Puritans caused the wearing of such vanities to be a renounced frivolity

Blue has always been the symbolical colour of chastity, a fact that will be noticed in paintings of the Virgin executed by the Old Masters, and doubtless the blue lace of the Elizabethan days would be worn in allusion to the bridal tradition

Pale blue is the nuptial colour of Russia in which country only among the rich and cosmopolitan is the bridal robe made entirely of white material, or are orange-blossoms worn The betrothal rings, to which so great a significance is attached by rich and poor and high and low in Russia, which are bought from the clergy and blessed by them, are made of gold or silver set with turquoise The poorest of the poor substitute for the precious metals, and the real gem, a tin ring set with a tiny piece of pale blue stone

The Revival of Silver Tissue

The trousseau designers of the twentieth century search the archives of the past for hints, and are responsible for the revival of silver tissue That it was in the eighteenth century, as well as in the seventeenth, regarded as a suitable and very beautiful fabric for the making of wedding frocks, a description of a Venetian wedding testifies Concerning it the chronicler has left a striking picture.

"All the ladies, except the bride, were dressed in their black gowns with large hoops. The gowns were straight bodied, with very long trains, the trains tucked up on one side of the hoop with a prodigious large tassel of diamonds Their sleeves were covered up to their shoulders with falls of the finest Brussels lace, a drawn tucker of the same round the bosom, adorned with rows of the finest pearls, each the size of a gooseberry, till the rows descended below the top of the stomacher, then two rows of pearls, which came from the back of the neck, were caught up at the left side of the stomacher, and finished in two fine tassels"

Venetian Head-dress

"Their heads were dressed prodigiously high in a vast number of buckles and two long drop curls in the neck A great number of diamond pins and strings of pearls adorned their heads, with large sultanas, or feathers, on one side, and magnificent diamond earrings The bride was dressed in cloth of silver, made in the same fashion, and decorated in the same manner, but her brow was kept quite bare, and she had a fine diamond necklace and an enormous bouquet"

Though upon their gowns of State, for the Royal Courts, and so great an occasion as a coronation, women wear their jewels after the manner described above, actually copied from old Venetian pictures, the

Sorcerers putting the crown of "good luck" on the head of the painted bride A custom that prevails at Seoul, in Korea
Photo, Underwood

English bride prefers to make a less ostentatious display upon her wedding-day The bridegroom's present to the bride, if it take the form of a suitable ornament, is worn, and if Royalty sends a gem, it is, of course, put on in acknowledgment of the great honour.

To be continued.

THE WIVES OF PROFESSIONAL MEN

No. 5. WHAT IT MEANS TO BE THE WIFE OF AN ACTOR

By "MADGE" (MRS HUMPHRY)

Social and Domestic Disadvantages—Inconvenient Hours—No Week-ends—The Scorpion of Jealousy

THE great disadvantage of marrying an actor is that when he has an engagement there are no home evenings

Sundays are free, but that, again, is the only evening of the week available for dining with friends Happy couples prize their home evenings beyond expression These are then best opportunities for enjoying each other's society But the actor's wife is deprived of them She is in the predicament either of being separated from him daily between 7 p m and 11 30 or else of knowing that he is "resting"—the accepted professional word for being out of an engagement Sometimes it is the sad case of the young people that, when the husband could dine or sup at home with his wife, there is very little for dinner or supper

The Lonely Evening

But when he is in regular work she has to spend her evenings alone or go out and see friends The awkward part of this is that, except in the case of other actor's wives, her acquaintance would be dining at that hour when her lonely evening would be just beginning, and the conventions forbid her to present herself at the dinner-hour

She cannot spend every evening at the theatre where he is playing, and, unless she should make friends with wives of other men in his profession, she leads a lonely life She may, however, be an actress herself, and in that case, unless both were employed at the same theatre there would be still less of home life Rehearsals would absorb many afternoons, and the married pair, after having breakfasted together, would scarcely meet again all day

Even worse is it when the husband goes on tour with his company To go with him is expensive, to stay at home is lonely Even when their circumstances permit of her accompanying him, she has many solitary evenings alone in lodgings It is inevitable

Housekeeping Problems

When there are little children loneliness is much relieved Even one child suffices to fill the mother's thoughts and to give her abundant occupation She no longer wishes to go on tour with her husband, it would be very inconvenient to take the baby, and she herself is much happier at home

Five o'clock is the actor's dinner-hour This means a very early luncheon, and housekeeping has to be done a day in advance to meet the exigencies of the case Wednesday's meals are arranged on Tuesday morning, Thursday's on Wednesday, and so on Otherwise there would be difficulties about marketing or ordering in supplies A certain amount of method is necessary to the due procession of the meals, even more than in the case of ordinary daily life Foresight has to be cultivated, eventualities prepared for, accidents guarded against Friends who drop in unexpectedly must not find a scarcity of provisions, and yet it is not easy to foretell how much or how little of the joint for two will be left over on the second day of its appearance at table

The young wife's friends are probably anxious to show her the civility of asking her to dine but without altering their dinner-hour to what they regard as the impossible hour of five how is it to be done? Any engagement of the kind has to be accepted without her husband This may make all the difference to the wife Young couples enjoy being asked out together

> 'What made the assembly shine?
> Robin was there"

No Week-ends

Without Robin "the feast is but a business" On Sundays only can they be invited to dine out To ask them on other evenings is a hollow mockery, in truth, a piece of bad manners

They can have no week-ends together like other couples He cannot get away until midnight on Saturday, he has to be back at the theatre at 7 p m on Monday It is better than nothing but it compares indifferently with the up-to-date week-end that begins on Friday and ends on Tuesday

Jealousy is a dweller by the threshold in the life of an actor's wife If he is good-looking and she has a disposition towards this malady of the mind, there will be little peace and joy in their mutual existence Not every couple is so wise in these circumstances as a certain pair who manage in this way The husband hands all the admiring and flattering letters he receives to his wife, and she answers them with sound advice This may be harsh treatment, but girls and women capable of

writing such letters to the *jeune premier*, the picturesque musician, or the handsome opera singer deserve it, and many possibly find it salutary.

Mario, the great singer, one of the handsomest men the world has ever seen, caused his wife agonies of jealousy owing to the enormous number of letters he received from infatuated women attracted by his romantic appearance and his exquisite voice He was aware of this, and, to quote one who remembers this magnificent couple in their prime, the famous tenor " was never so abandoned in his love scenes when Grisi was present " He never ceased to adore his wife, but had sufficient very pardonable vanity to be pleased at the universal homage he received.

THE HUSBAND IN THE HOME

By "MADGE" (MRS HUMPHRY)

Compatibility in Married Life Essential for Happiness—Similarity of Likes and Dislikes a Bond of Union—A Drastic Cure for Ill-temper

"A SIMILAR taste in jokes " was George Eliot's formula for producing harmony in married life An extraordinary comment on this was the divorce suit brought by an American wife on the grounds that her husband " made bad jokes at breakfast." His children (and hers) gave evidence to the same effect, and she won the day.

Humour of the same brand is rarely found in any two individuals, unless they have been brought up together, have imbibed ideas from the same father or mother, and have been nourished on humorous works by the same author

Compatibility of tastes is a strong bond between married people Love of dogs or of gardening makes a solid link The love of children or of music binds them together with hooks of steel Mutual dislikes are not so powerful, though " Punch " has put on record a couple who were attracted to each other, and married, because both disliked oysters A limited compatibility, but it served

Temper and Temperature

Questions of temperature are a fruitful source of trouble A chilly wife, and a husband who owns a rapid pulse and veins in continual ebullition have a daily, sometimes an hourly, grievance The room is always too hot for the one, too cold for the other The husband lets the fire out, and the wife's feet are cold The episode has possibilities of recrimination, sometimes resisted, but invariably resented, whether expressed or suppressed

Most of us have some brand of ill-temper concealed about us In some it is a sudden tempest, whirling with an unexpected blast through the calm atmosphere of the home In others it is a clammy sullenness of indefinite duration, a wordless brooding fenced with a fog of impenetrable gloom It has to run its course Prescriptions are in vain. Questioning serves but to thicken the sulphurous atmosphere. The poor sufferer will not be helped to emerge into clearer air, but issues forth unaided in course of time, the malady over till the next attack A lively partner may come to the rescue again and again, only to be met by that invincible stolidity which is the armour of the poor prisoner against those who would release him

Unanimity is an excellent thing in general, but when it signifies a similarity in ill-temper it is a foe to peace Two sets of sulks in a house produce a mimic but realistic purgatory, not for the possessors only, but for all within the walls But it has happened more than once that each, seeing in the other the full ugliness of this defect in temper, has gradually subdued it

An American Prescription

The English husband of a sprightly American girl, feeling aggrieved about something, treated her with British aloofness, chilly words, and looks expressive of disdain rather than of the affection he had promised her on their wedding-day She became aware of the change of temperature during dinner Laying down her knife and fork, she remarked, with a note of decision in her voice " Come off the roof, James, or I'll not eat another morsel Neither shall you Explain yourself " The startled man produced some lame excuse, and the meal proceeded Drastic measures are sometimes salutary.

A very sulky-tempered man married a pretty girl, and all went well until the day when he resumed his bachelor habit of showing displeasure He did not speak to her for some days When he then addressed some remark to her, she made no reply He asked her if she had heard She said " Yes But as you have not spoken to me for five days, I do not intend to speak to you for five more." This prescription strictly carried out effected a complete cure. He is now an even-tempered man, and the *ménage* is a happy one

Tennyson wrote about tiffs in a manner more poetical than practical

" Blessings on the falling out
That all the more endears."

" All the more endears " ? On the contrary, collisions of the kind bruise the heart, lacerate the feelings, chill affection, and end

by creating enmity in implacable natures, and a condition of cold tolerance in others of gentler mould.

Mothers spoil many men for marriage by indulging them from boyhood to manhood, sometimes even fetching and carrying for them in a way that is humiliating to their manliness, but to which they have become so accustomed that they cannot see it in its true light. A son standing at ease in the hall while his mother runs up five flights of stairs for his forgotten gloves is a very sorry spectacle The wife is prepared to offer no equivalent service, and, for a while, suffers in comparison with the mother

The best kind of compatibility is that of reciprocity in bearing and forbearing, in mutual politeness and consideration

MARRIAGE VOWS IN VARIOUS CREEDS

By "MADGE" (MRS. HUMPHRY)

Continued from page 864, Part 7

The Marriage Ritual of the Roman Catholic Church—No Mention of Obedience—The Ritual of the Ring

IN the translation from the Latin of the Marriage Service, taken by permission from a version privately printed by the late Marquis of Bute, the writer of the preface takes exception to the expression "marriage vows," preferring the term "marriage contract"

"Of all the seven sacraments matrimony is the only one in which not the priest, but the contracting parties themselves, are the sacred ministers" The questions put to bride and bridegroom in the Romish Church are as follows "N. Wilt thou take N here present for thy lawful wife, according to the rite of our Holy Mother the Church?" The bridegroom having replied, "I will," the same question is put to the bride, who answers in similar words The woman is then given away by her father or friend The man "receives her to keep in God's faith and his own," and, holding her right hand in his, plights her his troth as follows

"I, N, take thee, N, to be my wedded wife, to have and to hold, from this day forward, for better, for worse, for richer for poorer, in sickness and in health, till death us do part, *if holy Church will it permit*, and thereat I plight thee my troth"

It will be noticed that the troth plight is similar to that of the Established Church, but for the interpolation of the sentence italicised above and the omission of the promise "to love and to cherish"

No Mention of Obedience

The Roman Catholic Church, like the Salvation Army, reserves to itself the power of separating husband and wife should higher interests seem to demand it The wife's troth plight is exactly similar to the husband's There is no mention of the word "obey"

The priest then says to the couple, who stand with hands joined

"I join you together in marriage, in the name of the Father and of the Son and of the Holy Ghost Amen"

He then sprinkles them with holy water The bridegroom next puts on the book or on a salver gold and silver, which are presently to be delivered to the bride, and the ring which the priest blesses, saying some verses of supplication in Latin, followed by the prayer

"Bless, O Lord, this ring which we bless in Thy name, that she who shall wear it may ever keep true faith unto her husband and so, abiding in Thy peace and in obedience to Thy will, may ever live with him in love unchanging"

The Ritual of the Ring

The priest then sprinkles the ring with holy water in the form of a cross, and the bridegroom, receiving the ring at the priest's hands, gives the gold and silver to the bride, saying

"With this ring I thee wed this gold and silver I thee give with my body I thee worship and with all my worldly goods I thee endow"

He then places the ring on the thumb of the bride's left hand, saying

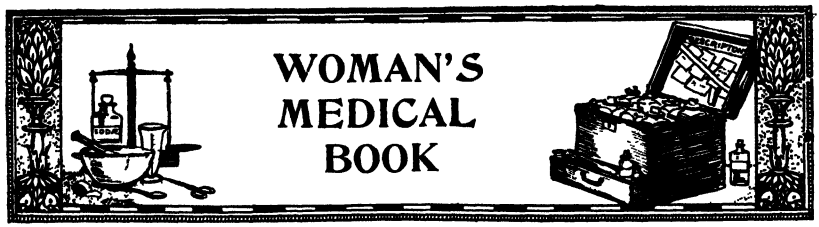
"In the name of the Father (then on the second finger, saying) And of the son (then on the third finger, saying) And of the Holy Ghost (lastly on the fourth finger, saying) Amen"

The priest then prays "Confirm that, O God, which Thou hast wrought in us" Following this with supplicatory sentences, some from the Lord's Prayer A short prayer concludes the service, no nuptial blessing being given unless a Mass is said for the newly-married couple

This Mass may be that given ordinarily on Sundays or great church festivals, with a Commemoration of the Mass for the bride and bridegroom and with the other prayers and the Blessing But on other days the Votive Mass is said specially for the married couple It is of great length The prayer for the bride includes the following petitions

"Let the yoke of love and of peace be upon her Let her be lovely in the eyes of her husband, even as was Rachel, let her be wise, as was Rebecca, let her live long and be faithful, as was Sarah Let the author of mischief have no part in any of her doings"

After the Communion the priest pronounces the nuptial blessing, and gives solemn exhortation to the married pair, sprinkling them with holy water.



By ELIZABETH SLOAN CHESSER, M B

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc , etc.*

OBESITY

Continued from page 865, Part 7

Safe Systems of Banting—"Dry" v. "Wet" Diets—Efficacy of Massage—Baths—Remedial Exercises

To the ordinary person a study of the different systems of weight reduction is a little confusing One enthusiast insists that obesity can be cured by leaving out starch from the dietary Another excludes fat, both animal and vegetable, whilst yet another advises people to take plenty of butter and milk Then there is the system which makes one live upon lean meat and water, whilst the vegetarian enthusiasts declare that, to keep thin, one has only to become a rigid vegetarian The fact is that dieting alone will not suffice to cure excessive fatness Exercise, baths, massage, and a regulated and active mode of life are necessary in addition Diet is, of course, of very great importance, but it is not a good thing to lay down hard and fast rules, as the diet that suits one person may be very unsuccessful with another

Diets

Some of the best known diets are 1 The banting system which allows lean meat and green vegetables, and very little else

2 Another authority, Dr Ebstine, allows patients fat in the form of butter and milk, eggs and meat, but he excludes starches and sugars from every meal, as these favour the deposit of fat in the tissues That is, you must not eat potatoes and milk puddings, which contain a great deal of starch, and you should avoid sugar, sweets, and all sweet foods

3 Then there are the exponents of "dry diets" and "wet diets" Certain authorities say that no fluids should be taken with meals

4 The opposite school approves of a wet diet, because water aids excretion of waste substances from the body.

5 The Oertal system limits the amount of fluid to one and a half pints in twenty-four hours, and allows very small quantities of fat and starchy foods. The meals must consist chiefly of nitrogenous foods, such as lean meat and lentils, in very small amounts In addition to the diet, Dr Oertal advises regulated exercise in hill-climbing Where hills are not available, an inclined plane or plank can be supported on a box in the bedroom for "climbing" exercises The great point is that the plane must be gradually made steeper and steeper until the person is able to climb mountains without strain, breathlessness, or fatigue.

And now let us leave dietetics and deal with massage in the treatment of obesity

Self-Massage

The advantages of massage upon the general health and nutrition of the body are very great It promotes a healthy state of the muscles and skin It stimulates all the functions of the body, and improves the circulation by bringing an increased supply of blood to the muscles and soft parts Massage in the ordinary way is generally done by another person, but less is known concerning the value of self-massage Self-massage is simple friction or rubbing of the skin in a circular fashion With the finger-tips go down the neck, chest, and abdomen Any person can massage her own spine by bending slowly forwards and rubbing the spine with the finger tips laid flat, first with one hand and then the other Massage of the hips is quite a simple matter, whilst deep breathing in itself is really a massage of the organs by the ascending and descending diaphragm Massage of the abdominal organs also is achieved by the bending movements of the body described later

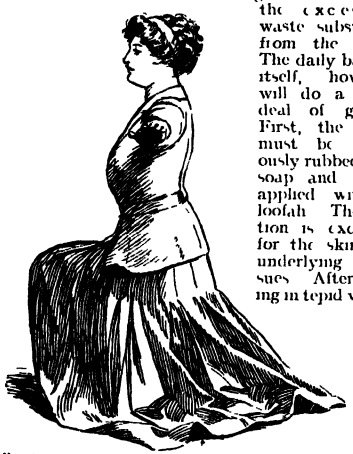
Sir Lauder Brunton compares massage of the body with the clearing out of the ashes from a fire Massage stirs out the waste products from the muscles and sweeps them into the general circulation, to be shed from the body by the kidneys and the skin. In most cases of obesity massage of the muscles should be practised. The massage should be done night and morning

whilst lying in bed, with the finger tips applied in circular strokes, and the movement should go up the right side, across the waist line, and down the left side Another method of massage is with the ball of the hand, which does not press so deeply on the underlying organs One of the latest American cures for obesity is rolling The patient lies flat on the floor, and rolls first to one side and then to the other This is simply self-massage of the body, and is quite a good method of reducing weight combined with exercises and diet

Baths

Medicinal baths cannot very well be undertaken at home, and this article is specially written for the home woman who is not able to go abroad for the treatment of obesity In some of the well-known spas massage under water can be obtained, and it has certainly a very great influence upon obesity as well as rheumatic affections of joints

Turkish baths, under the direction of a doctor, are extremely useful in obesity, in that they increase the skin's action and get rid of some of the excessive waste substances from the body The daily bath in itself, however, will do a great deal of good First, the body must be vigorously rubbed with soap and water applied with a loofah The friction is excellent for the skin and underlying tissues After rinsing in tepid water, a cold sponge all over the body, followed by a brisk rub down with a rough towel, will confer a sense of invigoration which is excellent for the mind as well as the body The morning bath not only improves the circulation of the blood, it cleanses the tiny pores of the skin and stimulates the nerve centres by its tonic influence upon the nerve endings in the skin It is an absolute necessity in the treatment of obesity, and should be taken daily all the year round



Kneel on one knee and with the other foot firmly placed on the ground and the arms outstretched, lower the arms slowly while rising to a standing position

With the hands on the hips and the heels together bend the knees as far as possible and gradually sit down upon the heels

Fencing, skipping, and bag punching are three of the best exercises for obesity. An ordinary football can be suspended from the ceiling, and, whilst wearing gloves to protect the fists, this can be pummelled first with the one hand and then with the other

Fencing (instructions for which are given on page 928, Part 7) can be practised with an ordinary walking-stick The exercises as considered in the last article were chiefly for the arms and upper part of the body It is extremely necessary however, in the treatment of obesity that the legs and hips should also receive their due measure of healthy exercise The following will prove highly beneficial

1 With the hands on the hips and the heels together, bend the knees forwards as far as possible, and gradually sit down upon the heels

2 Kneel on one knee, with the other foot planted firmly forwards, with the arms outstretched Whilst letting the arms slowly sink to the side rise into the standing posture Repeat on the other knee

3 Whilst lying flat on the floor rise to a sitting posture without using the hands

4 Stand with the heels together and the left hand resting on the hip Lift the right foot forwards and swing it outwards and backwards as far as you can Then bring it round to the original position Repeat the exercise several times When the left foot is swinging, let the right hand rest on the right hip

5 Lie over the seat of a chair on which a cushion has been placed, and move your arms forwards in the swimming movement, at the same time stretching the legs to their fullest extent

Stand with heels together and the left hand resting on the hip and then swing the right leg backwards and forwards as far as possible Repeat with the other leg

6 Of floor exercises, the simplest is an ordinary creeping exercise, walking on the hands and toes

If these exercises are practised for ten minutes night and morning, combined with five miles' walk a day, all that is necessary to reduce obesity is being done Diet, of course is essential, whilst massage and baths must never be neglected No medicines should be taken whilst this course is being practised, except a glass of mineral water in equal quantity of hot water night and morning.

HOME NURSING

Continued from page 740, Part 6

THE SICK ROOM

The Hygiene of the Sick Room—Size and Aspect of the Room—Necessity of Abundant Air and Light—Sick Room Furniture—Ventilation without Draughts—Night Air not Injurious

Now that the nurse has acquired some knowledge of science from previous articles, she is prepared to take up the practical study of the nursing art Like the medical student who has passed his earlier science examinations, and who goes into the hospital ward to apply practically the knowledge he has gained in the study and the lecture-room, the home nurse enters upon the second stage of her curriculum. She will now study the hygiene of the sick room and of the patient, and when we come to consider the third stage she will be taught how to deal with the different types of sickness.

The Question of Aspect

The general rule in a household when any member of it becomes ill is that he is nursed in his own bedroom But in a case of serious illness, at least, the sick nurse should try to obtain the best possible room for her patient The invalid who is nursed in a small, dark room difficult to ventilate and keep at a proper temperature is handicapped by environment The ideal sick room is large and airy, with at least two windows, one facing south and one facing west Light is a far more important factor in health and disease than most people know Sunlight is beneficial to the higher forms of life, and injurious to the lower forms, such as fungi and germs In damp, dark cellars fungus plants grow rapidly, in light, airy places the microbes of disease are destroyed It has been proved by experiment that the tubercle bacillus will survive for weeks in the dust of a small, dark, ill-ventilated room, whilst direct sunlight and fresh air will destroy these germs in a few hours The diphtheria poison also tends to hang about a house that is not freely penetrated by light and air It can thus be seen that in sick nursing much depends upon the choice of a room Sunlight is a mental tonic The mind of a patient lying day after day in a sick bed becomes depressed if the sunlight rarely penetrates to his neighbourhood In the afternoon and evening the sunlight is especially valuable

Air and Cleanliness

Plenty of air is as necessary to the patient's welfare as plenty of light The reader who has studied the article on respiration in Part 2 of EVERY WOMAN'S ENCYCLOPÆDIA knows that the occupant of a room is using up oxygen and giving out carbonic acid gas and other impurities Therefore, thorough ventilation must be achieved by the home nurse for the good of her patient To ensure this the windows should never be absolutely closed, and the chimney-piece must be utilised for getting rid of the foul air There are people—even educated people—who will block the chimney in their bedrooms, perhaps with the idea of keeping the room warm Band-boxes, etc, have been found by enterprising doctors in the chimney-piece, whilst a bookcase filled with food for the mind is quite a common piece of furniture in front thereof!

The third point in the hygiene of the sick room is absolute cleanliness. No single article of furniture which is not absolutely necessary should find a place in the sick room A small iron bedstead with spring mattress, and hair mattress on top, one, or perhaps two, chairs, a table for medicines, etc, and a small table at the bedside, besides a chest of drawers for linen, patient's clothing, etc, comprise all the furniture necessary A large number of books, ornaments, pictures, and tables add to the work, harbour dust, and use up valuable air space In infectious cases, also, the danger of spreading the infection is increased with every article permitted to enter the sick room The ideal sick room has no carpet at all The polished floor is more hygienic and more suitable, as well as more fashionable in this age of simple house furnishing The simply furnished sick room is not necessarily uninviting The hospital ward, with its bright fire gleaming on the polished floors and walls, and its vases of flowers, has invariably a cheerful, homely appearance Some pretty washing curtains at the windows, one or two artistic pictures, and a few flowers, which are removed at night, make the sick room inviting and yet strictly hygienic

Before the patient is moved into the room it should be cleaned and well ventilated, and, if possible, in the case of a long illness, the carpet should be removed, and one or two rugs substituted In the case of infectious illness this is absolutely necessary

Warming and Ventilating the Sick Room

Even in summer it is a good thing to have a fire in the sick room, because it assists ventilation by drawing the foul air up the chimney. Windows can be freely opened so as to prevent the temperature of the room from being too high Between 55° and 65° F is the best temperature for the sick room; 60° is a very fair average, but in certain lung illnesses the temperature is generally required to be a little higher The nurse must be careful to maintain the temperature at a uniform rate, and not to allow the room to be too warm at one time and too chilly at another. For this purpose it is necessary to have a thermometer, which should hang on an inside wall, not too near the fire or open window.

With regard to ventilation, the home nurse must understand that she will never nurse a case successfully in a stuffy room Many people sleep every night of their lives in a room with closed door and windows. Morning headaches and lassitude and a sickly complexion are some of the rewards of their stupidity. They are, however, out in the air two or three hours daily, and thus their systems are cleansed of the accumulation of poisons in the blood The invalid, on the contrary, has to live and sleep in one room for days and weeks at a stretch If the nurse does not supply him with fresh air he is compelled to breathe over and over again air from which the oxygen has been extracted, and which, every hour, is loaded with more and more carbonic acid and other poisons The average quantity of carbonic acid in fresh

air is four parts in ten thousand. If we could examine air which we expire as it comes from the lungs we should find that the amount of carbonic acid had increased 100 per cent., that is, there are four hundred parts of carbonic acid gas in ten thousand parts of expired air. This gradually diffuses through the room, and unless fresh air is introduced the atmosphere becomes more and more poisoned, and more unfit to breathe. If the air becomes so foul as to contain twenty parts of carbonic acid gas in ten thousand the occupants would suffer from giddiness, nausea, and intense headache, partly from poisoning from the carbonic acid and partly from lack of oxygen.

How a Room is Ventilated

Now, it has been found that to keep the atmosphere of a room in a fair state of purity 3,000 cubic feet of fresh air should be supplied every hour for each person. If a patient and a nurse are occupying a room 16 feet square and 12 feet high, which holds about 3,000 cubic feet of air, that room would require to be entirely flushed with fresh air twice every hour. If only one person occupied the room, of course, once an hour would be sufficient to renew the air. It is, however, rather inconvenient to change the air completely all at once, so that we aim rather at having a continual supply of fresh air in smaller doses coming into the room combined with continual removal of impure air. In the ordinary bedroom the best way to ventilate a room is to open the windows at the top, and by keeping a fire in the chimney ensure that there is a current of fresh air from the windows to the fireplace all the time. To prevent draught entering, the air should be directed upwards, and this can be achieved by raising the lower sash a few inches and inserting a long slab of wood which blocks the opening you have made. The fresh air now enters between the two sashes, and passes up to the ceiling without any sensation of draught. Ventilation is assisted by the fact that when air is warm it expands, and is lighter than cold air. In the chimney is a column of air filling the space. Whenever the fire is lighted the lower end of the column is warmed, becomes lighter, and then passes upwards in the chimney. Colder air from the room rushes in to take its place, which is warmed in its turn, and ascends. Thus the warm chimney is continually sucking up air from the room, and if the supply of outer air is kept up through the window the sick room is being steadily flushed with fresh air.

Night air is no more injurious than day air, in our climate, at any rate, and so long as the temperature of the room is given liberal doses of fresh air it is beneficial in health and disease. It must not be forgotten that if artificial light other than electric light is used in the sick room, in addition to the fire, a greater supply of air will be necessary. If a small piece of candle is lighted and placed in a tall tumbler covered with a saucer to exclude the air a practical illustration of how oxygen is used up after a given time can be obtained. The candle burns brightly for a little while. As the carbonic acid accumulates inside the vessel the light burns dimly, and finally goes out. If a minute crevice is left to allow air to enter, the light continues to burn quite well.

Regulating Draughts and Light

In the same way, if a small animal were to be put inside the vessel it would gradually find difficulty in breathing as it used up the oxygen, and finally would expire from asphyxia. Whilst plenty of light and air are essential in the sick room, the good nurse protects the patient from any unpleasantness in the shape of draughts or strong lights. A dark blind will exclude strong light if the patient's eyes are fatigued or sensitive to light. A screen will guard the patient from real or fancied draughts, and the bed can often be altered to permit the light coming from behind the patient's shoulder, if possible from the left. It is never a good thing to have the light shining right into the patient's eyes, and in convalescence a good light from behind facilitates reading to a considerable degree. It is in attending to these little details the nurse proves herself worthy of her position.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 970. Part 7

Eczema (*continued*). The most common situations attacked by eczema are the inner aspects of the joints, such as the bend of the elbow and the back of the knee, behind the ears, and on the scalp and back. It commonly occurs on the scalp in children, and scratching makes the condition worse. With regard to the face, the upper lip and round about the nostrils and ears are the usual sites. Elderly people often suffer from a chronic form of eczema, which appears perhaps on the leg, associated with varicose veins. The real cause in such a condition is probably enfeebled vitality. Elderly people of a gouty type are also liable to eczema.

The treatment differs, according to whether the disease is acute or chronic. In severe acute conditions rest in bed is generally required, with careful dieting. Soothing applications, such as compound calamine lotion or zinc oxide ointment, are necessary. Soap and water should never be used to wash any part of the body suffering from eczema. Creolin lotion, in the strength of half a teaspoonful of creolin to a breakfastcupful of water, is perhaps the best thing to use, or, if preferred, a teaspoonful of boracic powder in a breakfastcupful of water is also excellent. The lotion should be dabbed on with a piece of clean linen soaked in it, and gently dried with soft linen. Ointment containing zinc oxide and lanoline can also be applied. In the eczema which occurs round the nose and ears, a dusting powder containing equal parts of zinc oxide and calamine will keep the skin dry and encourage healing. In chronic eczema, if there are a great many crusts or scales, these should first be removed with olive oil. It may be necessary to apply the oil on strips of lint for some time before the crusts will come off.

General health treatment is necessary in

eczema. Any digestive disorder must be corrected, and tonics are generally required. Diet should be simple, and yet nourishing, and in acute forms of eczema alcohol must be forbidden

Embolism is that condition in which a blood-vessel is blocked by a clot of blood It may occur in the blood-vessels of the lungs, producing lung symptoms, or in the brain, as a cerebral embolism followed by apoplexy. Embolism is a complication which may occur in certain heart diseases, in aneurism, and in enfeebled circulation, such as is present with varicose veins A blood clot forming in a varicose vein may be carried in the circulation and produce an embolism Surgical skill is required in such cases

Emphysema is a disease of the lungs, in which the air-vessels become over-distended The function of the lungs with regard to purifying the blood is interfered with, and breathing rendered more difficult The disease generally comes on after repeated attacks of bronchitis, and breathlessness is a very marked symptom The patient finds it increasingly difficult to breathe, and a typical barrel-shaped crest is found on physical examination The disease generally occurs in elderly people after long-standing bronchitis and asthma Occupations which throw strain on the lungs, such as glass-blowing, musical instrument blowing, etc , sometimes produce emphysema The disease is not dangerous, unless it is of a very severe type

Treatment consists in dealing with any chronic bronchitis and strengthening the heart. Diet is of very great importance, as any overloading or distension of the stomach presses upon the lungs and heart People who suffer from emphysema should always take their chief meal at one o'clock, followed by a light tea and a very light supper

Enteric (See Typhoid)

Enteritis. A catarrhal inflammation of the intestine, with diarrhœa (which see)

Epilepsy is a disease of the nervous system, associated with attacks of unconsciousness, with or without convulsions In "minor epilepsy," the only symptom is a passing loss of consciousness, occurring in young people, the unconsciousness perhaps lasting half a minute In "major epilepsy," or epilepsy proper, there is a distinct convulsive attack in addition to unconsciousness Such an attack is called an epileptic fit. The fits may come only once or twice in a year, every few months, and, in severe cases, there may be only a few days between each attack. As a general rule, the fit is preceded by a warning, or "aura" The patient may feel giddy, see flashes of light, or have a ringing in the ears. Realising that a fit is coming on, he may be able to get himself out of danger before loss of consciousness comes on. The patient falls unconscious suddenly, generally with a loud cry. The body is rigid, and the breathing is suspended, so that the face becomes livid. Then the whole body goes into convulsions, which gradually pass off, and a state of drowsiness succeeds the convulsive attack. It takes some time for the patient to regain the normal state. Hallucinations and mental irresponsibility are often present, but the only evidence that an epileptic fit has occurred may be headache and drowsiness.

As a general rule, epilepsy begins in childhood and adolescence In most cases a family history of epilepsy or other nervous conditions exists, and heredity is, almost all authorities consider, an important factor in the disease. Fright and head injuries are said to bring on the condition in children of nervous instability Occasionally, some cause, such as an error of refraction, seems to account for the attacks, as removal of the source of irritation is followed by cure

In treatment, at any rate, any such likely irritation must be sought for and removed. If an epileptic, for example, suffers from adenoids, an operation must be performed at once. Circumcision in some cases is followed by cessation of the fits In most cases, however, epilepsy is incurable, but a great deal can be done to check the fits and make them less serious With proper treatment and care the epileptic child may lead a very useful and happy life. Careful diet is important As a rule, flesh food should be given up, meals should be very light and given at fixed hours, and over-eating must be guarded against. Plenty of fresh air and a liberal allowance of sleep are necessary Overstrain at school must be strictly guarded against, as too heavy lessons have a very bad effect upon any child with a tendency to epilepsy At the same time, regular work is a good thing, and discipline is necessary Light manual work, which keeps the person happily employed, is often followed by a marked improvement Drugs must be ordered by a doctor The regular administration of bromide is necessary, but it must be prescribed by a medical man During an attack the patient must be protected from injuring himself To prevent him biting his tongue, a cork wrapped up in a folded handkerchief should be placed between the teeth Afterwards plenty of rest will be necessary If any symptoms of mental derangement appear, such as excessive irritability or signs of violence, the doctor's advice must be immediately sought, as medical control is probably necessary.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 807, Part 7

HOW TO AVOID INFECTION

Infantile Complaints not Unavoidable—Malevolent and Benevolent Microbes—How Infection is Incurred—The Avoidance of Infection

ONE of the most important problems a mother has to solve is the prevention of infectious ailments in the nursery It is always a pity when a child contracts measles, scarlet fever, whooping-cough, or any other similar disease The old idea was that these were unavoidable, that every child had to go through them at one time or other, and the sooner they were over the better. Such reasoning is altogether wrong Every serious illness is a tax on a child's vitality, which is inevitably lowered, for a time at least. The younger the child the more serious is the risk he must run The longer a mother can ensure protection from infection the better, as an older child has greater resisting powers and a stronger constitution The best plan of all is to prevent a child contracting infectious ailments at any time

Infectious fevers are caused by the invasion of the body by germs or microbes. By preventing the entrance of microbes into the body we can ensure immunity from infectious disease.

Microbes or germs are very low forms of vegetable life. They multiply or increase with great rapidity, especially under suitable conditions of warmth and moisture. They exist everywhere on this planet wherever life is. They are in the water we drink, the food we eat, the air we breathe. They settle upon our hair, our skin, our clothes. The only way to avoid them altogether would be to live in a refrigerator or an oven, because intense heat and cold destroy them.

Why, then, do we not succumb more often than we do to infection? First, because all microbes are not antagonistic to the well-being of man. Some work to bring about certain changes in animal life which are beneficial to man; others are the carriers, or causes, of disease. Secondly, our tissues have the power of fighting and destroying a great number of harmful germs. The healthy body has a wonderful resistance against disease.

A child, however, can contract infection (1) through the mouth and stomach by swallowing microbes into the digestive organs, (2) through the skin and the mucous membrane, or lining skin, of the mouth, throat, eyes, etc., (3) by inhaling, or breathing, microbes into the respiratory passages.

Infectious Disease Contracted from Food and Drink

A very common way by which infectious ailments are conveyed from one person to another is by water. Typhoid fever is, perhaps, the disease most frequently contracted in this way. Oysters and other shellfish can carry the poison of typhoid when they are obtained from water contaminated with sewage. A pure water supply can be ensured in the home by careful inspection and examination of the water from time to time. The house at the seaside, the cottage in the country are not always blessed with a good water supply, and the mother who takes her family off for the holidays should pay more attention to the water than to the view. Whenever there is the slightest suspicion that the water is not absolutely pure, it should be boiled before being given to the children. Filtering water is not of the least use, as the microbes pass with the greatest ease through a filter, but boiling will destroy them.

Infectious disease very often comes round in the milk-can. Scarlet fever is generally spread by infection from milk. If a case of scarlet fever occurs on a farm or in a shop where milk is supplied it forms the centre for the spreading of infection to every customer. It is said that diphtheria can be spread by means of milk, while very virulent microbes causing diarrhœa in infants and young children are carried into the milk by flies in hot weather. Tubercular disease in children, also, is largely due to infection from milk. The infecting germ of tuberculosis is present in the milk when it comes from a cow suffering from the disease, and a very large proportion of cows in this country are tubercular. It must be remembered that milk may contain disease germs without there being the slightest change in its appearance or taste.

A great deal can be done by care to ensure a pure milk supply to the children. It is a big question, which the State or the municipalities will have to tackle before safety is assured. Meantime, the mother can do a great deal by keeping milk covered and in clean vessels at home to prevent the entrance of disease-carrying flies. The family doctor can generally advise as to the best milk supply, and if at any time the family are in a place where it is suspected that the milk is not good, or doubtful, it must be boiled.

With regard to other foods, the best way to prevent infection is by absolute cleanliness. Strict cleanliness in the home is one of the best means of preventing illness in the nursery.

Hygienic Hints

The Skin should be kept clean by daily washing and careful drying, and the wearing of clean underclothing. In the case of infants and young children, skin rashes and infectious skin disorders are very often due to carelessness in this respect. Certain skin ailments of a contagious kind are sometimes very difficult to get rid of, and spread very rapidly from one child to another. An article on "Rashes in the Nursery" has already dealt with this subject. (See page 740, Part 6.)

Parasitic infection of the mouth by means of dirty comforters and teats is not uncommon. The comforter is allowed to lie about in all sorts of dusty corners, and is cheerfully transferred from the floor to the baby's mouth. In this way all kinds of microbes gain entrance to the system. Infectious ailments are "caught" by using dirty towels, or towels that have been infected by another child with running eyes. Cold in the head is an infectious ailment very often contracted by one child using another's handkerchief. The infection of measles is in the discharge from the eyes and nose, and spreads by carelessness in not isolating an infected child early enough.

The mother who wishes to keep infectious ailments of all sorts out of her nursery must go in for the most rigid cleanliness. Soap and water rigorously applied destroy germs of many kinds. The clean house offers no harbourage to the microbe. Germs lurk in dark and dusty corners, and multiply in damp, badly ventilated places of habitation. Plenty of sunshine and fresh air in the home also keep the microbe outside, and this brings us to the third method by which microbes enter the body.

Breathing Microbes

A large number of germs find their entrance into the tissues by way of the respiratory passages. Germs are present in the air as unavoidable particles, and especially in crowded centres. We breathe the microbes of influenza, cold in the head, consumption, and pneumonia daily. In every case, therefore, the vitality of these germs is diminished by pure, fresh air. Cold air is one of the best destroyers of germs, and a tonic for the lungs at the same time. In spite of this fact, the average person has such a horror of draughts that he will sit in a stuffy, airless railway carriage with both windows shut. Ill-ventilated churches, stuffy bedrooms, overheated sitting-rooms, and places of entertainment are filled with microbes, which fasten upon the tissues whenever the vitality becomes sufficiently lowered by breathing poisoned air. Young children should be kept out of crowds as much as possible. Even in the tramcar someone may be present with incipient measles or other infectious disease, and it is better to let the children play in open parks in preference to taking their daily walks through the shopping centres in the cities.

Prevention is not only surer, but cheaper than cure, and it is worth while for the children's sake to exercise a little commonsense to guard against unnecessary infection.

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HOW TO RENDER FIRST AID

(continued from page 872 Part 7)

By MARY WESTAWAY (Associate of the National Health Society)

Fainting, Its Cause and How to Relieve It—Apoplexy as Distinct from Compression—Concussion —Epileptic Fits—Convulsions and Hysteria and their Treatment—How to Transport the Injured with Safety

Various Forms of Insensibility Their Causes and Treatment

A SUFFERER from poison may be discovered in an unconscious condition and the treatment of such cases of insensibility has been discussed in sufficient detail for the purposes of first aid. Frequently persons become unconscious from some other cause, and when thus discovered the helper should set to work to determine the method of procedure.

1 FAINTING is by far the most common form of abnormal unconsciousness. It is due to the failure of the heart to send a sufficient supply of blood to the brain, and may arise from fright, debility, fatigue, hot impure air, haemorrhage or want of food. The face becomes pale, and a cold, clammy sweat forms on the forehead, the sensation is one of weakness and giddiness until at last the patient loses consciousness and falls to the ground. At this point the willing helpers rush forward but, unless they have been instructed to the contrary they invariably do the wrong thing—*i.e.* raise the patient into a sitting position. The prostrate position of the patient is really Nature's attempt to readjust matters for it is easy to see that vessels of the brain are more likely to receive a sufficient supply of blood if it simply flows along instead of having to be pumped up. The case of flow is likewise increased if the head is on a lower level than the body. Accordingly, lay the patient perfectly flat with the head on or below the level of the body. Loosen all tight garments particularly round the neck, secure plenty of fresh air by opening the window if indoors, and by preventing persons crowding round if out of doors. Dash cold water over the face or spread a handkerchief soaked in eau de Cologne over the forehead, and hold smelling salts to the nostrils (Fig. 1). As soon as consciousness returns give a stimulant, of which the safest is a teaspoonful of sal volatile in a wineglassful of water, but beware of attempting to force liquid into the mouth of an unconscious patient.

A person who feels the approach of faintness can generally prevent a total swoon by bending the head over until it rests between the knees, whence after remaining still for a short time, it should be slowly raised.

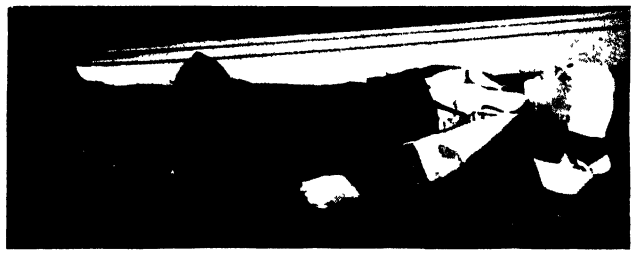

Fig. 1. In cases of fainting lay the patient flat upon the floor with head on or below the level of the body. Loosen all tight garments particularly round the neck and place a handkerchief soaked in eau-de-Cologne on the forehead.

2 APOPLEXY shows an opposite condition of affairs. It usually occurs in stout, hearty people over sixty years of age, and is due to calcareous deposits rendering the blood-vessels so brittle that they cannot withstand the pressure of the extra work thrown upon them when the heart is stimulated to increased action by unwonted exercise. The symptoms of apoplexy are deep insensibility, loud snoring respiration known as stertorous breathing, flushed and congested face, thumping heart, and full pulse. The pupils of the eyes are unresponsive to light and generally of unequal sizes, and the limbs of one side hang more limp and loosely than those of the other.

Let the patient lie flat, and in an easy, comfortable position with the head slightly raised, but on no account with the chin resting on the chest. Undo all tight clothing, admit as much air to the patient as possible, apply cold water or ice to the head, and mustard leaves, mustard plasters or hot-water bottles to the soles of the feet. When consciousness returns, avoid administering stimulants, particularly those of an alcoholic nature.

Sunstroke should be similarly treated, with the patient in the coolest available place, and if he seems to be in danger of dying, apply a mustard leaf to the nape of the neck.

3 COMPRESSION bears great resemblance to apoplexy, but may be distinguished from it by the absence of the full pulse and pumping heart. Compression may occur immediately after an accident owing to a portion of bone pressing on the brain, or with retarded symptoms when it is caused by a ruptured blood-vessel leading to an accumulation of blood, which presses on the brain. Move the patient with great care, and place him in a dark, quiet room, lying down with the head slightly raised. Loosen tight clothing,

apply cold water or ice to the head, and avoid the administration of stimulants

4 CONCUSSION, or stunning, is caused by a fall or a blow, and varies in severity from "seeing stars" to deep unconsciousness In very severe cases the eyes do not respond to light or touch, and the breathing is so light as to be almost imperceptible When less severe, the patient can generally be roused momentarily from his apparent swoon, but appears dazed All injuries of this class must be treated seriously The patient must be kept quiet, and should not be allowed to resume mental work without a doctor's permission Vomiting should always be regarded as a hopeful sign

5 EPILEPTIC FITS are disorders in which the patient falls with a shriek, followed by convulsions, during which he bites his tongue and cheeks As soon as the paroxysm has passed away there is drowsiness, which should be followed by sleep

Fig 2 Assisting a patient with an injured leg when only one helper is available

In addition to the general treatment for insensibility, place a pad between the teeth Make no attempt to check the movements, but control them so that there may be no injury

6 CONVULSIONS is a common complaint among young children when the nervous system is in an unstable condition The hands are clenched over the thumb, the body stiffens, the eyes roll, and the lips become discoloured Place the child in a bath of lukewarm water (98° Fahr), and maintain this temperature (from ten to fifteen minutes if necessary) while the child remains in it Sponge the face and head with cold water, and when the fit has passed off dry the child with hot towels, wrap him in a hot blanket, and guard him carefully against chill and excitement.

7 HYSTERICS is most common among ill controlled girls when passing into womanhood and the condition shows a need for medical treatment Crying and laughing alternate rapidly, and there is blinking at the eyes Such fits never occur when a girl is alone, and when she is suffering from one she is on the *qui vive* to find out what treatment will be adopted If of the kind and gentle order the fit continues, but drastic measures promote a sudden recovery Show no sympathy, but apply strong ammonia to the nose, and dash cold water in the face Or, better still leave the room quickly, slam the door behind, and on no account return

THE GENERAL TREATMENT OF INSENSIBILITY may be summed up as follows

1 Arrange for a plentiful supply of fresh air

2. Loosen all tight clothing, particularly round the neck

3 Have the head slightly raised, excepting in fainting fits, when it should hang low

4 Apply ice or cold water to the head, and heat to the other extremities

NOTE —In applying hot-water bottles or hot bricks see that they are wrapped in flannel, so as to avoid the risk of burning the patient

5 Keep the room dark and cool

6 Avoid giving liquids to an unconscious person, and particularly alcoholic beverages

7 Seek medical aid

The Transport of the Injured

In cases of injury or sudden illness it may be necessary to convey a patient from one place to another The illustrations show so clearly certain simple methods of transporting the injured that detailed instructions are not necessary

Fig 2 shows how to assist a patient who has injured the leg when only one helper is available The helper stands on the injured side of the patient, who places his arm around the helper's neck The helper's arm which is nearer the patient passes behind his back and then presses his hip while the free hand is available for supporting the injured limb which must be steadied while the patient hops forward

Fig 3 shows a two-handed seat which is particularly serviceable to a weak patient, on account of its strong back support

Fig 3 A two-handed seat which affords a good back support when a patient is to be carried

Fig 4 Forming a three-handed seat for a patient This form of seat is firmer than a two-handed one

Fig 4 shows a three-handed seat which is firmer than the two-handed seat yet has a fairly firm back support

Fig 5 shows the firmest of all seats, made by the union of four hands, each of which grasps the wrist nearest to it and towards the left as the two bearers stand facing each other with hands extended The patient clasps each bearer round the neck

Fig 6 shows a useful carrying sheet improvised by buttoning a coat or mackintosh down the front and keeping it taut by two broom-handles or poles which pass down the sides and through the sleeves

Fig 5 The four-handed seat This is the firmest of seats but affords no support for the back

The patient sits between the poles, and leans his back against the back of the forward bearer

Similarly, for a patient who has to be carried in a recumbent position a stretcher can be improvised from two coats and two poles, or by rolling two poles one in each of the opposite sides of a tarpaulin until it is of a suitable width, or a hurdle a shutter a door, or a gate might be used as an improvised ambulance

No patient should be placed on a stretcher until the necessary first aid treatment has been rendered—until bleeding has been controlled, and fractured limbs made perfectly rigid with splints

In moving a patient on a stretcher, from two to four bearers are necessary, according to the weight of the patient and the distance to be travelled Indeed for carrying a heavy patient a long distance, relays of bearers are desirable One of the number must be appointed captain to issue orders, so that all may work harmoniously together, and thus minimise the risk of jarring the patient

The stretcher must be placed in position in line with the patient's body, and with the foot of it close to his head Bearers 1 and 2 face each other on either side of the patient's body, and the captain and bearer 4 take similar position by his knees.

The captain takes charge of the injured limb or limbs, and sees that no bandages or splints are displaced, and at the time of lifting must place his hands underneath the lower limbs, taking care when dealing with a fracture to have one hand above, and another below the seat of injury

Each bearer sinks on one knee and grasps the hands of his *vis-à-vis* under the patient At the word of command the bearers rise, and march till the patient's head is over the pillow of the stretcher Similarly, they each kneel on one knee to lower the patient on the stretcher, and when he is comfortably arranged and well covered, they raise the stretcher and march at the word of command from the captain, who acts as hind bearer so as to keep a careful watch on the patient

The step for marching must be short, with movement of the knee-joint rather than the hips

Unloading the stretcher is similarly performed, with the bearers kneeling on one knee

Fig 6 A carrying sheet improvised by buttoning a coat down the front It is kept taut by broom-handles that pass down the sides and through the sleeves

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life It will contain authoritative articles upon

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc

Card Parties
Dances
At Homes
Garden Parties, etc, etc

The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 941

MAIDS OF HONOUR

Maids of Honour in the Georgian Period—Allowances and Duties of Maids of Honour Periods of their "Waits"—Qualifications Necessary—The Appointments Made by Queen Mary

It was an eighteenth century cynic who thus described the duties of a Maid of Honour "To eat Wesphalia ham in the morning, to ride over hedges and ditches on borrowed hacks, to come home in the heat of the day in a fever, and (what is worse a hundred times) with a red mark on the forehead from an uneasy hat, then simper and catch cold in the Princesses' apartments, from thence to dinner, and after that, till midnight, walk, work, or think as they please"

There may have been a modicum of truth in this description, for the position of a Maid of Honour at Court in the old days was certainly characterised by many curious features So curious, indeed that Walpole in one of his letters dated May 12th, 1743, says "There has happened a comical circumstance at Leicester House (then the residence of Frederick Prince of Wales) One of the Prince's coachmen who used to drive the Maids of Honour was so sick of them that he has left his son three hundred pounds upon condition that he never *marries* a Maid of Honour"

The Honourable Violet Vivian daughter of the late Lord Vivian who held the post of Maid of Honour for ten years Miss Vivian is an excellent linguist and musician, and a clever amateur actress *Photo Lafayette*

From which it would seem obvious that the rule which is in force to-day which stipulates that a candidate for the post of Maid of Honour must be either the daughter, granddaughter, or niece of a peer, was not then in force As a

matter of fact, Maids of Honour in the old days were appointed through a great deal of what might be termed backstair influence, and the monarch himself had not a little to say about their appointment

Allowance of a Maid of Honour

Apparently their duties were of a miscellaneous and not very dignified character at times, for Fanny Burney, who was a Maid of Honour and Keeper of the Robes to Queen Charlotte, complains of the humiliation of having to answer her Majesty's bell like a servant, and look after the Queen's lap-dog and snuff-box

Even as late as the reign of Queen Victoria, it was the recognised rule that all proposals of marriage to Maids of Honour should be made through the Queen, before even the young ladies' parents were approached Queen Alexandra abolished the £1,000 dowry, however, chiefly on account of the fact that one year several Maids of Honour married within a few months of one another, after a period of service so short as to be quite inconsonant with such a large dowry Queen Alexandra, therefore, arranged that £100 a year should be added to the allowance of each Maid of Honour, so that each now receives £400 annually and no dowry

It cannot be said to be a munificent allowance, in view of the expense entailed for Court dresses, etc Indeed, it is said that in Queen Victoria's time, her "young ladies" spent fully a quarter of their pay on gloves as they were never permitted to enter "the presence" with bare hands

Queen Alexandra, again, strongly objected to striking apparel, such as big hats and vivid colours, and preferred that they should wear soft shades of colour, such as white, grey, and mauve—her Majesty's favourite colours It is interesting that in the case of the twin Maids of Honour—the Hon Violet Vivian and the Hon Dorothy Vivian, now the Hon Lady Haig—Queen Alexandra always desired that they should dress exactly alike, even down to the smallest detail

But, of course, the post of Maid of Honour is coveted, not on account of its monetary benefits, but because of its high social status, and the many privileges and advantages attached to it When, in 1908, the Hon Margaret Dawnay, vacated her position to become a bride, there were over one hundred girls hopefully waiting to be chosen for the vacancy

The Duties that are Onerous and Exacting

The position, however, is no sinecure, Maids of Honour fully earn the allowance made to them, for their duties are often of a particularly onerous and exacting character Every day for three months in the year, at intervals, they are in close attendance upon the Queen, from ten or eleven o'clock in the morning until four or five in the afternoon, and again in the evening Queen Victoria, who had eight Maids—reduced to four, and ultimately three, by Queen Alexandra—usually had two in attendance, whether at Windsor, Balmoral, or Osborne The duties then were even more exacting than they are to-day

The retirement in which Queen Victoria lived made her greatly dependent upon the society of her Maids, and they were in constant demand for walks, rides, drives, music, talk, and secretarial work In the evening they dined with her Majesty, and in the drawing-room afterwards they stood just behind the Queen's chair, quite silent, unless sent to entertain a guest or amuse one of the younger princesses

Brightness of Court Life in the Present Day

Since the death of Queen Victoria, however, Court life has assumed a much brighter aspect, and neither Queen Alexandra nor Queen Mary are dependent in the same way upon the services of Maids of Honour The latter, therefore, have not found their position quite so irksome At the same time, they have little time to spare when "waiting" at Court On all State and semi-State occasions they take their place in the Queen's suite, and accompany her Majesty to any charity function she may attend When the Queen pays a private visit, too, a Maid of Honour is usually in attendance, also when she goes to the Opera or theatre

When the Queen holds a Drawing Room for the presentation of debutantes, her Maids walk in the Royal procession to the Throne Room, and stand immediately around her Majesty during the ceremony This also applies to State concerts and State balls, when they sit immediately behind the Queen and Royal Princesses

There are occasions, however, when a Maid of Honour has some exceedingly trying duties to perform Often she is called upon to display her musical accomplishments for her Majesty's guests, who may include world-famous artistes Then, again, when a State visit is paid by a foreign sovereign, a Maid may be deputed to attend to the Royal ladies staying at the palace, and accompany them when sight-seeing They must be prepared to adapt themselves to all the peculiar circumstances surrounding Royalty, and never fail in strict attention to the requirements of their Royal mistress

Necessary Accomplishments

It follows, therefore, that a Maid of Honour must of necessity be an exceedingly accomplished young woman She must, moreover, be the granddaughter of a peer, if not nearer in blood, for, unless some special provision is made, the office cannot be held by anyone below that rank Secondly, she must be a good linguist, not only because of the foreigners she will meet at Court, but because she will be called upon to deal with some of her Majesty's private foreign correspondence

Her conversational powers must be considerably above the average, brightness and vivacity being a distinct recommendation A talent for music and singing, and an ability to read aloud with clearness and expression are also qualities which are taken into account in appointing a Maid of Honour

Above all, however, a candidate must be a model of discretion and tact, and avoid gossip as she would a plague. To a Maid of Honour Court secrets are a closed book. It is a rule that she must not keep a diary, which recalls a good story of a newly appointed Maid of Honour in Queen Victoria's reign She was telling her friends one night at dinner about this rule, when one of the men present remarked, "What a tiresome rule I think I should keep a diary all the same" "Then," promptly replied the young lady, "I am afraid you would not be a maid of *honour*"

Privileges of the Post

In spite of the strict decorum which characterised Court life during Queen Victoria's reign, Maids of Honour had many merry moments, judging by one or two stories that are told One is to the effect that an Irish Maid once danced a sword-dance, which amused her Majesty so much that laughingly she agreed to reward the dancer with what she wished for most And the merry Maid, entering into the jest, asked for the head of a certain unpopular Cabinet Minister on a charger She did not get the head, but shortly afterwards received a present of a beautiful horse

One of the curious privileges of the post of Maid of Honour is that of being allowed to wear a charming miniature of the Queen set in diamonds, either as a brooch or a pendant In a certain sense it is a badge of office, for it must always be worn when in waiting, and should a Maid marry she is allowed to keep the ornament The title of "Honourable," too, which is always prefixed to the names of her Majesty's Maids of Honour, when they are not entitled to it by birth, is retained after the office has been relinquished

Queen Mary's Maids

Perhaps one of the greatest advantages of the post is that a Maid of Honour invariably marries well She is, of course, brought into contact with highly eligible *partis*, and, although it is the exception, rather than the rule, for a Maid to marry early during her term of service, she does not lack suitors

Queen Mary's choice of her Maids of Honour is interesting, and has fallen upon Miss Venetia Baring, the daughter of Lord Ashburton, and niece of Lord Hood Miss Baring is a most accomplished needlewoman Miss Katherine Villiers, niece of Lord Clarendon, Miss Sybil Brodrick, granddaughter of Lord Wemyss, and Miss Mabel Grve, complete the quartette These ladies enter on their duties on appointment, and will be in attendance through the Coronation festivities

By these appointments it will be seen that Queen Mary has restored the number of her Maids of Honour to four

The Honourable Sylvia Edwardes daughter of the Honourable Mrs Henry Edwardes Miss Edwardes was appointed Maid of Honour by Queen Victoria in 1897, at the unusually youthful age of seventeen

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GOOD TASTE IN NOTEPAPER

Delicate Tints—Monograms and Initials—Linen Papers—A Short-lived Fad for Scarlet and Black Notepaper—Hand-made Papyrus—The Fashionable Sizes—Moderately priced Paper

THE luxury that characterises every other department of social life is displayed in the notepaper used by women of the well-to-do classes.

Stationers vie with each other in offering their customers paper of perfect texture in delicate tones of colour and ornamented with monogram or initial surrounded by some suitable device. Every woman of taste provides herself with her own special die, and chooses a tint—the word colour seems too strong to apply to anything so soft—which soon becomes associated with her by her friends. The beautiful linen papers for which there is so much demand just now are in strong contrast to the very thick, heavy, cream-laid notepaper that was the top note of luxury in the mid-Victorian era. So thick was this paper that three sheets in an envelope of the same substance sufficed to exceed the one-ounce limit of weight covered by a penny stamp in those days.

The Modern Linen Paper

The linen papers are as thin as they are strong—as a matter of fact less easily torn than the very thick paper of those days. The aim of the manufacturer of modern papers seems to be to combine strength with an appearance of refinement that might be thought incompatible with that quality. Linen paper is made in white, in grey, in lavender, in pale blue, in apple green, and in mauve. New shades are brought out every year. Some time ago there arose a curious fancy for bright scarlet, but this did not last long. Still more extraordinary was the short-lived mode of black paper, on which the writing was in white ink. The edges were sometimes made white. This was an example of eccentricity such as shows itself occasionally in every matter connected with our surroundings.

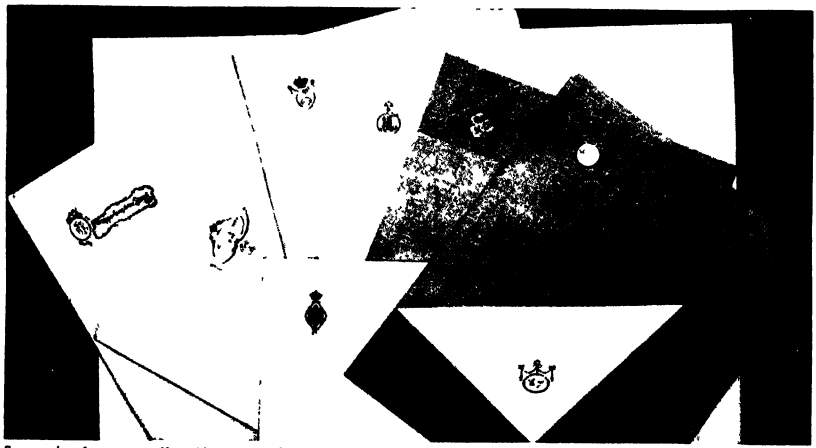
The Desire for Novelty

Royal blue is the most emphatic tint in demand. Wedgwood is softer in tone, but is not so new. Novelty is the desideration with many. A tender buff is liked, and there are thousands who prefer white or cream to tinted paper, however delicate.

There is a "royal azure" scarcely deeper than white. A beautiful countess uses this paper, and has her coronet and address engraved on it in green, an artistic contrast. A lovely notepaper is in the tint called "sea-blue." White linen is so perfectly imitated from the fabric after which it is called that one can see the fine lines of warp and woof.

Connaught paper with its faint stripes, is the latest and also the most fashionable (in 1911). It is made in grey, blue, and lilac, and in various sizes suitable for a lady's correspondence.

There are many who prefer a certain



Some styles of notepaper affected by society simple design, are popular. Linen pape s of the most delicate tints w th small coronets or monograms of exquisite but Square flap envelopes are used for invitations, and others with long pointed flaps for correspondence

roughness in paper, offering a slight resistance to the pen To them the "rough grey wove" is admirable Much heavier than the linen, it is liked by men, who find their wives' notepaper too ornamental in quality

Hand-made papyrus is still very fashionable and is likely to continue to be so Not even a desire for novelty can efface its excellent qualities, smoothness of surface without much gloss, and strength without thickness The tint is a soft cream

The Question of Size

The sizes of paper for correspondence now include the "Princess" smaller even than the Albert or the C-size Clarence, and intended to be placed in an envelope exactly taking it without folding For very short notes, invitations, and replies to invitations, it is found useful The "Clarence" is almost square, and in the C size can be enclosed in a larger square envelope without being folded

Envelopes of the wallet shape are still the favourites There are several kinds of patterns combining paper and envelope, the latest of these is called the express despatch, and folds in three under a flap, the sides being secured by corners that fold under the well-gummed flap They are sold in blocks of fifty, and dainty French morocco cases are also provided to take these blocks

The Lettering

The lettering on notepaper shows a surprising variety Many women like the embossed kind, uncoloured and sometimes not very easily read Others prefer very large lettering, in such decided tints as black, brown, red, or royal blue There are others who cannot have their address in characters too minute

One can guess at the disposition of one's correspondent from her notepaper A few indulge in much colour in address and monogram Pink, gold, and green are combined in those of a well-known society woman Another, equally well known, has all her addresses almost indecipherably small, whether she writes from town or one of her country houses The short-sighted find these very small characters trying

The monogram or initial is usually encircled by a small medallion surmounted by a true-lover's knot But there are styles more severe, and the accompanying illustrations show a small selection, including a monogram and coronet

The Value of Individuality

Those living in the country have their nearest post town and telegraph office printed on their notepaper in addition to the address, and sometimes also their telephone number, if they are living near enough to a town or station to enjoy the advantages of a telephone in the house Everything that can assist the persons addressed in replying is at once politic and polite

For those who cannot afford to follow every change of the fashion even if they should wish to do so it is well to choose, once for all, a moderately priced sort of paper and have it stamped with the address in any style they may prefer abiding by their choice, their correspondents soon learn to distinguish their letters from those of other friends, and that there is some advantage in this few can doubt

One's letters lay bare much of one's individuality by one's postal communications one is judged, perhaps unconsciously, by friends It is well, therefore, to be circumspect, for bad taste in small matters often implies the absence of good taste in big matters

A curious distinction has come up recently —the preference for square-flap envelopes for invitations, and for the long pointed flap for letters

A few more designs showing the correct way of making use of the monogram on notepaper These little ornaments, it should be remembered, do much to reveal the disposition of the correspondent

THE HOSTESS

No. 6. AT A DANCE

By MRS HUMPHRY ("Madge")

Continued from page 875, Part 7

Duties of the Daughter of the House—Importance of Dancing Well—Good Breeding v. Inclination—Good and Bad Form at a Dance—Boy and Girl Dances

THE daughter of a dance hostess has her own special duties to the girls present She should spare time from her own enjoyment to find partners for others and to introduce the male guests who wish to dance This involves considerable self-denial to those who like to join in every dance, as do most girls There is something delightful about waltzing with a good partner The rhythm of the movement, the music, and the joy of life melt into each other and form a kind of enchantment But, though it is kind and unselfish to give up a few dances, it would be very bad manners to neglect the claims of hospitality I have known girls give up a favourite partner to a girl who was not attractive enough to be sought out What the partner felt was probably expressed later on

The historic lady who, on being invited to waltz, replied that "she couldn't dance, but she thought she'd like to try," could scarcely be worse than some of the girls one sees, who tread on their partners' toes, knock them on the knees, cannot keep time, and are very heavy in hand No mother should send her girl to a dance without having previously equipped her by suitable courses of lessons from good teachers

There are men, too, who dance very badly, but a girl must not refuse them by giving that as a reason It is a great rudeness to refuse one man for a dance, and then accept another without having been previously engaged to him for it

On the other hand, if the girl, unwilling to dance with him, pleads a previous engagement, she feels very awkward if no one turns up with whom she can quietly carry out the fiction It is one of the many cases in which inclination has to be sacrificed to good manners

When Carlyle was first received into English society this struck him more than anything else He described it as the "amiable stoicism" of the upper class In his own state of life by birth people followed their own inclinations without regarding the feelings of others, with the few exceptions of "nature's gentlefolk," whose kindly instinct inspires the well-mannered act or word.

Sometimes a man does not turn up in good time for a dance, and the girl who is engaged to him for it grows impatient. But, however anxious she may be to begin it, she should not go and look for him There are girls who do so, but they are not well bred Had they been better taught they would know that they could only do such a thing with loss to their own dignity Besides, they may find the man sitting out very comfortably with someone else and most unwilling to move Here is a situation that cannot fail to humiliate the girl who comes upon the scene as a disturbing and unwanted third She sees his reluctance, however carefully he may endeavour to hide it, and she also notices the annoyed look of the other girl, perhaps less studiously concealed

Sitting-out is a test of a girl's good breeding It is quite allowable to sit on the stairs between the dances, but it is as well to go no higher than those flights which are patronised by other couples An Englishwoman who gave a dance is reported to have said, Five couples on the first-floor staircase, eight on the second-floor, and one on the top step of the servants' attic *She* shall never be asked here again!"

It is in bad form to choose an elevated position in comparative isolation for the interesting amusement of sitting-out It does not do for a girl to acquire the reputation of being "fast" She may not mind at first, but some day it may wreck her dearest hopes

At the boy and girl dances that are a modern institution there are no chaperons, the hostess being supposed to act in that capacity to all the girls she has invited But it is not every hostess who realises her responsibilities, and there may be awkward moments for the chaperonless girl Suppose that no partner asks her for the supper dance, and when it is over she is left sitting alone in the drawing-room, overlooked by her hostess! It is upon such occasions as these that a girl misses a chaperon

The "duty" dance is that for which every male guest is bound to ask the daughter or daughters of his hostess, and his hostess herself, if her dancing days are not over The girls who have their own ideas as to the partners they prefer—and what girl has not?—will make haste to fill their programmes in good time, so that a legitimate excuse may be ready, if not desired by them, for some of these perfunctory requests,

WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPEDIA every aspect of dress will be dealt with by practical and experienced writers The history of dress from earliest times will be told, and practical and useful information will be given in

Home Dressmaking

How to Cut Patterns
Methods of Self measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat pins, Colours, etc

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc

Furs

Choice
How to Preserve, etc
How to Detect Frauds

Gloves

Choice
Cleaning, etc

Jewellery, etc.

HOME-MADE COIFFURE DECORATIONS

By LILIAN JOY

Continued from page 756 Part 6

A Head-dress of Barbaric Style—Folds of Silver Tissue and a Jewelled Buckle—Gauze and Ivy Leaves—Black Velvet

THE picture on this page shows a head-dress in a barbaric style It is made on a shaped piece of very thin tailor's canvas covered with gold tissue It is then embroidered with a conventional design, or a design may be cut from some lace and appliquéd on it, and green and red and blue jewels sewn on here and there to pick out the pattern and give a bizarre effect

A wreath of little tinsel or satin roses for a young girl is the next notion given These roses are made by cutting a narrow piece of the material on the cross, gathering it, and rolling it round and round and sewing it on to a piece of wire The raw edges are covered with a calyx taken from an old rose and slipped up the wire Buy some sprays of tiny rose-leaves and unwire them so that you have them all single Then get a piece of fine covered wire of the correct size to go around the coiffure, and arrange the leaves and roses upon it, binding them to the wire with green china ribbon of the kind used for ribbon embroidery

Band for hair in the barbaric style Embroidered in a conventional design with green red and blue jewels sewn on here and there

The next picture shows a very simple but charming arrangement of some folds of silver tissue passed through a jewelled buckle

A variation of this would be to finish the folds of the tissue with a couple of silver lilies These are made of the tissue cut to the correct shape on the cross of the material The upper and under sides are faced together, sewn along the edges, and then turned inside out and wired There are five petals for each flower, and they are stitched together around the stamens To make these, thread some tiny green beads on fine flower wire, for the little heads use gold beads Pass the

A wreath of tinsel or satin roses with green leaves forms a delightful finish to the head-dress for a young girl

Ivy leaves in dull gold metallic fabric bordered with grey-blue beads worked into a wreath are both novel and pretty

wire through the latter, and return it through the beads forming the stalk part of the stamen

The scarf pictured here can be made of either silver or gold gauze and finished at the ends with tassels made of bunches of beads It will take a yard of gauze, and a piece about 12 inches wide must be cut off and twisted together, and formed into a loop and two ends at one side Another practical idea is a wreath of metallic ivy leaves This is not easy to make, but is very effective and smart when finished Cut the ivy leaves in gold or silver tissue, and wire them around the edges with a piece of the fine wire cut from "ribbon" wire Then string some grey-blue metallic beads on fine flower wire and sew them around the edges to hide the stitches and make a pretty finish In stringing the beads finish off the first and the last bead, so that you

Simple folds of silver tissue passed through a jewelled buckle are extremely effective

A glittering tissue scarf, from the ends of which depend a bunch of crystal beads

have a firm row to sew on When the ivy leaves are made they are mounted one overlapping the other on a piece of wire

The last decoration to need description consists of a band of black velvet studded with cabochons of sparkling paste The band is composed of black velvet ribbon, 4½ inches wide folded in half The cabochons are made in a similar fashion to the large one shown on page 755, only in a smaller size A small celluloid ball can be used as a mould Cut a circular piece of buckram and, before damping it, sew a piece of coarse thread around it While the buckram is wet and soft, this can be drawn up and helps to fit it around the ball When dry wire the edge of the mould, and then cover it with silver tissue Finally, sew paste stones all over it, covering the entire surface

Black velvet band studded with cabochons of sparkling paste

About three or five of these cabochons will be needed, according to their size, placed at equal distances, with one in the centre of the front, the band fastening at the back

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Millinery and Plain Needlework of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of 'Up-to-Date Dressmaking and Drafting,' also "The Practical Work of Dressmaking and Tailoring'

continued from page 91, Part 7

EIGHTH LESSON. THE COAT– *continued*

How to Open and Press the Seams—To Prepare the Coat for Fitting—Correcting the "Crease" of the Revers

ANY rounded or sharp corners in revers, pockets, etc, should be treated in the same way as the seams

When all the seams have been notched, open the centre-back seam, damp, and press it well with a moderately hot goose, on the wrong side, on a bare board The turnings of the other seams, which are to be "lapped" (shown in the coat of the sketch, page 758), must *not* be separated and pressed open, but both turnings of the seams ("side body" and "side piece") should be turned the same way, towards the back, damped, and pressed on the wrong side The work must now be turned right side uppermost, and the seams tacked down (about a quarter of an inch from the edge of the seam) right through the double turnings

Work a row of machine-stitching down each of these seams, about three-eighths of an inch from the edge, this gives them the appearance of being "lapped"

The back of the coat can now be put aside until the fronts have been prepared for fitting Join the "fronts" and "side-fronts" together, first pin the waist-lines, then carefully pin through all the tailor tacking above and below the waist. Tack the seams from the top downwards, remove the short threads of the tailor tacking and machine-stitch the seams As these also are to be "lapped" seams, they must *not* be separated and pressed open, but both the turnings must be turned the same way towards the *front* Tack them down on the right side (about a quarter of an inch from the edge of the seam) right through the double turnings notch them well, damp and press them on the wrong side, then work a row of machine-stitching on the right side about three-eighths of an inch from the edge of each seam, to give it the "lapped" appearance.

Prepare the Coat for Fitting

To do this, pin and then tack the front and back shoulders together, on the right side with the turnings of the seams outwards, with the "lapped" seams of the front and back exactly meeting Pin, and then tack the under-arms, with the turnings outwards

Try the coat on, pin it together quite evenly down the front, taking care that the waist lines meet, and pin the coat firmly at the waist at the centre-back to keep the back line even and well drawn down whilst fitting Next fit the shoulder and under-arm seams The former should not be brought too far forward, or it will make the back appear round-shouldered If any

alteration is necessary at the shoulder, take out the tacking and correct it, but in re-pinning it be careful not to alter the correct line of the shoulder, which should be slightly hollowed on the back and rounded on the front If the coat is too tight across the chest, let it out at the under-arm seam

Be careful to make it long-waisted enough If it is too short, lower it from the shoulder; if too long, raise it at the shoulder, either at the front or back, or both if required

N B —Only one side of the coat must be fitted (preferably the right side), the left side must be corrected from it, when the coat has been removed from the figure, by means of "tailor tacking" The position for the pocket, also the correct front line, or "front edge" of the coat, and the shape of the "revers," must be marked while the coat is still on the figure Hold back the right front in a sloping line from the neck point of the shoulder to the front of the coat, and pin this fold down

From it turn in and pin the material for the "front edge" of the coat, then, starting from the point where the bottom of the fold and the "front edge" meet, draw the shape and size the revers is to be

The length to make the "roll collar" can now be ascertained by measuring from the centre back seam to just under the revers

N B —This gives the length for half the collar only, and as there must not be a join in it, the canvas must be cut twice the length—*i e*, if the measurement taken is 7½ inches, the canvas must be cut 15 inches

Remove the coat, cut one or two notches through the double turnings of the shoulder and under-arm seams, so that when the seams are undone and turned to the wrong side for stitching, the position may be correctly matched again by means of these notches

Take a piece of tailor's chalk and make marks down *each side* of the shoulder and under-arm, exactly where the pins were placed when the seams were fitted, or over the line of tacking, if no alterations were made, then mark the edge of the fold which has been pinned back to form the revers, and the front edge of the coat

Now take out all the pins and place the right front on the table, correct and perfect the lines for the shoulder and under-arm seams, draw a straight line with a square for the position of the pocket Turn the front wrong side uppermost on the table, and correct the "crease" of the revers by drawing a straight line with the "tailor's square" from the neck point of the shoulder to the front of the coat This line must exactly meet the front edge of the coat, so that the revers may turn over without showing any "break" in the line

Put a pin through at this point, turn the front over to the right side, and draw a perfectly straight line from the pin to the bottom of the coat. This line gives the front edge

Again turn the front wrong side uppermost, and from the pin draw a correct outline for the revers, which in the sketch has a perfectly straight edge, as in a man's coat.

When all the lines have been corrected, put the two fronts together, the right half uppermost, and "tailor tack" through all the chalk lines to the under half, slightly separate the pieces, and cut through the threads, turn the pieces over, again place them together, and "tailor tack" through the chalk lines that are on the other side, and cut the notches in the turnings of the second half to correspond to the first half; slightly separate the two fronts, and cut through the stitches

Fold the back exactly down the centre seams, correct the lines for the under-arm and shoulder seams, "tailor tack" through to

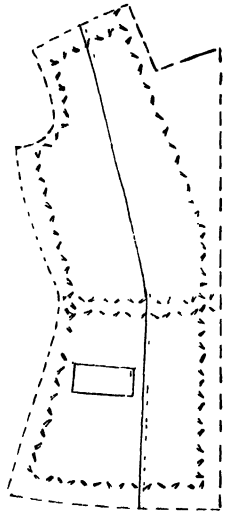


Diagram 1 The front of coat before revers is turned back into position

the under half, make the notches to correspond on the turnings, slightly separate the two halves, and cut through the stitches of the "tailor tacking" Put the back aside until the fronts are ready to be joined to it Make the "flaps" and put in the pockets, according to the instructions given in the lessons in Parts 3 and 4

When the pockets are finished and have been well pressed, put in the French canvas, it is better to do this over the knee with the left foot raised on a footstool

Place the "seam to shoulder" of the canvas front on the knee, the turnings downwards, and place the "seam to shoulder" of the cloth front *exactly over it*, the turnings downwards Pin and tack the seams together in this position, stretching the *cloth well* from the waist line upwards, and from the waist line downwards

N B —The cloth must be stretched over the canvas as much as possible to avoid

fulness, especially at the waist Still holding the fronts over the knee, pin and tack the cloth perfectly smooth over the canvas, stretching it well upwards towards the shoulder and all over, except on the revers

N B —The canvas must only be slightly tacked on the revers, so that there may be no restraint in either the cloth or the canvas, when "rolling" it over the finger in "padding"

Next place the front on the table and tack through the "crease edge" of the revers—that is, the perfectly straight "tailor tacked" line on the cloth—through to the canvas, "crease" back this line, canvas uppermost, and press it sharply down with a hot iron, taking care not to stretch the edge, which is very easily done as it is on the cross

To be continued

PRACTICAL LESSONS IN DRESSMAKING

By M. PRINCE BROWNE

Continued from page 995, Part 7

EIGHTH LESSON. THE SKIRT—*concluded*

Correcting the Length of the Skirt—Finishing the Edge

Put the skirt on the person for whom it is being made, and see that it is even, and the same distance from the floor all round, correcting it if necessary. Remove it from the figure and turn it inside out With the square, measure the depth for the hem and turning (4½ inches) all round, and mark it with chalk at intervals Cut off the superfluous material, turn in the raw edge, and tack it down smoothly and evenly (making a little pleat where necessary to make it fit the skirt), as near to the edge as possible This tacking should be done with white cotton, or cotton of a contrasting colour, and the stitches must be short on the wrong side and long on the right

The line of tacking on the right side of the skirt is a guide for the machine stitching, which must be done *just below*, and *close to*, the tacking Place a second row of machine stitching below the first—the space between these two rows must be the same width as the "lapped" seam

Damp and press the hem well all round, on *the wrong side* If a braid is to be put on, fold it double, and either hem it, or run it neatly on, with an occasional back-stitch—the latter is the stronger method "Ease" the braid well in putting it on, or the skirt will be puckered round the bottom The edge of the braid should be put on level with the edge of the skirt, or, after it has been pressed, it will show too much below the edge. Damp the braid and press it well on the wrong side on the bare board

Fig 1 Place the square with the short arm resting on the floor Mark the required length of skirt at intervals all round

Cut a piece of Prussian binding four or five inches long, place it across the front of the skirt at the bottom of the band, turn it in and stitch it on firmly at each end Sew a loop of binding about four inches long at the bottom of the band at each side of the back, an inch or two from the end

The piece across the centre of the band prevents a crease forming down the centre of the front of the skirt If the length from the waist—over the hips to the floor—is not the same on both sides of the figure (this is frequently the case), a better method of measuring and turning up the skirt at the bottom is to put it on the person for whom it is being made, and measure it, *from the floor upwards*, with a tailor's square, as illustrated in the sketch The square is placed with the short arm resting on the floor, and the long arm upwards against the skirt Take a piece of tailor's chalk and mark on the skirt by the square, the distance that it is to be from the floor, and either move the square and mark the skirt at short intervals all round, and then turn up the hem by the marks and pin it at intervals, or make two or three marks and then turn up a part of the bottom of the skirt, and so on alternately, as shown in the sketch

When the skirt has been *accurately* turned up and pinned all round, finish making it according to the instructions already given

To be continued

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

A VELVET TOQUE

Continued from page 527, Part 4

Popularity of the Toque—Cheapest and Simplest Way of Making Up—How to Drape Velvet—Drawing the Velvet into "Ears"—The Toque Complete

TOQUES can be constructed out of almost any material, from tulle and lace for summer and evening wear to velvet, cloth, and fur, which, when artistically draped, forms a most suitable and cosy headgear for winter.

For tulle, chiffon, lace, and the lighter fabrics wire shapes are invariably used; these can be procured from almost any draper at 8¼d or 10½d. If a particularly new shape is required, the majority of drapers will make to order.

For velvet, cloth, and fur, the spartia, or buckram, shapes are better, these can also be obtained at a price varying from 10½d to 1s 3¾d, the price will range according to size of shape. For the toque described in this article select a very light shape with a "coronet," as illustrated in Figure 1.

The next question is the selection of the material. If velvet is chosen 2¼ yards, about 18 to 20 inches wide, will be required. The average price for a fairly good miron velvet is 3s 11¾d. (Minor velvet is usually much lighter than ordinary velvet.)

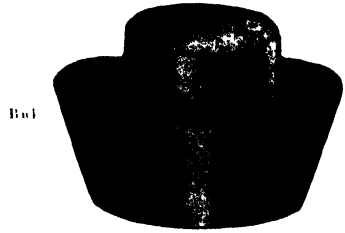


Fig. 1. The shape.

Figure 1 illustrates the shape, with coronet. (A "coronet" is the technical millinery term for the *outside* brim of the turban toque.)

Fig. 2. The shape turned upside down.

Turn shape upside down and mark front, back, and sides of interior of shape with pencil or pins.

Take one end of the velvet and place a corner over the front of the interior of brim (see Fig. 3a), if the interior of shape droops or sinks into the head, as is usual in the present fashion, a pleat will be required in the centre of the back to take out the excessive fulness and insure fit, as seen in Fig. 3b.

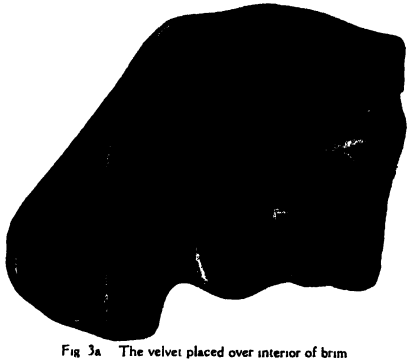


Fig. 3a. The velvet placed over interior of brim.

Fig. 3b. Shows the pleat in centre of the back.

Fig. 4. Fitting the velvet all round inside of brim.

Fit all round the inside of the brim, allowing the velvet to sink well into the head and fit down without dragging. Work all fulness to the back, as illustrated, and pin round

Fig 5 The superfluous fulness cut away

Cut out superfluous fulness, and leave just sufficient velvet to lap at back

Fig 6 The inside head mark pinned all round showing the velvet cut away

Pin all round the head mark of inside, and when this has been neatly fitted and pinned down, cut a circle of velvet $\frac{1}{4}$ of an inch from the head mark

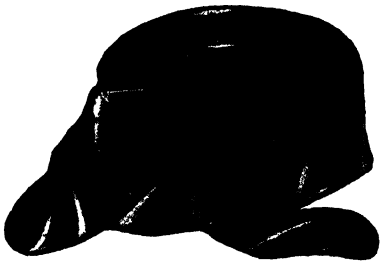


Fig 7a The $\frac{1}{4}$-inch of velvet snipped and ready for sewing into the head mark

Snip the $\frac{1}{4}$ of an inch of velvet left from the head mark into small pieces, as illustrated in Figure 7a, and sew into the head, as shown in figure 7b

Cut the velvet $\frac{1}{4}$ of an inch all round, beyond the edge of the inside brim, and sew back on to the outside of coronet

Fig 7b Sew the $\frac{1}{4}$-inch of velvet after snipping to the head mark

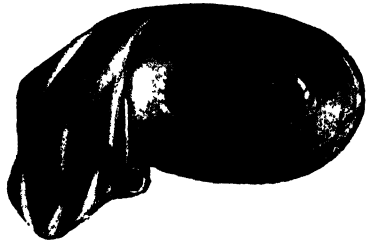


Fig 8 Cut the velvet $\frac{1}{4}$ of an inch beyond edge of brim and sew back on to outside of coronet

The inside brim is now complete, and the draping of the velvet for the outside can be commenced

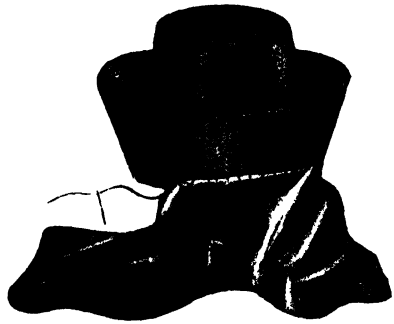


Fig 9 One selvedge of the velvet sewn to edge of coronet the wrong side of material being towards the worker

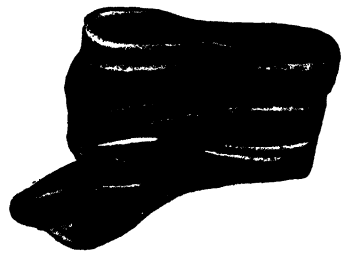


Fig 10 The velvet draped round the corone before the ears have been formed

Fig 11 The velvet in process of being drawn up to form the ears

Take the remainder of the velvet and place one selvedge on to the coronet, the right side of material inside this is sewn all round, and the piece over is left loose, to be used for the tie-over

The material is then turned over, and leaves quite a neat edge

It is almost impossible to describe how to drape, or where to locate each fold, as this is entirely a question of individual taste and discretion The mere knowledge of being tied down to copy a sketch or model is disastrous to an imaginative or creative mind Above all, avoid fingering the velvet or sewing too firmly, the less any fabric is handled, the more chance has it of retaining its freshness and crisp appearance

The finished sketch illustrates a draped toque, the velvet of which has been drawn together at the sides to form two of the fashionable "donkey ears"

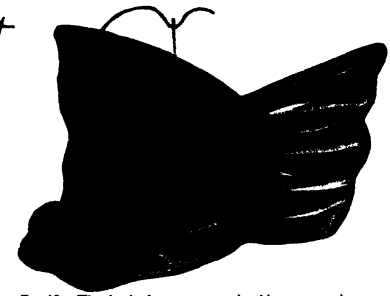


Fig 12 The back of toque, as it should appear at this stage of the work

Fig 10 illustrates the position of the velvet before it has been drawn together to form the "ears"

Fig 11 indicates the velvet being drawn up into "ears"

Fig 12 illustrates the back view of toque at this stage

There now remains the piece of velvet to be made into a tie-over or sort of "choux" at the back This is just caught together at the bottom of the coronet, as seen in Fig 13

Fig 14 shows the back of the toque completed

Although velvet has been chosen as the medium for the toque described, the same directions hold good for the lighter fabrics, such as chiffon, tulle, cloth, etc

The use of a pretty slide or cabochon greatly adds to the effect in some instances, and the draping of the material can be adapted to the particular style of the moment

Sketch of finished toque as it should appear when worn

Fig 13 The piece of velvet at back is caught together to form a tie-over or choux

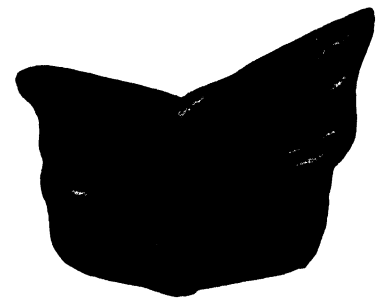


Fig 14 Back view of finished toque, showing effect of the draped velvet

DRESS IN THE EMPIRE PERIOD

By MARY HOWARTH

Continued from page 987 Part 7

Suiting Clothes to the Colour of the Furniture—The Nymph-like Frocks of the Period—The Effect of Josephine's Downfall upon Fashions—Corsets, always a Bone of Contention

In the Empire period there was also a vogue for a bracelet formed of gold ribbon or knitting imitated by the goldsmith's art, and on the head rose wreaths and jewelled diadems and bandeaux were worn When the vogue for Empire fashions returns amongst us the modern jeweller reinstates these designs, giving prominence to the laurel leaf and the violets of Napoleon

Blending Clothes with Furniture

The luxurious plan was adopted by the Empress and her Court of suiting the clothes worn to the colour of the furniture in the various palaces Myrtle green velvet robes contrasted with poppy red damask furniture coverings, and *bleu mourant*, or dead blue, was held to agree well with yellow brocatelle The bee was a favourite emblem in embroidery schemes, and is inseparably connected with Napoleon's reign

Josephine's favourite residence was La Malmaison, to which palace she eventually withdrew when Napoleon married Marie Louise of Austria, and where at last she died There she liked to walk with her companions in the pretty gardens and round the little lakes, watching the black and white swans sailing majestically over the unruffled surface of the water

Gossamer-like Garments

The curious fashion prevailed at that time of wearing clothes as gossamer-like as possible It was considered fashionable to dress like nymphs and goddesses, and to imitate the classical garb of old Greece as closely as possible

The consequence was that the doctors were up in arms about the foolishness of women, and it was recorded by one authority that he witnessed more deaths among young women at the end of one year, when, despite the severity of the weather, the absurd fashion for nymph frocks still prevailed, than he had during the previous forty years

The Influence of Madame de Stael

The publication of Mdme de Stael's "Corinne" in 1807 excited the furore for flimsy attire, a rapt expression of countenance, and for playing on the harp! Women went out of doors in low-cut frocks with short sleeves, indeed, it is actually recorded of one that she dared to appear with no clothes on at all beneath a gown of semi-transparent gauze, forgetting altogether that she was not a marble statue!

It was in December, 1809, that the divorce to which Josephine had consented, since she had given the Emperor no children, was pronounced, and in April, 1810, Napoleon married the Archduchess Marie Louise of Austria Though certain fresh introductions in the fal-lals of dress were noticeable then, the main lines of fashion continued No untoward circumstance assailed the high-waisted, short-skirted, and short-sleeved toilette, with which the daintiest of heel-less slippers were worn, and the longest of suckled gloves, in some instances fastened at the top of the arm by means of a ribbon bracelet

Women still clung to the long, broad scarf made of gauze or crêpe which the classical furore had taught them to consider as important an accessory of dress and means of elegant trifling as the fan

Corsets and the Empire

A very general disposition became apparent at this time to wear stays, and there was inaugurated a battle royal which rages to this day between the advocates and condemners of that garment

And perhaps in order to demonstrate the additional symmetry of their forms, or to mark a return towards good commonsense in another direction a number of little extra bodices, pelisses, and fur-edged mantles were introduced One in particular was specially piquant and consisted of a long-sleeved silken yoke which covered the high-waisted bodice or took its place and was finished with a capuchin at the back and a closely pleated muslin ruffle round the neck

The End of the Period

So Fashion proceeded on her way until was fought the battle of Waterloo Then began a new era, a page was turned over and a new chapter opened in the book of history Fashion, therefore, deemed it necessary for herself to be fashionable, and accordingly a new era in the history of modes also was inaugurated

By that time poor Josephine was dead She who had so adoringly watched the career of her soldier of fortune expired under the load of his adversities in 1814, a year before he sank beneath the cataclysm of Waterloo

PRACTICAL ADVICE ON THE CHOICE OF FURS

By THE HON. MRS. FITZROY STEWART

LESS EXPENSIVE FURS

Continued from page 754 Part 6

The Advantages of Cheap Furs—The Chief Varieties—Their Cost and Appearance—Skunk—Squirrel—The Marten Family—Fisher—Nutria—Wolverine—Opossum—Colour of Fur-bearing Animals dependent upon Surroundings

CHEAP furs have interest They not only appeal to one's pocket, but they are apt to wear well, and more often than not are the genuine article Their moderate price protects them from imitation

Several useful furs were described in the last article, and here mention will be made of some more of the cheaper furs

Skunk: a Very Practical Fur

The skunk is a small American quadruped, allied to the otter and weasel, which is found chiefly in Pennsylvania and New Jersey Americans call it the black marten Its fur is black, soft, thick, and glossy, and of a natural darkness that needs no dyeing It looks well, wears well, and has immense durability In former days the pungent odour which clung to the skins was a decided drawback to their use, but modern methods of cleaning have removed this disadvantage

Skunk may be termed the fur of the moment A few years ago its price was low, and the skins easily obtained, but it came into vogue in Paris, and is now used not only for stoles and muffs, but as a trimming for coats and cloaks and for day and evening dresses The skins are worth from 30s. to £4 or more apiece and a stole of the best skunk would cost £35 or upwards, and a good muff about £15 The hard-wearing qualities of skunk commend it to the economist Since skunk has risen in price the fur has been imitated by means of dyed opossum, but as the latter is less fine and glossy, the fraud is easily detected

The Fur of the Squirrel

Squirrel fur is much in demand in England, but our home-bred squirrels are usually red, and are seldom used by foreigners Squirrels vary in colour It is a curious fact that they are greyer in shade when found towards the east, and redder when they come from the west But in the North of England the squirrel assumes a grey coat in winter, as it does in Russia and white specimens are sometimes found A white squirrel was once captured in Norfolk, and a pied variety was also found in the same county

Grey squirrels are the most fashionable, and these come chiefly from the Continent, especially Russia, and from Siberia and America. The best skins are those from Siberia, which fetch from two to three shillings apiece The choicest of these are dressed and sorted at Weissenfels, in Germany

About twenty firms are engaged in the trade at Weissenfels, employing 300 dressers and 500 workmen, and 5,000 to 6,000 women and children for sewing and piecing

Like all other furs, squirrel has of late gone up in value A stole made from good Russian squirrel would now cost £20, and a muff to match, £15 A stole made of the finest skins was recently priced at £36, but that particular fur had great beauty of colour and texture Articles made of this fur can, of course, be bought at a much cheaper rate, but it must be admitted that squirrel is by no means a durable fur

Baum Marten and Stone Marten

Baum marten and stone marten are furs of some importance The baum marten is said still to exist in the British Isles, and has been found in Wales, North Devon, and Cumberland, but the principal supply is drawn from Russia, Norway, Italy, and Switzerland The finest skins come from Norway, and this fur is rich and valuable, and dark brown in colour. It used to be known as "French sable," and was much in vogue in the time of the Georges The tails of baum marten are used in the same way as sable tails, and are sometimes employed to imitate the genuine article They look well and wear well, but are coarser and rougher than real sable, and the deception can be easily detected

The animal itself is from one to two feet in length, and its colour varies from darkest brown to pale sandy in some of the poorer specimens A stole of the best baum marten would cost about £50, and a big muff £25, but the purchase would be a sound one, as the fur is light in weight and has great durability

Stone marten is found in most European countries, and also in India and Central Asia The Asiatic skins are the softest, finest, and most valuable The underfur is almost white, but the tips resemble sable in colour Stone marten wears fairly well, and looks well, but the tails are not so good as those of the baum marten, and the skins have to be worked in a special manner to obviate the marks caused by the many joinings The animal has a tail six inches long, is over two feet in length, and in colour much resembles the baum marten Its name is derived from its fancy for rocky habitations

A stole of stone marten would cost about £40, and a muff £20

Great improvements have of late been made in the dressing and dyeing of stone marten, and it can now be dyed to imitate Russian

sable, which the best skins closely resemble In this case a large muff might cost £35, and the stole from £40 to £50

Fisher Fur

Fisher fur has of late become popular This creature is the largest of the marten tribe, is two to three feet long, and has a tail from eleven to nineteen inches in length It comes from North America and Canada, where it ranges from New Brunswick to British Columbia

The fur is dark brown, with longer and still darker hairs, the ears are short, and the tail, which is long, tapers in a most graceful manner The animal lives in woods and in damp places near water

Fisher fur has always been much worn by Russians, but a year or two ago it became popular in Paris, and the price went up in proportion A stole of good fur would cost about £30, and a muff £20 Fisher, like skunk and the two other martens, combines reasonable price with handsome appearance

Nutria is a fur of the beaver kind, cheap, useful, and durable The nutria comes from South America, and is found in Brazil and the Argentine Republic It is from nine to ten inches in length, eats no animal food, but lives entirely on roots and herbs It can be easily tamed, and breeds well in captivity in England Its fur is of a warm, golden shade, rather like natural sealskin, but is often dyed to a dark brown colour In this case it may lend itself to fraud, as it sometimes poses as mink, or if silvered and "unhaired," can be made to imitate beaver However, the real fur is useful for small articles, such as hats, caps, muffs, and neckties, but does less well for large garments, as the tiny skins have to be cross-joined, which spoils the effect However, it makes a good lining fur, as it is lighter in weight and less costly than beaver, and has almost as good an appearance

Wolverine is found in the northern latitudes of Europe, Asia, and America It comes from Norway and Russia, and is plentiful in Labrador The skins are from three to four feet in length, and the fur is of a dark brown colour

It is marked in a peculiar manner There is a patch of dark fur right in the centre of the back, which furriers call the "saddle" Round this mark there comes a band of lighter fur, and then another dark ring, but not so dark as the "saddle" This latter is as dark and rich as fine sable tail, and is cut out and used for the same purposes It fetches a high price The other dark circle comes next in quality When the "saddle" has been removed, and the furrier desires to use the whole skin for rug purposes, he often fills up the gap by a bit of bear skin These skins make excellent rugs and wrappers

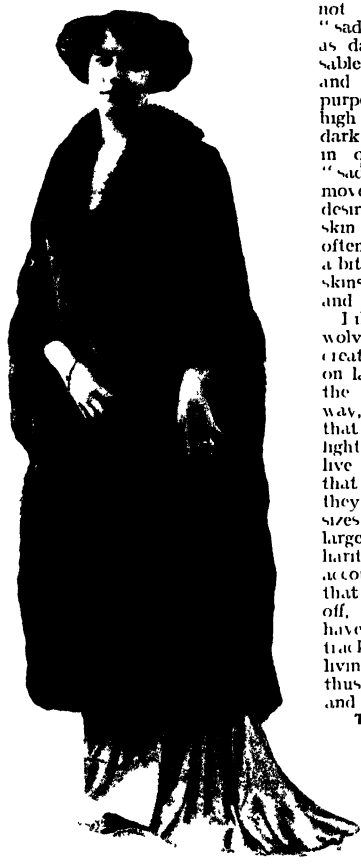


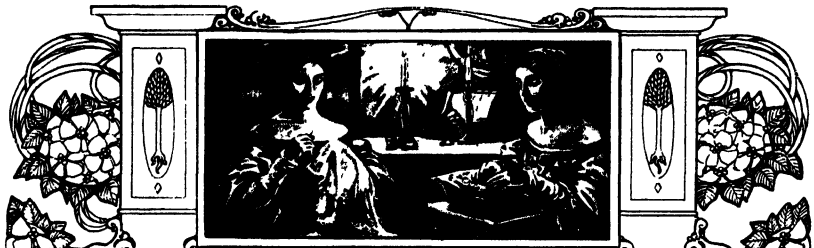
Photo *Trotman*

A becoming wrap in otter and skunk Skunk is at present much in vogue It needs no dyeing and is of great durability

Like the mole, the wolverine is a voracious creature, and often preys on large animals, such as the reindeer By the way, it is a curious fact that the colour of animals lightens the nearer they live to the Poles, and also that nearer the Poles they are found, their sizes gradually become larger This latter peculiarity may perhaps be accounted for by the fact that the weakly ones die off, and the survivors have to travel over larger tracks of land than those living further south, and thus develop more bone and muscle

The Price of Opossum

Opossum, which was mentioned in Part 5 in the article on chinchilla, is now very much in demand, the price has accordingly risen, and modern methods of dressing have done much to improve its texture The cheaper opossum is of a brownish shade, but the best skins are of a soft grey colour The cheap skins cost seven or eight shillings each, but the finer sort run to twelve or fourteen shillings a piece Some of the great London furriers can show exquisite skins of the best opossum Such skins as these, as grey furs, rank second only to chinchilla



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

MACRAMÉ WORK

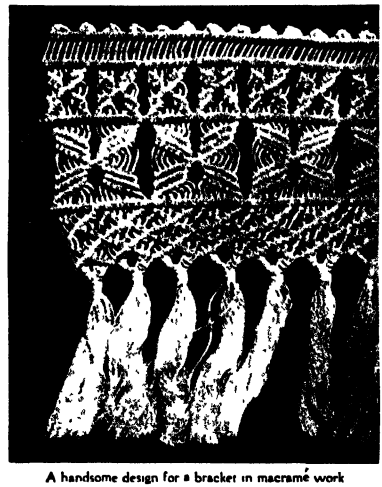
By EDITH O'SHEA

One of the Oldest Forms of Lace Making—The Materials Required—Methods of Work—Bars and Patterns

THIS macramé, or knotting of string as it really is, was at one time—about the sixteenth century—used in Spain and Italy as lace on the ecclesiastical linen and vestments. The name was evidently taken from an Italian village on the banks of the river Macra, between Liguria and Etruria. The whole work consists of a series of knots made so as to form patterns.

Among other things it can be used for table and mantel borders, workbags, sachets, tidies, borders for towels and household linen. The work is very strong and if done well and evenly is practically indestructible.

The materials for macrame are few and inexpensive—generally a special make of linen thread called macramé twine, costing from 6d. to 10d. a large ball, is used for the coarser work, such as bracket and table borders. This twine can be had in various thicknesses and in various colours such as cream, porcelain blue, green, terra cotta, old gold, and brown. Maltese thread, or fine flax thread, both costing a little more than the twine, would be used for the household linen, and if one wished to make dress trimmings crochet cotton or silk twist would be suitable.



A handsome design for a bracket in macramé work

Beside the twine, a cushion or board is necessary to work upon. Some workers advocate a shallow box about 20 inches long by 10 inches wide. In it must first be placed heavy leaden weights, then a bag made of strong unbleached calico stuffed very firmly with bran, and of the same size as the box in order to fit tightly into it. This bag must be allowed to come a little above the box, and can be covered with any bright-coloured sateen.

There are, of course, frames already made for the purpose, and these vary in price from

21s. to 2s 6d each But it is quite possible to use a smooth piece of board about a yard long and 8 to 10 inches wide, and screw small strong screws into each end to hold the thread A few strong glass-headed toilet-pins are sometimes wanted to keep a thread in position, and, for beginners, it is as

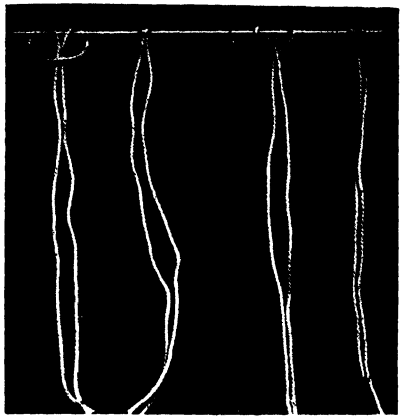


Fig 1 Two different ways of fastening the thread upon the first foundation cord The latter must be quite taut or the work will sag when finished

well to have a large size crochet-hook, as sometimes it is difficult to get the threads under each other Also, a pair of sharp strong scissors will be required

As to the actual work it is best to learn the different stitches, bars, diamonds, etc, before commencing a piece of work Great care must be taken in making all the knots firmly and evenly, otherwise the pattern—no matter how elaborate—will be spoilt The accompanying photographs show the method of starting the work how to put on the first stitches and how to work various bars and stitches Macrame is worked from the left hand to the right--that is, on the board or cushion one starts the pattern at the left-hand side, and works onwards

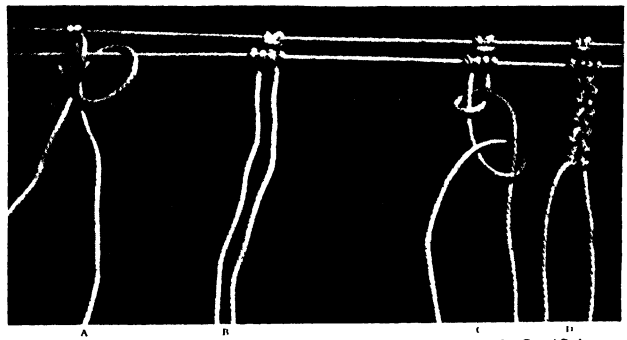
The threads that go longways across the board are called "foundation cords," the first of which is used to fasten the working threads to, and the others, whether second or third, are worked over with knots When the vertical threads are used to work knots and stitches on they are called "leaders," and then are worked into the pattern again as ordinary threads. All the threads do not work up alike Some require to be much longer—this is because some are used more in the pattern than others, therefore, if uncertain of the length required—and the lengths are different in each pattern—it is better to cut them too long than too short, as joining is awkward But experience will soon show, and, after working one scallop in the pattern, it is easy to judge the right length for the rest of it If, however, it is absolutely necessary to join place the new thread in working position, and with the long end make a single knot upon the leader or nearest strand, turning the short end to the back, and fasten it with needle and cotton

To start the work the first thing to do is to measure the foundation cords for the length of work the student intends doing, having the right length, allow an extra half-yard or quarter-yard for fastening on to the cushion or board

If using a fine twine, use all the foundation cords double, but if a thick one, only a single cord is needed

Fasten the first cord across the board lengthways by tying or knotting it firmly round the screws—the bought frames have special pegs for fastening it on to—1 inch from the top of the board Care must be taken to get this quite tight or the work will "sag" when finished

To put the stitches on in the usual way, take a length of twine, fold the two ends



A B C D

Fig 2 A and B show how threads are fastened on to the second foundation cord C and D how to form a single knotted bar

together, pass them up and under the first foundation cord, bring the ends down over it and through the loop thus formed draw them down tightly Fasten as many in this manner as are needed for the length of work, then put another foundation cord just below where the threads are fastened on to the first one knot them on to this by taking the first thread in the right hand, passing it over and under the second foundation cord and through the loop thus formed, then draw it up tightly Do this to all of them

After this the working of the pattern begins

To be continued.

NOVEL IDEAS FOR BRIDGE PURSES

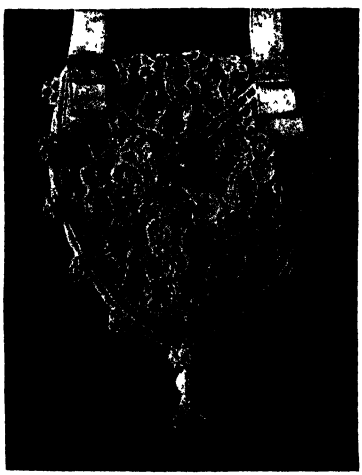
The Use of Galon and Gold Thread—A Lace Purse Lined with Silk—An Automatic Fastening for a Crochet Purse

THE bridge-player likes a dainty purse, and three that can be quickly made are here given The first is made of a fancy galon in lovely colourings, with some gold metallic threads running through it A quarter of a yard is required, which should first be faced on the wrong side with soft brocade or satin ribbon, and tacked along the edges, except at the end which is to turn over to form the flap, where it must be slip-stitched A piece 3½ inches deep is then turned up on the right side to form a pocket, and oversewn closely to the edges

Get a quarter of a yard of gold bobble fringe Fray the braid on which the bobbles are hanging, so that they will slip off, and sew four on to the bottom of the purse at intervals A fifth is used as a fastener, and a little piece of cord sewn along the edge of the flap forms a loop to go over it Stitch on to the lining of the flap a piece more narrow cord, sufficiently long to pass around the neck, and allow the purse to tuck into the belt, and your task is complete

A novel bridge purse made of fancy galon decorated with small gold balls and provided with a long neck-cord

A second very dainty bridge purse is formed of a couple of white guipure lace medallions, lined with pale blue, pink, or mauve silk or satin, and strung on a narrow ribbon to match The medallions are bought by the yard, and should be about 3½ inches long and 2½ inches across



A dainty purse made of two medallions of guipure lace, lined with pale-coloured satin or silk and finished with a tassel and jewelled button

Cut out two little pieces of lino of the same size and shape as the medallions. Cover them with the silk or satin, slipstitching it around the edges Turn in the top point of the one which is to form the front of the purse Place the two pieces together, and oversew them around the edge Be careful to use the neatest of stitches and make your work as strong as the fragility of the material used will allow. Coins are weighty, and soon wear fabrics into holes—a fatal result of careless needlecraft, and one that may spoil an evening's pleasure

Now cover the purse with the medallions Tuck in the point of the upper one, and slip-stitch the silk on the inner side of the purse over it Make a little worked loop on the flap to pass over a jewelled button On the end of the purse sew a little tassel, made by putting two narrow pieces of cord together, with a thread between them Wind some cotton round and round the cords Tie the thread round the several thicknesses of cotton at the top edge of the cards, pass a pair of scissors between the cords at the lower edge, and cut the threads You now have your tassel finished, except for the "waist," which is made by winding a piece of thread around near the top A narrow satin ribbon, finished with little loops or rosettes, is sewn on at either side of the top

This ribbon should, of course, be long, to serve as a neck-chain for the bag It will look best if of the same shade as the silk lining of the purse, since this is visible through the meshes of the lace

As the beauty of these dainty trifles depends greatly upon their immaculate freshness, the work should be done as quickly as possible, and with little handling.

CROCHET STITCHES WORKED IN WOOL

Double Crochet Worked in Four Ways—Loops of Chain and Double Crochet—Loops of Chain, Double Crochet and Trebles—Spaced Trebles—Groups of Trebles

Double Crochet Worked in Four Ways

Method 1 Working into the Top Loop only Without Turning Work —Commence with the length of chain required, turn, and work a double crochet into 2nd chain stitch from hook, working one double crochet into every *top* loop of chain to the end of row Break off

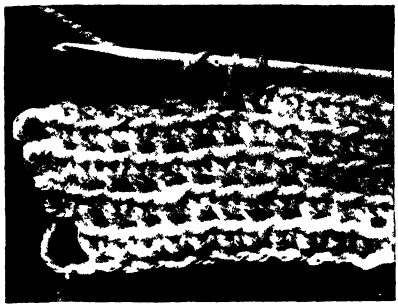


Fig 1 Double crochet working into top loop only, without turning

2nd row —Commence with a slip loop, and work one double crochet along from the right-hand side into every top loop of the previous row

In order to preserve the pattern the work must not be turned, the right side being always towards the worker Therefore, if a straight piece of work is in hand, the wool must be broken off at the end of each row but if the work allows, proceed round and round without turning

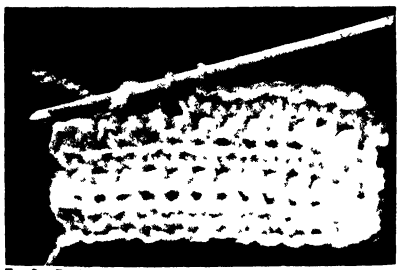


Fig. 2 Double crochet, working into top loop only and turning for each row

Method 2 Working into Top Loop and Turning Work —One double crochet into each top loop of foundation chain. Turn with 1 chain.

2nd row —1 double crochet into each top loop as the work is now being held Turn with 1 chain, and proceed in the same way for each row.

Method 3 Reversible Double Crochet —1 double crochet into each foundation chain Turn with 1 chain for the second row

2nd row —1 double crochet into both front and back top loops of each stitch in previous row Continue in this way for succeeding rows The pattern is somewhat more open, and shows the same both sides of work

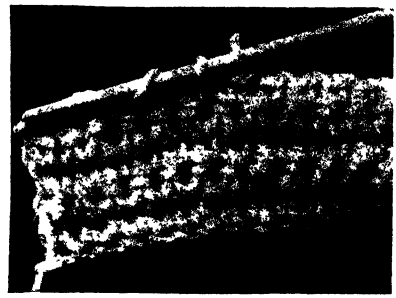


Fig. 3 Double crochet working into both top loops, and turning for each row

Method 4 Double Crochet with Ridge — This also forms a pattern alike on both sides 1 double crochet into each foundation chain Turn with 1 chain

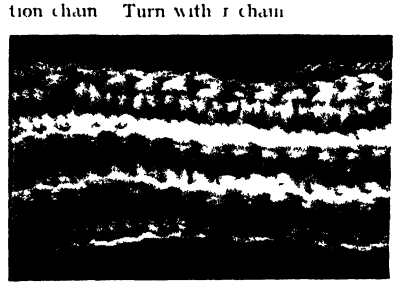


Fig 4 Double crochet worked into back loop only of each stitch forming a ridge

2nd row —1 double crochet into back loop of each stitch of previous row as work is being held Turn with 1 chain

3rd row —1 double crochet into back loop of each stitch as work is held, which gives the desired "ridged" effect

Loops of Chain and Double Crochet

Work length of chain required, turn, 1 double crochet into 5th chain stitch from hook, 4 chain * miss 2 foundation chain stitches, a double crochet into 3rd stitch, 4 chain Continue from * to end of row

2nd row —5 chain, turn, 1 double crochet into 1st space, working under the chain of previous row, * 4 chain 1 double crochet into next space, and continue from * to end of row Each row is worked in the same way.

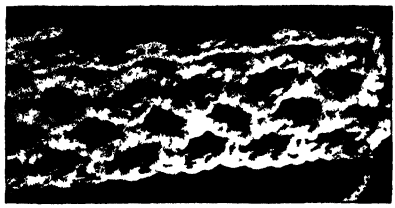


Fig 5 Chain and double crochet worked alternately

Loops of Chain with Double Crochet and Treble

Work length of chain required

1st row—1 double crochet into 7th chain from hook, 3 chain, miss 2 chain stitches of previous row, 1 treble into the next stitch, * 3 chain, 1 double crochet into the 3rd stitch, 3 chain 1 treble into the next 3rd stitch Repeat from * to end of row

2nd row—6 chain, turn, miss the 1st treble and the 1st double crochet stitches, and work a treble on the treble of last row, * 6 chain 1 treble on next treble Repeat from * to end of row, and finish with 3 chain 1 treble into the 3rd stitch of chain at end (the chain used in turning in the previous row)

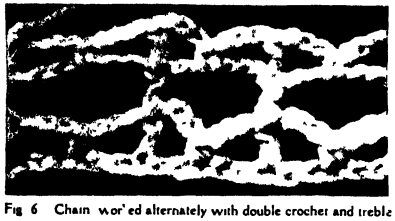


Fig 6 Chain worked alternately with double crochet and treble

3rd row—Turn with 5 chain, 1 double crochet into 1st space, working under the chain, 3 chain 1 treble on treble, 3 chain 1 double crochet into next space, 3 chain 1 treble upon treble, and so on to the end of row

4th row—Like 2nd row, and continue the last two rows alternately

Note—In working the 1st row always end with a treble stitch

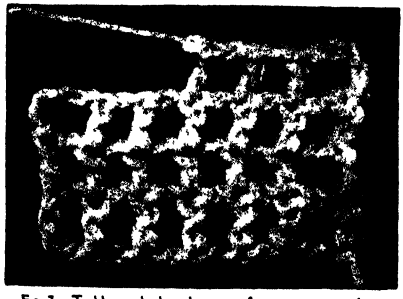


Fig 7 Trebles with chain between forming spaces, or bars

Spaced Trebles

Work a chain the length required Put a treble stitch into the 5th chain from hook, * 1 chain, miss 1 stitch (of foundation chain), a treble into next stitch Repeat from * to end of row Break off Commence with slip loop and work another row in exactly the same way, working a treble over the treble of previous row, or, to make the work reversible when the 1st row is finished *turn* with 6 chain and work a treble on a treble, * 1 chain 1 treble on next treble, and repeat from * to end of row

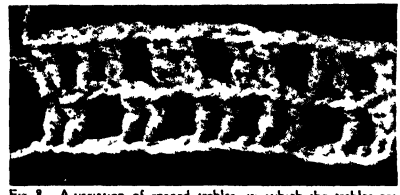


Fig 8 A variation of spaced trebles in which the trebles are placed over the spaces in the previous row

Note—This spaced treble stitch can be varied according to taste—viz, work 2 chain between treble stitches and miss 2 foundation chain, or work 2 trebles side by side, putting 2 chain between, and in the *2nd row* work the 2 trebles into the 2 chain, and not *on* the trebles of previous row.

Groups of Trebles

Work length of chain required

1st row Make a treble into 4th chain from hook, * miss 1 foundation stitch, and into the next work 1 treble, 1 chain, 1 treble, and continue from * to end of the row

2nd row—Turn with 1 chain 1 treble 1 chain 1 treble 1 chain 1 treble into 1st space of 1 chain, * miss 2 trebles, 1 treble 1 chain 1 treble 1 chain 1 treble into next space of 1 chain, and continue from * to end of row

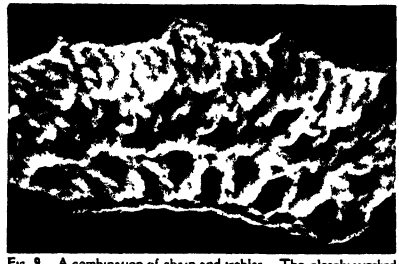


Fig 9 A combination of chain and trebles The closely worked trebles form a firm edge for any piece of work

3rd row—Turn with 1 chain 3 trebles into 1st space of chain, 1 chain 3 trebles into next space of chain, * 3 trebles into next space of chain, 1 chain 3 trebles into next space of chain, and continue from * to end of row

To be continued

KITCHEN & COOKERY

Conducted by GLADY OWENS

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA Everything a woman ought to know will be taught in the most practical and expert manner A few of the subjects are here mentioned

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc*	*How to Carve Poultry, Joints, etc*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried

A BREAKFAST MENU

The Importance of a Daintily-served Breakfast—A Typical Menu Fish—Breakfast Rolls—Tea and Coffee

CHILLY, foggy weather makes it doubly hard to "turn out" in a morning, therefore let your family find, on coming down, a warm, well-lighted room, a bright fire, daintily-laid breakfast-table, supplied with tempting fare, and tea or coffee hot, and worthy of the name There should be at least one hot dish and it is well to have a more or less substantial cold one to give a choice

MENU

TEA OR COFFEE
PORRIDGE
SCALLOPS OF FISH BREAKFAST ROLL
MARMALADE DRY TOAST

THE RECIPES

PORRIDGE

Required One gill (quarter of a pint) of coarse oatmeal
One pint of boiling water
A saltspoonful of salt

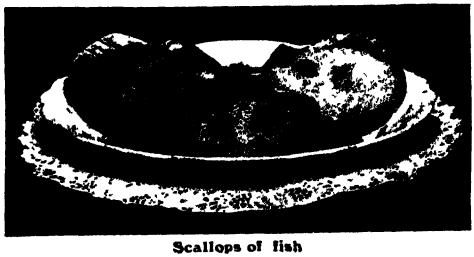
Put the water and salt in a saucepan When the water boils fast, sprinkle in the oatmeal with the left hand, stirring all the time with a wooden spoon Let the porridge simmer very slowly for quite half an hour, stirring it frequently. When cooked it should be so thick that it will just pour into the plate, on no account must it be so stiff that it looks lucky If too thick, stir in more boiling water and let it cook for a few minutes

Serve very hot in pretty porridge plates, with cream or milk, sugar or salt, according to individual taste

N B —There are several preparations of oats on the market, they are cooked in the same way, but will take less time

SCALLOPS OF FISH

Required About six ounces of any cold cooked fish
A little fish sauce
Browned breadcrumbs
Half an ounce of butter



Scallops of fish

Use either the natural scallop shells, as in illustration, or shells made of earthenware, china, or electro-plate Brush them over with melted butter, and sprinkle with a good coating of crumbs

Remove all skin and bones from the fish, and chop the flesh coarsely

Heat the sauce in a small saucepan, any kind will do, provided it is not sweet, add the fish, season the mixture with salt and pepper, and put it into the shells, heaping it up slightly Sprinkle the tops with a thick layer of crumbs, put the rest of the butter in little pieces on the top of each, and place the shells in a hot oven until the mixture is hot through and nicely browned on the top Serve at once, garnished with parsley

N B —These scallops may be prepared overnight, and will then merely require heating in the morning

BREAKFAST ROLL

Required Three pounds of pickled loin of pork
Three ounces of breadcrumbs
Three ounces of lean ham or bacon
Two ounces of veal
Two ounces of butter
Two eggs
Three teaspoonfuls of chopped parsley
One teaspoonful of chopped onion
Salt, pepper, and nutmeg

With a sharp knife remove the bones from the pork Wash it well in tepid water, and if it seems likely to be very salt soak it for an hour Mix together the crumbs, finely-chopped ham, parsley, veal, and onion, melt the butter gently, add it and the beaten egg with a careful seasoning of salt, pepper, and grated nutmeg.

Lay the pork with the skin downwards on the board or table, spread the forcemeat all over it to within about a quarter of an inch of the edge Roll it neatly up, beginning at the thick end and rolling towards the thinner Roll the meat in a clean pudding-cloth, tie the ends securely, and put it in the stock-pot or in a saucepan of boiling water, and let it simmer gently for about two hours. If it has to be cooked in water, add a carrot, turnip, onion, and piece of celery to improve the flavour

When cooked, unroll the pork, then re-roll it tightly and leave it until cold.

Next take off the cloth, trim the ends, roll the meat in some nicely-browned crumbs, and serve garnished with a few sprigs of fresh parsley

Breakfast roll

TEA AND COFFEE

See that the water is really *boiling* for making the tea and coffee, also that both tea and coffee-pots are heated before putting in the tea or coffee

Have a good supply of hot milk ready to serve with the coffee Remember, it must not be allowed to actually boil, for that spoils the flavour, but it must be very hot.

VEGETABLE RECIPES

CARROTS À LA VICTORIA

Required Six or more carrots
One ounce of butter
Two teaspoonfuls of chopped parsley
A tablespoonful of melted glaze
Salt and pepper
A dust of castor sugar

Wash and scrape the carrots If a large vegetable cutter is available, scoop out balls of carrot the size of large marbles, if not, cut the carrot into neat, even-sized dice Boil them in salted water until tender, then drain off the water, and dry them lightly with a clean cloth

Melt the butter in a clean frying-pan Put in the carrots and toss them about in the butter over the fire for about five minutes Add the glaze, salt, pepper, and a dust of sugar. Turn the balls about so that they are all well coated with the glaze, etc

Put them in a hot dish, sprinkle over the parsley, and serve.

STUFFED ONIONS

Required Two large, even-sized onions
Two ounces of cold meat
Two teaspoonfuls of chopped parsley.
One teaspoonful of chopped onion
One ounce of butter
About two tablespoonfuls of crumbs
A few browned crumbs
Salt and pepper

Peel the onions, put them in a saucepan with hot water with a little salt in it, and boil them until they are about half-cooked

Meantime, chop the meat finely Melt the butter in a small pan, add the meat, parsley, onion, and crumbs, and, if possible, a little sauce or gravy Season the mixture carefully

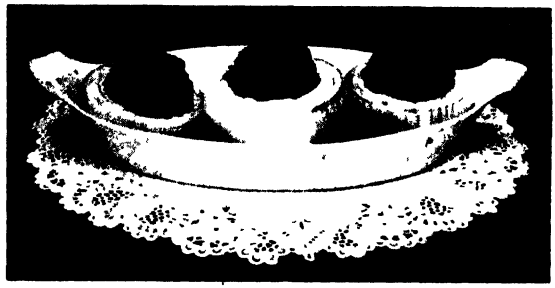
When the onions are ready, cut each in half, remove some of the middle rounds, so as to leave a cavity in which to put the stuffing Heap it up on each, sprinkle a few browned crumbs on each heap Put the onions in a fireproof dish, cover them with buttered

paper, and bake them until they are tender Pour round some brown sauce, and serve

TOMATOES AU GRATIN

Required: About two pounds of tomatoes
Six tablespoonfuls of fresh crumbs
Six tablespoonfuls of grated cheese
One ounce of butter
Salt and pepper.

Mix the cheese and crumbs together Well butter a fireproof piedish, sprinkle a thick layer of crumbs and cheese over it Wash and wipe the tomatoes, and cut them in thick slices Put a layer of tomatoes in the dish, then one of crumbs and cheese, and a sprinkling of salt and pepper Continue these layers until the dish is full, the last layer must be a thick one of crumbs and cheese Put a few small pieces of butter on the top, and bake in a quick oven until the tomatoes are soft and the top is nicely browned



Stuffed onions

It will probably take from twenty to thirty minutes

N B —Any stale cheese may be used, but Parmesan has the best flavour

FRIED SEAKALE

Required Seakale
One egg
Breadcrumbs
A little lemon-juice
A little chopped parsley

Trim the seakale and wash it carefully, tying it into even-sized bundles Put it in a pan of fast-boiling water with a little lemon-juice in it Boil it until it is tender, which will probably take about thirty minutes When done, drain it carefully out of the water and untie it Sprinkle it with lemon-juice, parsley, and if liked, a little finely-chopped shallot or onion

Leave it until cold, then split each stick in half lengthways Dip each piece into a little flour, brush it over with the beaten egg, and cover it with crumbs When a bluish smoke rises from the frying fat, put in the pieces, one or two at a time, and fry them a golden brown Drain them on kitchen paper and serve them on a hot dish, garnished with fried parsley

FRICASSEED HARICOT BEANS

Required: Half a pound of haricot beans
One onion
One clove
A bunch of parsley and herbs
The juice of half a lemon
One egg
Three-quarters of a pint of white sauce
Salt and pepper
Milk and water to cover

Soak the beans in cold water overnight, then put them in a stewpan with milk and water in equal proportions to cover them Add the herbs tied together, the clove, and onion cut in slices Put the lid on the pan, and let the contents simmer gently until the beans are quite tender, they will probably take about three hours Stir them often, and, if necessary, add more milk and water. When they are tender, take out the herbs, clove, and onion, and drain off any liquid that has not been absorbed Heat the sauce in a clean pan, add the juice of the lemon and the beaten egg, and lastly the beans Make the mixture thoroughly hot, but be careful that it does not boil, or it will curdle. Put the beans in a hot dish and, if liked, sprinkle over a little chopped parsley.

SPINACH SOUFFLÉS

Required One pound of spinach
Four eggs and one extra yolk
Two tablespoonfuls of cream
A few browned crumbs
A little salad oil or melted butter
Salt and pepper

Brush a little salad oil or melted butter over some small ramakin cases, then leave them to dry

Carefully look over the spinach and wash it very thoroughly, put it in a saucepan, with about two tablespoonfuls of water, and boil it until it is soft, then drain it, pressing out all the moisture If possible, rub it through a sieve Then add the beaten yolks, the cream, and salt and pepper to taste Beat the whites to a very stiff froth, and stir them very lightly into the spinach Half-fill the cases with the mixture, and bake them in a moderate oven for ten minutes Serve immediately, as they soon sink

PUDDING RECIPES

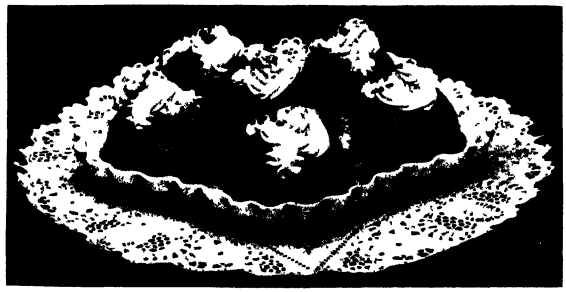
TEN METHODS OF SERVING APPLES

BAKED APPLES

Required Six even-sized cooking apples
Two ounces of loaf sugar.
Quarter of a pint of water
Threepenny worth of cream
Castor sugar and vanilla to taste

Choose well-shaped, even-sized apples for this dish First remove the core, it is best to do this before peeling the apple, for it is then less likely to break If a corer is available, it is a simple matter

Merely place the corer over the stalk-end, press it gently through the apple, which should be held firmly on the table Or take a small knife with a pointed blade, mark a tiny circle or square round the stalk-end, then proceed to dig out the piece, do this at the other end as well Then work the knife round and round, first at one end, then at the other, until there is a hole right through the apple, then peel the fruit neatly Put the water and sugar in a small pan, let the sugar dissolve slowly, then boil it to a syrup.



Baked apples

Put the apples in a deep tin dish, pour the syrup all over them Put the dish in the oven, baste the apples frequently with the syrup, and when they feel just tender when pierced with a skewer, put them on to an apple-dish or in a glass dish, and pour a little syrup over each

Whip the cream until it will just hang on the fork, then add to it castor sugar and vanilla to taste Next fill in the centre of each apple with it, piling it up slightly on each This can be done either with a forcing bag and rose pipe, or with a fork Sprinkle the top with a little chopped pistachio nut to give a pretty touch of colour, and serve either hot or cold

APPLE CHARLOTTE (No. 1)

Required Two pounds of apples
Four ounces of butter
The grated rind of a lemon
Half a pound of loaf sugar
Quarter of a pint of water
Quarter of a small tin loaf

Peel, core, and slice the apples Put them in a stewpan with the water, lemon-rind, and sugar, and boil them gently until they are quite soft Remove the lemon-rind, and beat the apples to a smooth pulp with a fork Use a silver or plated fork, as iron forks often discolour fruit Cut the bread in slices about a quarter of an inch thick, or rather less, trim off the crusts, and with a plain cutter stamp the bread into rounds the size of a shilling Cut two round pieces of the same thickness, but of the same diameter, as the tin you are going to use, one is for the top, the other for the bottom Put the butter in a small saucepan, melt it very gently, then boil it quickly until it bubbles Let it stand for a minute or two, skim carefully, then pour it gently into a basin so that all sediment is left behind Dip each bit of bread into the butter Put one large round in the bottom of a plain round soufflé or cake tin, then line the tin throughout with the small rounds of bread Pour in the apple pulp, which should be very thick, put on the second large round, and bake in a moderate oven for about half an hour.

Turn it carefully on to a hot dish, sprinkle it with a little castor sugar, and serve.

N B —If more bread and less fruit is preferred, fill up the mould with layers of small rounds of bread dipped in butter and fruit.

APPLE CHARLOTTE (No. 2)

Required One pound of apples
Four ounces of chopped beef suet
Four ounces of moist sugar
Three ounces of bread crumbs
One grated lemon-rind
One ounce of butter

Peel, core, and slice the apples Well butter a pie-dish Mix together the crumbs, finely chopped suet, and grated lemon-rind Fill the dish with alternate layers of the crumbs and apples and sugar. The first and last layers should be of suet and crumbs Put the rest of the butter in little pieces on the top Lay a piece of buttered paper over the top, and bake in a moderate oven for about an hour or until the apple is soft After the first twenty minutes remove the paper, so that the top may colour nicely

Serve it either in the dish, with the top sprinkled with a little sugar, or turn it carefully out on to a hot flat dish.

N B —If the apples seem to have but little juice, pour in a little water; and if a strong flavour of lemon is liked, add the juice as well as the grated rind

MÉRINGUED APPLES

Required One and a half pound of even-sized apples
Two ounces of loaf sugar
Quarter of a pint of water
For the Méringue A few glacé cherries
Three whites of eggs
Six tablespoonfuls of castor sugar

Bake the apples with the syrup as already directed When they are tender lift them out of the tin, draining them well from the syrup. Put them on a buttered tin.

Next prepare the méringue

Whip the whites of eggs to a very stiff froth, and stir the sugar lightly into them Put this mixture into a forcing bag, and force it round and round the apple until it is entirely covered When all the apples are covered, dust them with more sugar. Put them in a very cool oven until the méringue feels dry and crisp and is a pale biscuit tint Put a cherry on the top of each, and, if liked, a few shreds of angelica Hand with them some cream or good boiled custard.

APPLE SNOW

Required · Six large apples.
The whites of six eggs
Four ounces of castor sugar
One lemon

Peel, core, and slice the apples Put them in a saucepan with a little water, and cook them until tender, then rub them through a sieve Leave this pulp until it is cool, then add the sugar and strained lemon-juice Whip the whites to a very stiff froth, then add it lightly to the apple pulp, a spoonful at a time, beating it all the while

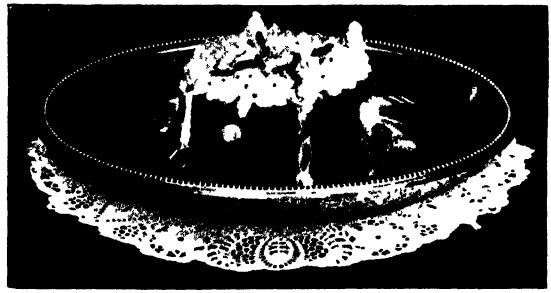
Heap this "snow" in custard glasses, decorating each with a little chopped pistachio, or a glacé cherry, or a few strips of angelica Serve at once

APPLE MOULD

Required Four medium-sized apples
Half a pint of water
Two ounces of loaf-sugar
Half a lemon
Five sheets of gelatine
One clove
Cochineal
For decoration
Cream
Cherries
Angelica

Wash the apples, do not core or peel them, but cut each in eight Put the pieces in a stewpan with the water, sugar, clove, and the thinly-pared rind of the lemon Cook these gently until the apple feels soft, then rub it through a sieve Dissolve the gelatine in two tablespoonfuls of warm water, then strain it into the apple pulp, mix it well in, and add a few drops of cochineal to make the mixture a very delicate pink tint Rinse a plain mould in cold water, pour in the mixture, and leave it until cold and set, then dip the mould in tepid water, and turn the contents on to a glass dish Whip the cream until it will just hang on to the whisk, sweeten and flavour it to taste, put it in a forcing bag, and decorate the mould in any pretty design with it, adding, if liked, a few cherries and pieces of angelica

NB — If preferred, the cream and cherries may be omitted altogether This mixture is very effective set in tiny moulds



Apple mould

APPLE SOUFFLÉ

Required One pint of milk
Three ounces of rice
Two ounces of castor sugar
One pint of stewed sieved apples
Three eggs
One ounce of butter
One lemon-rind

Boil the milk with the thinly-pared lemon-rind in it. When it is well flavoured, take out the rind, sprinkle in the rice, and let it simmer very slowly till the rice is soft and has absorbed all the milk Add the sugar, and beat it in with a spoon. Take a cake-tin, line the sides and bottom of it with rice, pressing it well on, then put in a cool oven for a few minutes to dry the rice Melt the butter gently Separate the yolks and whites of the eggs, beat up the yolks, add them and the butter to the apple pulp, and stir the mixture over the fire for a few minutes Whisk the whites to a stiff froth, stir them lightly into the apple Pour the mixture into the middle of the rice-lined tin Lay a piece of greased paper over the top Put the tin in a quick oven, and bake for about twenty minutes. Turn the soufflé carefully on to a hot dish, and serve at once

CAROLINA APPLES

Required Two pounds of cooking apples
A small pot of red-currant jelly
Two or three tablespoonfuls of lemon sponge.
Castor sugar

Core and peel the apples carefully Roll each in castor sugar, and place them in a fireproof china dish with wells in it Cover the apples with a piece of buttered paper, and bake them very slowly until they are quite soft, but not at all broken Leave them on the dish When they are quite cold, fill the centre of each with lemon sponge Cut the jelly into neat rounds, and put one on the top of each apple to form a kind of lid On this heap a little more lemon sponge and serve.

APPLE FRITTERS

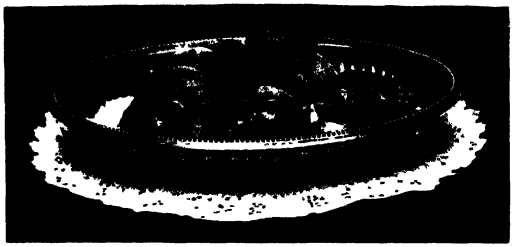
Required Four ounces of flour
Two whites of eggs
Quarter of a pint of tepid water
One tablespoonful of salad-oil or melted dripping
About four apples
Castor sugar
Frying fat

Mix the flour and salt together in a basin Pour the oil into the tepid water Make a well in the centre of the flour and pour the oil and water gradually in, mixing them in slowly and smoothly When all the liquid is added, beat the batter well, then, if possible, let it stand for one hour Meanwhile peel the apples Cut them into rings about an eighth of an inch in thickness Stamp out the core from each slice with a small round cutter or a pointed knife Put the pan of frying fat on the fire to get hot Line a baking-tin with kitchen paper

When ready to fry the fritters whisk the whites to a stiff froth, and stir lightly into

the batter When a bluish smoke rises from the fat lift up an apple ring on a skewer, dip it into the batter See that it is well coated with it, and slip off the skewer into the fat, and fry a light golden brown on each side, it will have to be turned as it will float Lift it on to the paper to drain, then dust it with castor sugar, and keep it hot while the others are being fried

If the pan is large enough, fry four or



Apple fritters

five rings at a time, but before putting in fresh ones see that the smoke is rising from the fat Every now and then take out the pieces of batter which are left in the fat, otherwise they will burn Serve the fritters as quickly as possible after frying, for they soon become tough

APPLES IN BATTER

Required One egg
Four ounces of flour
Half a pint of milk
A few grains of salt
Half a pound of apples
One ounce of dripping

Mix the flour and salt in a basin Make a well in the centre; break the egg into a cup to see that it is good, then put it into the well in the flour. On to it pour about a tablespoonful of milk Stir the egg and milk round with a wooden spoon, working in the flour that surrounds the liquid gradually As soon as the egg and milk are as thick as good cream, add more milk and proceed as before until all the flour is worked in smoothly and about half the milk Then beat the batter with a wooden spoon until the surface is covered with bubbles This beating introduces air into the batter, which expands with heat, and raises and lightens the flour When it is beaten sufficiently, add the rest of the milk, and *stir* it in Do not beat it after adding the rest of the milk If possible, let the batter stand an hour before cooking it

Peel and core the apples, then cut them into fairly thick wedges Put the dripping in a Yorkshire pudding-tin or pie-dish, make it very hot, and brush it all over the tin

Arrange the pieces of apple in it, pour the batter over, and bake in a quick oven for about half an hour Sprinkle the top with castor sugar, and serve either whole or cut in squares

THE ABC OF JELLY-MAKING

The Simplicity of Making Jellies—Importance of Absolute Cleanliness—How to Avoid Cloudy Jelly—Home-made Substitutes for a Jelly Stand—Clear Wine Jelly—How to Set a Mould with Fruit—Chartreuse of Bananas—Aspic Jelly—Calf's Foot Jelly—Spanish Jelly

CLEAR, sparkling jellies are always popular and add considerably to the appearance of the dinner-table They are very easily made, and with a little practice and care on a few points even amateurs can soon attain perfect success While clear jellies are very expensive to buy, they are not by any means, or, at least, they need not be, costly if made at home

ABSOLUTE CLEANLINESS ESSENTIAL

Absolute cleanliness in every detail is essential if the jelly is to be clear If the pan or spoon has a speck of grease or flour on it, it will be impossible to produce a sparkling dish

POINTS TO REMEMBER IN ORDER TO AVOID CLOUDY JELLY

1 See that everything is scrupulously clean

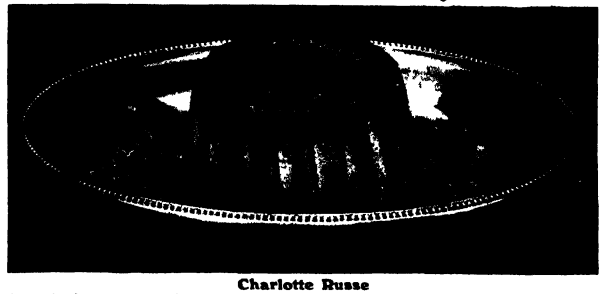
2 See that there is not a speck of flour on the scales or any of the utensils

3 Wash the egg-shells carefully, and wipe the lemons in a clean cloth

4 Let the jelly settle well before straining

5 Never stir the jelly while it is being strained

6 See that no soap is used in washing the cloth through which the jelly is strained



Charlotte Russe

Recipe for this sweet will be found on page 804 Part 7 Clear wine jelly chopped into small pieces, surrounds the mould

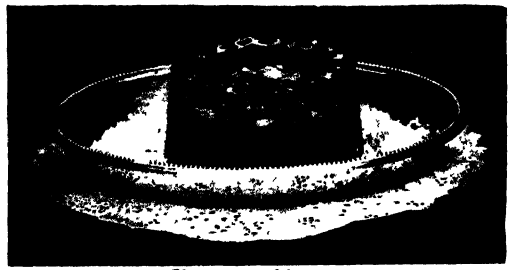
JELLY RECIPES

CLEAR WINE JELLY

Required · One and a quarter pint of hot water.
Half a pint of sherry
Half a pound of loaf sugar
One inch of cinnamon
Three cloves
Three lemons
Two and a half ounces of leaf gelatine.
Two whites and shells of eggs

Select a perfectly clean, bright steel or enamel-lined pan that will hold two quarts Put into it the water, sherry, sugar, cinnamon, and cloves Peel the lemons very thinly and add the rinds and strained juice to the other ingredients (There should be about a quarter of a pint of juice) Be careful there is no pith on the rinds, as this would probably cloud the jelly Next put in the gelatine, and lastly wash the eggshells thoroughly, crush them in the hand, add them, also the whites after whisking them to a fairly stiff froth, the two latter are to clarify the jelly

Put the pan on the fire without a lid, take a clean egg whisk, and whisk the contents of the pan until it begins to boil, then take out the whisk, and let it boil to the top of the pan. Draw the pan to one side, put on the lid, and let it settle for ten minutes While it is settling prepare the jelly strainer.



Chartreuse of bananas

TO PREPARE THE JELLY STRAINER

Rinse out a perfectly clean, rather coarse tea-cloth in boiling water, place it under the hoop of a jelly stand If you have not one, the following is an excellent substitute

HOME-MADE JELLY STAND

Place a wooden kitchen chair upside down on the table, that is, with the seat of the chair on the table, and the back hanging down. Lay the cloth over the legs, twisting and tying the four corners securely to the four legs with string Arrange the cloth so that it dips down in the centre after the fashion of a jelly bag. Put a clean, heated basin under the cloth, on the upturned seat of the chair Pour some boiling water through the cloth into the basin to heat both, empty the basin put it back, and pour all the jelly into the middle of the cloth

When a little has run through, slip a second basin in the place of the first, and pour back any jelly from the first into the cloth, to re-strain it Keep re-straining it until that in the basin is quite clear, but rinse out the basin with warm water each time before putting it back under the cloth Be very careful not to touch or stir the sediment in the cloth, and give the jelly plenty of time to run through

It is wise to put the filtering apparatus in a warm place and out of a draught, and in cold weather it is a good plan to lay something over the legs of the chair to keep in the heat, so as to prevent the jelly cooling, and setting in the cloth

Should, however, the jelly set in the cloth, half fill a tin mould or mug with boiling water, and place it very gently in the jelly in the cloth It is best to use a tin vessel, as heat penetrates quicker through it than through pot or china

In very cold weather use two or three sheets less of gelatine than that given above, and in very hot, three or four more.

When all the jelly is clarified, it can be used as desired

For a plain wine jelly, rinse out a pretty mould first with boiling water, to make sure it is not greasy, then with cold, for this prevents the jelly from sticking Pour in the jelly, and leave it until cold and set.

TO TURN IT OUT

Dip the entire mould in warm water, dab the jelly lightly with a clean cloth, lay the dish over the jelly, then reverse then position, and the jelly will have slipped easily on to the dish

N B—Earthenware moulds will have to be dipped in hotter water than tin or copper ones

TO SET A MOULD WITH FRUIT

Select a pretty mould For a pint mould gently melt a pint of the jelly—remember it must merely melt, not boil Prepare the grapes, oranges, strawberries, pistachio nuts, or whatever fruit that is to be set in the jelly

Rinse out the mould with boiling water, then with cold When possible, place the mould in a flat tin or basin, and pack ice round it If you cannot have ice, allow a longer time for each portion to set

With a clean spoon pour into the mould enough jelly to thinly cover the top, let this set Then lay the mould on its side, pour in jelly enough to cover that, and let it set also Do this until the mould is thinly coated all over with jelly. Then stand it upright again

Place the fruit in any pretty design in the top of the mould, pour in jelly to just cover the fruit and let it set Repeat these layers of fruit and jelly until the jelly is

level with the top of the mould When quite set, turn the jelly on to a pretty dish, and garnish it with little heaps of chopped jelly This, of course, can be omitted, if preferred

CHARTREUSE OF BANANAS

Required Clear jelly
Bananas
Pistachio nuts

Melt the jelly gently Put the pistachio nuts in a small pan of hot water, bring them to the boil and let them boil for a few minutes, then drain off the water, and the nuts can be easily slipped out of their skins Cut them in neat, round slices Peel the bananas, cut them in slices about an eighth of an inch thick, if possible with a silver knife, as a steel one often discolours them Then stamp out the slices neatly with a small round cutter, to give a neat, even edge Line the mould coating of jelly with them, and arrange some pretty design of pistachio nuts on the top They are very effective arranged to represent shamrock leaves, the stalks being formed with thin shreds of pistachios or angelica. Pour just a drop of jelly on each leaf to set it—if too much is put the nuts will float When the decoration is set pour in a layer of jelly about half an inch deep, more or less according to taste Next put in a layer of rounds of banana leaning each slice against the last one Pour in more jelly to cover them Leave that until set Next put in more banana rounds then more jelly and so on until the mould is full When the jelly is quite set, turn it out on to a pretty dish

ASPIC JELLY

This is a savoury jelly and invaluable in the decoration of cold dishes

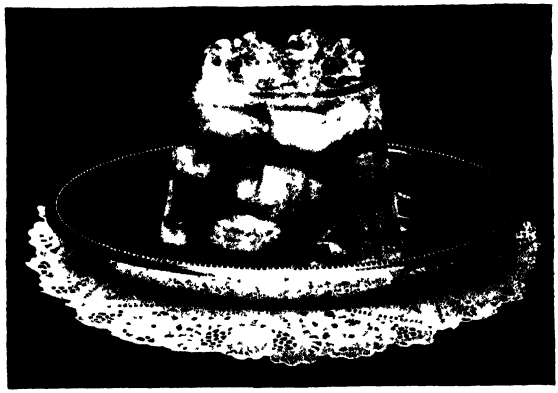
Required One and a half pint of good veal stock *or* cold water
Quarter of a pint of sherry
Quarter of a pint of malt, tarragon, and chilli vinegars mixed
The rind and juice of one lemon.
A bunch of parsley and thyme.
A bay-leaf
Two sticks of celery
One carrot
One onion
Six peppercorns
Six allspice
A blade of mace
Two ounces of leaf gelatine
Two whites of eggs, and the shells

Carefully remove every vestige of grease from the stock, and put it in a clean, bright pan Prepare and quarter the vegetables, and add them to the stock with the rest of the ingredients, remembering to wash the egg-shells thoroughly to pare the lemon-rind very thinly, and to wash the herbs

Proceed in exactly the same way as directed for clear wine jelly, only, instead of letting it settle for ten minutes, let it stand at the side of the stove for thirty minutes before straining it

CALF'S FOOT JELLY

Required Two calf's feet
Five pints of water
Half a pint of sherry
One tablespoonful of brandy
Three lemons
Three cloves



Spanish jelly

An inch of cinnamon
Two eggs
Half a pound of loaf sugar

Wash the feet very thoroughly in boiling water, then chop each in four pieces Put them in a saucepan with cold water to cover them, and let them boil for five minutes, then strain off the water Rinse out the pan put back the feet with the five pints of water, and boil gently from five to six hours, keeping them well skimmed The liquid should now be reduced to a little over a quart Strain it into a basin, and leave it until cold Next remove every vestige of grease from the top of the jelly, and then wipe over the surface with a clean cloth dipped in boiling water

Turn the jelly into a clean saucepan, heat it gently, add the wine, brandy, the strained juice and thinly-pared rind of the lemons, the sugar, and the spice Lastly, wash the shells of the eggs very thoroughly, crush them, and add them, together with the whipped whites of the eggs

Proceed in exactly the same way as for clear wine jelly

N B —If preferred, use more lemon-juice and leave out the wine and brandy

SPANISH JELLY

Required A quart or less of clear jelly
Any remains of strawberry or other flavoured cream

Frequently, when making creams, there is a small quantity over, if of more than one colour so much the better

Heat the cream gently (if there are different kinds heat them separately), pour it on to a plate, and let it cool, then cut into any fancy shapes

Rinse out a mould with cold water, fill it about three parts full of clear jelly When it is beginning to set, scatter in the shapes of cream. Leave the jelly until set. Then turn it out in the ordinary way.

A very effective dish is obtained if part of the cream is a pale pink and the rest white If you have no cream, and do not wish to make any, use "lemon sponge," cut into blocks.

PANCAKES

How to Prepare the Batter for Pancakes—Allow it to Stand for Two Hours—Recipe for Making the Pancakes—Directions for Frying and Tossing

BATTER of which pancakes are made is a mixture of flour, milk, and eggs, and is so called because of the necessary "battering," or beating, required after the mixing of the ingredients is accomplished

The flour must be mixed *gradually* with the egg and milk, to avoid it getting lumpy

When only *half* the liquid is added the batter must be well beaten with the back of a wooden spoon, if all the milk were added, the batter would be too thin to beat easily

Batter should stand for about two hours, if possible, to allow the starch grains in the flour to swell

Sugar should not be added to batter before cooking; if it is, the batter will not be so light

Required Quarter of a pound of flour
One egg
Half a pint of milk
Quarter of a level teaspoonful of salt.
Three ounces of lard or dripping
Castor sugar
One lemon

Mix the flour and salt in a basin Make a well in the middle of the flour and break in the egg after first making sure that it is good Put about two tablespoonfuls of milk on the egg, and stir it smoothly into the flour with a wooden spoon When this is as thick as good thick cream, add more milk, until all the flour is mixed in, and half the milk Beat the mixture well until the surface is covered with bubbles, then add the rest of the milk, and, if possible, let the batter stand for two hours This makes it much lighter

As a rule, a small round frying-pan should be used; it is easy to handle and the pancakes will be a better size and shape than if made in a large pan

Melt the lard or dripping in a small saucepan, pour about a teaspoonful of it into a small frying-pan, just enough to make a thin coating of fat over the pan When a faint smoke begins to rise from the fat pour in enough batter to thinly cover the bottom of the pan Fry it a golden brown underneath, shaking the pancake now and then to make sure it is not sticking Then toss or turn the cake over and fry the other side Slip the cake on to a piece of paper which has been well sprinkled with castor sugar, taking care to lay the side that was first fried on the paper, as it will be the nicer looking Squeeze a little lemon-juice on each cake, and sprinkle over a little castor sugar Then roll each up neatly, and keep hot until all are fried Arrange them on a lace paper, garnish with slices of lemon, and serve as quickly as possible

FRENCH PANCAKES

Required Two eggs
Half a pint of milk
Two ounces of flour
Two ounces of castor sugar
Two ounces of butter
Jam

Beat the butter and sugar to a soft cream with a wooden spoon Beat the eggs until they are frothy, then stir them in, and beat the mixture well Sieve together the flour and salt, add them lightly, and lastly add the milk Butter some old saucers or tin plates, half fill them with the mixture, and bake them in a quick oven for about ten to fifteen minutes, or until they are set and lightly browned

Lay a piece of kitchen paper on the table, dust it well with castor sugar Heat the jam in a small saucepan, any kind that has no stones will do Turn the pancakes brown side down on the sugared paper, put about a teaspoonful of the jam on one half of a pancake, fold the other half over as you would a jam turnover Arrange them on a hot dish, and serve as quickly as possible

The following is a good firm for supplying Food, etc., mentioned in this Section Messrs J S Fry & Sons, Ltd (Cocoa).

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women

Woman's Who's Who	*Great Writers, Artists and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc*
Women's Societies		

WOMAN'S WHO'S WHO

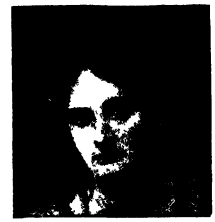
FRAU VON BOHLEN-HALBACH

Née Miss Bertha Krupp, Germany's richest woman, inherited an income estimated at £1,000,000 a year when her father, Herr Friedrich Krupp, died in November, 1902. She was then but a girl of sixteen, and, of course, became, from a financial point of view, the most desirable matrimonial prize in Europe. But in 1906 she decided to marry a young man Gustavus von Bohlen-Halbach, who held an insignificant diplomatic post at the Prussian Legation to the Vatican, and who, though he could boast of an ancient lineage, possessed no fortune. The marriage took place on October 15, 1906, in a little chapel at Essen, where the world-famous iron and steel works, built up by the bride's father and grandfather, which employ 40,000 men are situated. The German Emperor, as a mark of special favour, attended the wedding. In spite of her great wealth, Frau von Bohlen-Halbach is a woman of simple tastes, and generous withal. She devotes herself to housekeeping, business, and charity, and her noble generosity may be gauged from the fact that she gave £50,000 to the Krupp employees' sick fund on the morning of her marriage.

Frau von Bohlen-Halbach
Aevar

LADY CONSTANCE LYTTON

Because, according to her own confession, the whole social surroundings of her life were repellent to her, Lady Constance Lytton, sister of the present Earl of Lytton, and second daughter of the first earl, who was Viceroy of India from 1876 to 1880, became a Suffragist. She has been in prison several times on account of her participation in militant methods, and in order that the fact of her belonging to the nobility should not secure for her any special privileges she once served a sentence of fourteen days in Walton Gaol, Liverpool, disguised as an ordinary working woman, and passing under the name of "Anne Warton." A serious-minded, deep-thinking woman, Lady Constance is devoting her life to the cause of women's rights, and whatever view one may hold on the subject, one cannot help admiring her courage and perseverance in the cause she has espoused. Her brother, Lord Lytton, who, in 1902, married a daughter of the late Sir Trevor Chichele-Plowden, is also an enthusiastic supporter of the Suffragist movement, which numbers in the ranks of its adherents not only the leisured few of the upper classes, but also representative workers from both the educated professions and the ranks of labour.



Lady Constance Lytton
Elliott & Fry

MADAME PAULHAN

The wife of the man who won the "Daily Mail" £10,000 prize by flying from London to Manchester in April, 1910, is almost as enthusiastic an aviator as her husband. Not that she makes many aerial voyages herself, although she has made some ascents. Her part has been to encourage her intrepid husband, who, beginning life as a performer in a travelling circus, has, after a most romantic career, proved himself to be one of the world's most skilful and plucky aviators. "My husband never carries a mascot," says Mdme. Paulhan, "for his mascot is the kiss I always give him before he starts, and he says his best reward is the kiss I give him when he descends again." A vivacious brunette, Mdme. Paulhan looks after her husband as a mother

Madame Paulhan
Fleet Agency

looks after her child. It is she who has encouraged him in his experiments by her faith in his ultimate success, and no one is more proud of his achievements. They are a devoted couple, and passionately attached to their four-year-old son Réné, whose favourite toys, needless to say, are aeroplane models

Miss Constance Collier
Bassano

His boyish tastes, even at this tender age, already betoken that he has a wish to follow in the daring footsteps of his intrepid father in Poplar, and is proud of the fact that she is a working woman, and the wife of a working man Her husband was again returned as Member for Woolwich in the General Election of December, 1910.

MISS CONSTANCE COLLIER

Like Miss Marie Tempest, this popular actress first appeared in musical comedy before distinguishing herself in serious plays, although, curiously enough, she made her début as a child in "The Silver King" with the late Wilson Barrett. And in later years she rejoined him, playing in "The Sign of the Cross," at the Lyric This was after she had appeared at the Gaiety in "Don Juan," "A Gaiety Girl," and "The Shop Girl" Her finest opportunities, however, presented themselves when she was engaged by Sir Herbert Beerbohm Tree to appear at His Majesty's Theatre in 1901, and with whom she remained for nearly six years It was on the occasion of her first engagement with Sir Herbert as Minerva in "Ulysses" that she met Mr. Julian L'Estrange, whom she married in 1902. Miss Collier, like her husband, has acted with great success in America "If you want to be successful in the theatrical profession," she says, "perseverance is quite as necessary as in other walks of life" Miss Collier has won her present eminent position on the stage by perseverance alone, and knows, therefore, the value of constant endeavour.

MRS. WILL CROOKS

The first Labour Mayoress, and the wife of the first working-man member of Parliament to make a tour of the Empire, Mrs Will Crooks can claim to have had no small share in building up her husband's success She is Mr. Crooks' second wife, having married him in 1893 Possessed of sound commonsense, and an intensely sympathetic nature, she was a much-loved figure in Woolwich, which constituency her husband represented until the General Election of January, 1910 It was in 1901, when Mr Crooks was Mayor of Poplar, that she headed a deputation of wives of the unemployed to Mr Balfour, and pleaded so eloquently as their mouthpiece In addition, she has done untold good by personal service among the great working population of Poplar—caring for the children, ministering to the sick, and cheering the sad and sorrowful. She still resides

Mrs Will Crooks
W Bartlet

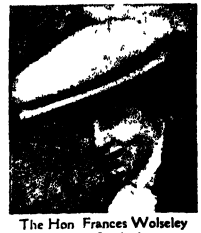
Mrs Nicholas Longworth
Underwood Agency

MRS. NICHOLAS LONGWORTH

No American marriage created greater interest in 1906 than that of Miss Alice Roosevelt—often affectionately referred to by the Press of her native country as "Princess Alice"—to Mr Nicholas Longworth, a member of the American Congress. Mr Longworth was then thirty-six, and his bride twenty-one, and the wedding took place at the White House The strenuous daughter of a strenuous father, Mrs Longworth, as Miss Roosevelt, won much popularity by her unconventionality and *bonhomie*. An accomplished horsewoman and an expert shot, she has always displayed a great devotion to sport At the same time, she has been fond of society, and no girl in America has enjoyed a more interesting and brilliant social life. She first met her husband when Mr Roosevelt was Vice-President of America, and the acquaintance, which ripened into love, was continued on the steamship Manchuria, Mr Longworth being one of those who, under the guidance of Mr Taft, accompanied Miss Roosevelt to the Far East She is now mistress of a beautiful home in Cincinnati

THE HON FRANCES GARNET WOLSELEY

In 1901 the Hon Frances Wolseley, daughter and heiress (by special remainder) of that famous soldier Lord Wolseley, established a school of gardening at her home, Glynde, near Lewes, which has proved a splendid success, and turned out many competent lady gardeners It is under the direct supervision of Miss Wolseley herself, who, as regards landscape gardening in particular, is one of the best authorities on gardening in the country In her extremely practical book, "Gardening for Women," she has given some valuable advice to the girl who aspires to become a trained gardener, a profession for women which has much to recommend it It is certainly one way of solving the problem of what to do with our girls, and the thanks of many are due to Miss Wolseley for the manner in which she has demonstrated the practical side of gardening for women at Glynde



The Hon Frances Wolseley
C. J. Clarke

Readers of EVERY WOMAN'S ENCYCLOPÆDIA will require no introduction to the literary work of this gifted and practical horticulturist, since a charming series of instructive articles on gardening by her have been appearing regularly in its pages These articles establish indisputably Miss Wolseley's claim to be that rarely-gifted person—the expert who can write charmingly as well as technically.

QUEENS of the WORLD

No. 4. The Empress of Russia

Her Childhood Days and the Tragedies of Her Early Life—Queen Victoria's Affection for Her, and the Happy Days Spent at Balmoral and Osborne—Her Popularity in England—A Serious and Accomplished Scholar

ON June 6, 1872, in a small palace built for her parents at Darmstadt, a fourth daughter was born to the Grand Duchess of Hesse, who is better known to English people as Princess Alice, the second daughter of Queen Victoria

The brightness and charm of the babe was such that her fond mother quickly bestowed upon her the name of "Princess Sunshine," but fate plays strange tricks, and to-day "Princess Sunshine" is referred to as "the most pathetic figure in Europe"

Tragedy followed her almost from birth Mother, brother, and sister died in circumstances tragic in the extreme, and since her marriage to the Tsar, in 1894, the troubles of Red Russia, and the fear that she may be robbed of husband and children by an assassin's hand have haunted her to such an extent that she is a broken woman, although not yet forty years of age

Never, however, was a princess born under happier circumstances It is true her parents were poor Until her father, Prince Louis of Hesse, became Grand Duke in 1877, they were obliged to study economy, and even afterwards money was none too plentiful The duke's income was but that of a private gentleman, and many of the young princess's dresses were made by her mother Until her confirmation she was only allowed a shilling a week for pocket-money, and it was a red-letter day when "Grandmamma Victoria" sent presents of new toys, books, and frocks

But if "Princess Sunshine" did not live in luxury, she lived in the society of a mother who was all that a mother should be Her "Letters" (1884), edited by Princess Christian, give a charming impression of an accomplished lady, lovable alike as a daughter, wife, and mother—gracious and kind to all the world She did not complain of her lack of wealth, one of her favourite axioms was, "the less people have, the less they want, and the greater is the enjoyment of that which they have" Thus the princess who was destined to be the bride of the world's richest monarch was early taught the lessons of economy, and how much enjoyment can be obtained from little means

HIM THE EMPRESS OF RUSSIA

Before her marriage, in 1894, the Empress was the beautiful Princess Alix of Hesse, beloved for her goodness and personal charm Her life-story is one in which romance and tragedy have each played their part *Photo Hahn*

Early Tragedies

For four years after her birth no cloud marred her happiness or that of her parents She was christened

Victoria Alix Helena Louise Beatrice, the names in due order of Queen Victoria's daughters, and it is interesting to note, in view of her marriage, that among her sponsors were her future parents-in-law, then the Tsarewitch and Tsarewa of Russia Then came the first tragedy. One of her brothers, Prince Fritz—there were two, the other being Prince Ernest—fell from the window of a room in which he was playing, and died as a result of the accident

Two years later there was an outbreak of diphtheria at the Royal house at Darmstadt The lives of all the children were in danger, but they all fought against the disease successfully, except the baby, Princess May, who succumbed But worse was to follow Worn out with nursing and anxiety, the mother contracted the fatal infection through kissing Prince Ernest, who was suffering from the disease It was a fatal kiss, and on December 14, 1878, the future Empress of Russia lost the best of mothers It was a great blow, for the Duchess had been her children's constant companion She had not only acted as their guide, comforter, and mentor, but often as their governess and playfellow, for she was one of those mothers who do not believe in leaving children too much to the care of nurses and governesses, and a letter which she wrote to Queen Victoria strikingly illustrates the wise and far-seeing manner in which she brought up her children

A Model Mother

"What you say about the education of our girls," she said, "I entirely agree with, and I strive to bring them up totally free from pride of their position, which is nothing, save what their personal worth can make it I feel so entirely as you do on the difference of rank, and how all important it is for princes and princesses to know that they are nothing better or above others, save through their own merit, and that they have only the double duty of living for others and of being an example—good and modest This I hope my children will grow up to"

"Princess Sunshine" had three elder sisters—Princess Victoria, who married Admiral Prince Louis of Battenberg Princess Elizabeth, who married the Grand Duke Sergius of Russia, and Irene, who became the wife of her cousin, Prince Henry of Prussia, the brother of the Kaiser

A tragic note even enters into the history of these three sisters, for while the marriages of Princess Victoria and Irene were of the happiest description, that of Princess Elizabeth was marred by that period of terror which has undermined the health of the Tsarina

The Grand Duke Sergius, a man of gloomy and tyrannical nature, was hated as much for his deeds of oppression as his wife was loved for her deeds of charity He was constantly threatened with assassination, and his wife was warned not to accompany him; but she persisted in doing so, and it was only by an accident that she escaped the bomb which exploded under the Grand Duke's carriage near his own palace in Moscow and destroyed his life

Her Life in England

Previous to her mother's death, the Empress of Russia was brought up to an outdoor life The winter was usually spent at Darmstadt, and the summer at the Schloss of Kranichstein, the small country house of her parents, where the children had a perfect menagerie of pet animals Occasionally they visited Queen Victoria at Osborne and Balmoral, and it was to this country that the Grand Duke brought his children immediately after the tragic episode in 1878, which resulted in the death of his wife and the baby Princess May

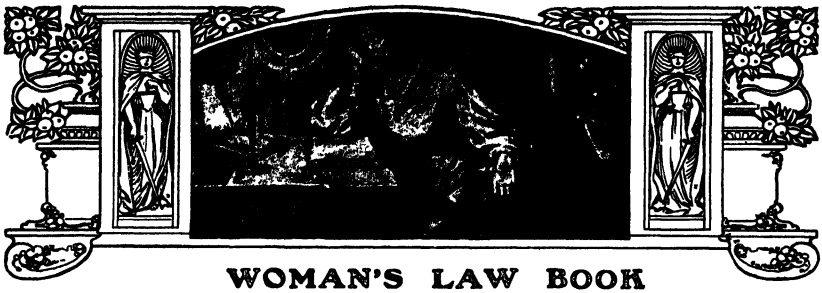
And in Queen Victoria the young members of the Hesse family found a second mother Her Majesty insisted on having them with her at Balmoral and Osborne, and several happy years did the future Empress of Russia spend in this country, which she almost regarded as her home At Balmoral the children led a delightful existence They rode, walked, and fished among the Highlands, and many stories are told of the charming, unconventional ways of Princess Alix—as the future Tsarina was officially known

On one occasion she was out riding when she lost her hat in a strong wind, and arrived at a cottage laughing at the handkerchief which she had donned as a headdress Borrowing comb and hairpins, she quickly got her rebellious locks into order, and placing the handkerchief on her head again, rode home to the castle Keepers, cottagers, and shopkeepers all knew Princess Alix, and are proud of the fact that she thought of them when, after her marriage, she visited Balmoral with her husband As a matter of fact, Princess Alix endeared herself to the hearts of everyone with whom she came into contact in this country, and this, perhaps, will serve to explain the keen sympathy which has been aroused by the unfortunate circumstances which have led to the blighting of her married life

A Serious Student

Princess Alix was nearly sixteen years of age when she returned to Darmstadt By this time her sisters had married, and she was called upon practically to occupy the position of chief lady of the Grand Ducal Court It was a responsible position for one so young, but although she was full of fun at times, and took special delight in exercising her talent as a caricaturist, Princess Alix proved herself quite equal to her responsibilities By this time she had begun to acquire some of that composure and dignity of manner which in later years was described as coldness and austerity She also began to interest herself in serious study, and was exceedingly fond of reading books on philosophy and sociology

To be continued.



WOMAN'S LAW BOOK

By G D LYNCH
(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

LANDLORD AND TENANT

What Constitutes the Relationship of Landlord and Tenant—Tenancy on Sufferance—Tenancy at Will—Yearly Tenancy—Definition of a Lease—An Assignment—A Licence

WHENEVER a person, whether the owner of the freehold or not, who is possessed of an interest in real property, grants to another for an annual or some other periodical consideration, an estate or interest less than freehold, and less than he himself possesses, the relationship of landlord and tenant is created

Of estates less than freehold there are three kinds—estates or tenancies at will, tenancies from year to year, and tenancies for a term of years There is also an estate or "tenancy at sufferance," but that can only arise when a tenant under one of the first three heads holds over, or continues in possession at the end of his term without the consent, either express or implied, of his landlord, and is a mere fiction of the law to prevent what would otherwise be an act of trespass

Tenancy at Will

A tenancy at will, which must be founded on contract binding both parties and endures at the will of both, may be created by express words—*e g*, to hold "at the will and pleasure" of the lessor, or whilst the lessee "shall be permitted to remain tenant," or "as long as both parties please" It is ended by the death of either the grantor or the tenant, and the latter is entitled to the emblements produced by his sowing unless he concludes his tenancy by his own act during his life

The grantor of an estate at will may also end the tenancy by giving his tenant express notice to that effect, or by doing some act as owner of the land, such as distraining for rent or entering on the land and cutting timber The tenant may terminate his tenancy by notice to the landlord, or by giving up possession, or by assigning the estate, or by doing some act of ownership, such as committing waste—*e g*, felling timber, or doing or neglecting to do other acts which injure the value of the property, such as damaging buildings, or suffering them to decay for want of repairs

Where a tenancy at will arises by implication as from a mere general letting, it may be readily converted into a tenancy from year to year

Yearly Tenancies

A tenancy from year to year, like tenancy at will, may be created by express agreement between the parties, or may arise by implication of law A lease from year to year simply, "so long as both parties please," is only a lease for a year certain A letting "for a year, and so on from year to year," is one for two years at least A tenancy "for six months, and so from six months to six months until determined by either party," is one for twelve months at least But a letting "for twelve months certain and six months' notice to quit afterwards" has been held a tenancy for one year certain only, and determinable at the end of that time.

A lease by which land is demised at an annual rent (whether payable quarterly or otherwise), but no term is expressly limited, impliedly creates a tenancy from year to year

If the rent is described as a yearly rent, or so much "per year," even though it be payable quarterly or weekly, the tenancy will be presumed to be a yearly one. And the fact that power is given to the parties to end the tenancy during the year makes no difference But if there is an express stipulation

that the tenant may always be turned out at a quarter's notice or upon a month's notice, the presumption will be that the tenancy is a quarterly or a monthly one

Estate for Years

This estate or tenancy is one which is limited to some fixed and certain period of time, and is sometimes called a "term" It may be for a specified number of years, or for a single year, or for any less period An estate for years is, in a legal sense, inferior in quantity to an estate in fee simple, or in tail or for life, even though the term be practically a perpetuity, as where land is granted for 1,000 years The explanation of this inferiority carries us back to the early feudal law by which the tenant was not entitled to the ownership of the land during the term, but had merely a right of possession as against his landlord The grantor of this estate is called the "lessor" or "landlord," and the grantee the "lessee" or "tenant," the estate itself being popularly known as leasehold

Lease

A conveyance is the instrument by which estates and interests in land are transferred, and a lease is a conveyance by which a person having an estate in lands or other hereditaments, transfers a portion of his interest to another, usually in consideration for rent or other recompense, retaining what is called the "reversion" Such a demise is a lease, and the parties to it are respectively lessor and lessee, but not necessarily landlord and tenant, for a lease may be of incorporeal hereditaments such as a right of way or an advowson

Assignment and Licence

A distinction must be drawn between a lease and an assignment, and a licence and an agreement for a lease

Should the lessor grant the whole of his interest without retaining the reversion it would not be a lease, but an assignment, and unless the grantee gets exclusive possession of some defined portion of land, or of a house or room, for some definite period, the agreement, although in the form of a lease and described as a letting, will be nothing more than a mere licence Thus, the letting of a stall at an exhibition between certain hours of the day for several weeks confers a licence only, and so, too, in many cases does the letting of lodgings According to the authorities it would appear that in the case of lodgers whose landlords reside on the premises, and furnish service or attendance in their apartments, that there is no exclusive occupation, and, consequently, there is no tenancy, no rateability, and no distress A licence cannot, unless coupled with an interest in land, be assigned like a lease to a third party, it confers upon the licensee no right or title to sue strangers in respect of it in his own name, and it is at once determined on the grantor ceasing to own the property over which it is exercised

A lease is usually under seal, and by the Statute of Frauds the power to make leases by parol is limited to those not exceeding three years from the making, and where the rent is two-thirds at least of the improved value of the premises. A lease required by law to be in writing is void unless made by deed

Agreement for Leases

An agreement for a lease is not of quite the same value as a lease unless the tenant is in possession, and has expended money on the premises on the faith of a promise to grant a lease, in which case the courts will enforce specific performance, *i e —make the landlord give him a lease and restrain him from ousting his tenant* Agreements for leases should be accompanied by a memorandum or note in writing, signed by the landlord or his representative

Agreements for letting portions of houses, such as flats, or even furnished apartments, where the exclusive enjoyment of specified rooms is stipulated for, should also be made in writing

Composition of a Lease

In a regular lease there are eight parts, which are technically divided into the parties —recitals, demise, parcels, *habendum*, or term, *reddendum*, or reservation of rent, covenants, and conditions

The instrument intended for a lease should contain the parties to the deed by name and description, the date of its execution, the recitals of its purpose (if required), the parcels or description of the land, the declaration of the commencement and term of letting, the consideration and receipt, the covenant for quiet enjoyment, and proviso for re-entry

Parties

As a general rule, all persons may be parties by making or accepting leases But inasmuch as all contracts made by minors are voidable and require ratification after the infant has attained his majority to make them enforceable against him, when dealing with an infant landlord or infant tenant, as the case may be, it is advisable to carry through the business with his guardian or trustees An infant can, however, make a valid lease of his lands, and an infant lessee who occupies until his majority is liable for arrears of rent which have accrued during his minority

An infant hired a house, and agreed to pay the landlord £100 for the furniture, paying down £60 cash and giving a promissory note for the balance After some months' use of the house and the furniture he came of age, and then brought an action to have the contract and the promise to pay the £40 set aside, and to recover the money he had paid He was successful in getting the contract and the note rescinded, but not in recovering the money paid for the furniture of which he had enjoyed the benefit

An infant member of a building society received an allotment of land, and for four years after he came of age paid instalments of the purchase money He then endeavoured to repudiate the contract, but was not allowed to do so

LAW AND MONEY MATTERS

Continued from page 550, Part 4

The Question of Insurance

A POLICY of life assurance is neither more nor less than a wager made between the person whose life is insured and the company who insures it The fact that it is a wager does not, however, render the transaction illegal, and make the contract void But no insurance can be made by any person on the life of another unless the person for whose sake the policy is made has an interest in that life.

Insurable Interest

Every man is presumed to have an interest in his own life; that is to say, a pecuniary interest, for if it could be shown that the man was insuring his life with another person's money, and for their benefit, the policy would be void. At the same time, a creditor has an interest in the life of his debtor, and even after his debt has been paid may still have a claim against the company if he has kept up the payment of the premiums

A husband is not presumed to have an interest in his wife's life, but a wife has an insurable interest in the life of her husband; and if he effects a policy on his own or on their joint lives, which, on the face of it, is expressed to be for the benefit of his family, it creates a trust for them A married woman can now effect a policy on her own or her husband's life for her separate use

When a settlement of the policy is made in this fashion, the insured may by the policy, or by a memorandum under his or her hand, appoint trustees of the money payable under the policy, making provision for the appointment of a new trustee, or trustees, and for the investment of the money

Husband Killed by Wife

When a man insured his life for the benefit of his wife, who was convicted of having murdered him, the Court would not allow the money to be held in trust for her, as being contrary to public policy, and it was held that the money belonged to his estate, and that his personal representatives were entitled to recover the sum insured from the company

Father and Son

An insurance by a father in his own name on the life of his son, unless he has some pecuniary interest in it, is void But a son has an insurable interest in the life of a father who supports him, and a surety in the life of his principal Although the interest may have ceased at the time of his death, if it existed at the time of the entering into the contract, the insurance office will be bound to pay the money

Material Facts

People who wish to effect an insurance on their lives have, as a general rule, to submit to a medical examination by a doctor acting on behalf of the insurance office; and they have also to fill up a form, in which they are bound to describe all material facts affecting themselves as regards their health, age, family history, and so forth A material fact is one which, if brought to the notice of the company, would result either in their declining to effect the insurance, or only effecting it on condition of an increased premium beyond the ordinary rates of payment In other words, a material fact is an increase of risk which ought to be communicated to the company

Innocent Mis-statement

Immaterial and unintentional errors may render a policy void if it is a condition of the policy that the questions shall be answered truly Great care, therefore, should be exercised in filling up the forms and answering the questions

Premium

The consideration paid by the assured is called the premium, and is generally an annual payment, which may be paid quarterly, or a sum payable for a limited number of years, and sometimes it is a sum of money paid down

Proof of Age

Proof of age should be supplied at the time of effecting the insurance, and if accepted, an endorsement to that effect should be made on the policy This may be the means of saving a great deal of trouble hereafter.

To be continued.

Glossary of Legal Terms used in these Pages

WASTE —Any destruction in houses, gardens, trees, etc, suffered or committed by the tenant to the prejudice of the owner of the inheritance

CONVEYANCE —An instrument which transfers property from one person to another

LEASE —Also called demise, a conveyance of property for life, or years, or at will, by one who has greater interest in the property.

LESSOR —The person who conveys the property and is the possessor of the reversion, generally the landlord

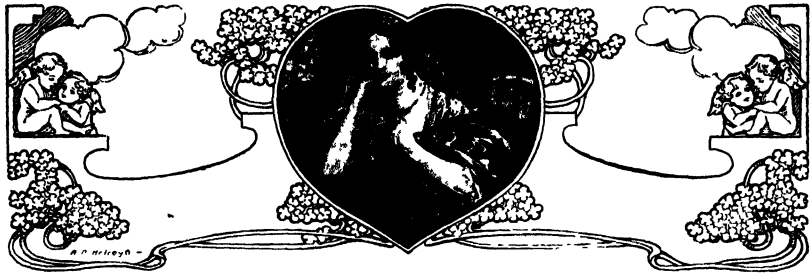
REVERSION, or an estate in reversion, is that estate which remains in an owner upon the grant of a part of his estate to another person

LESSEE —The person to whom the property is conveyed—the tenant

INSURABLE INTEREST —The pecuniary interest which a person has in his own life or in that of another

MATERIAL FACT —One which, if disclosed, would result in the life being refused by the company or only accepted at a higher rate

PREMIUM —The consideration paid by the assured.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting, they have made history, and have laid the foundations of the greatness both of artists and of poets

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 7. MARIE ANTOINETTE AND FERSEN

Continued from page 932, Part 7

GREY and melancholy dawned that October morning, it was the fifth day of the month, and in the year 1789, a memorable day and a memorable year in the proud history of the Bourbon dynasty Events of great moment had preceded that day, but here it is impossible even to trace their sequence Here not even can be told the story of that day and the day which followed It has been told a hundred times, Carlyle has told it Moreover, to repeat it here would be superfluous, for at this time Fersen does not appear upon the stage

As soon as that raging storm of starving humanity which had come from Paris to Versailles to seek its King, "the living deluge," as Carlyle calls it, had broken down the bounds of reason and had begun to advance with destructive fury through the palace, Fersen fled from the presence of the Queen and hid himself This was no act of cowardice, to hide was more heroic than to act Fersen knew too well that his presence, should it be detected, would serve only to stimulate the hatred of that crowd

While, however, he lay concealed, the Queen fled for her life towards the King's apartments Here, with her children, she waited expectantly In the distance could be heard the clamour of insurrection, each minute it seemed to be approaching nearer Fersen, in his place of refuge, heard it also, but he could do nothing, although filled with heroic thoughts, he was impotent

It was not for him to prove himself a hero On this occasion it was Lafayette who saved the Queen—Lafayette, himself a friend of the people, then leader, who persuaded her to yield, and who led her in safety to the Tuileries

As one of the members of the Royal household, Fersen also travelled to Paris, and when Marie Antoinette took up her abode at the Tuileries he sought rooms in the Rue du Bac and set to work to save her The Tuileries was almost devoid of furniture, dust and the marks of negligence were everywhere "Indeed," writes Belloc, "no more exact emblem of the divorce between the Crown and Paris could be found than the inner ruin of that Royal town house" Even now, however, all might have been well, it was still possible for the monarchy to ride the storm For the present, Paris had achieved her object, the King was in her midst, and had that King been able to lay his hand upon his subjects' pulse, he might have regulated and controlled their heart

The Queen, however, was inflexible, yield she would not, temporise she would not, the good advice of Mirabeau she ignored Her pride was magnificently foolish, and Fersen encouraged it He kept in constant communication with the palace, and, after the death of Mirabeau, persuaded her to do the very thing which Mirabeau's sage counsel had forbidden In escape across the frontier, in the protection of foreign troops, Fersen alone saw safety It was he who planned and arranged that ill-omened flight which ended at Varennes in capture, and which, in fact, sealed irrevocably the fate of the monarchy.

His plans were clever and precise; he executed them with brilliance; not a detail escaped his attention. Fate, however, was unkind, bad luck followed the fugitives' coach persistently Small mishaps, petty delays a mortal cannot guard against, and it was these very trifles which wrecked the expedition Lying in the road to success, moreover, were other obstacles There was the King's unwillingness to fly; there was his reckless rashness on the journey, there were the elaborate preparations made beforehand by Marie Antoinette.

For her flight she ordered dresses by the score; she insisted that two maids should accompany her, and so she afforded a thousand opportunities for rumour to take wing Moreover, at the very outset, she courted disaster by her culpable unpunctuality.

In spite of annoyances such as these, however, Fersen remained undaunted, his tact and patience were indomitable At last all was ready, the passports were prepared, the route mapped out, and the arrangements perfected The Queen was to travel as governess to her own children The Duchess de Tourzel, under the name of the Baroness de Korff, was to figure as the chief personage on the journey, the King was to travel as her valet

On the evening of June 20, a few hours before the time chosen for the start, Fersen visited the Tuileries to impart his last instructions At six o'clock he left the palace, everything seemed to be in order, all that he could do for the present had been done

There was one element, however, with which he had not reckoned The suspicions of the guard had been aroused They summoned Lafayette, who hastened to the Tuileries, arriving there just before midnight

His "carriage," writes Carlyle, "flaring with lights, rolls through the inner arch of the Carrousel—where a lady, shaded in broad gypsy hat, and leaning on the arm of a servant . . . stands aside to let it pass, and even has the whim to touch the spoke of it with her badine. . The flare of Lafayette's carriage rolls past All is found quiet in the Court of Princes; sentries at rest, their Majesties' apartments clothed in smooth rest. Your false chambermaid must have been mistaken. . . . But where is the lady that stood aside in gypsy hat . . . ? O reader, that lady that touched the wheel-spoke was the Queen of France" In her hurry, however, she mistook the path leading to the spot where the coach was waiting for her, and so, continues Carlyle, "one precious hour has been spent. . . . The glass coachman waits, and in what mood? . . . Be the heavens blest! here at length is the queen-lady in gypsy hat, safe after perils, who has had to inquire her way. She, too, is admitted; her courier jumps aloft, as the other, who is also a disguised bodyguard, has done, and now, O glass coachman of a thousand-Count Fersen, for the reader sees it is thou—drive!"

Count Axel de Fersen at the age of 28, the young Swede, the story of whose romantic and chivalrous attachment to the ill-fated Marie Antoinette is here told

The outskirts of Paris were reached in safety. At the Barrier de St. Martin a berline was waiting for the Royal fugitives To this heavy travelling coach they were quickly transferred, not a minute was wasted; once again Marie Antoinette and Louis were hastening towards the frontier At daybreak Bondy was in sight, many miles now separated them from Paris, within two days, if all went well, they would be at Montmédy, and in safety. Perils, however, lay before them, and further than Bondy Marie Antoinette refused to allow Fersen to escort them He was a foreigner, and, in the event of the flight proving unsuccessful, she knew that no mercy would be meted out to him This was one of the many instances of her noble solicitude for the welfare of her friends, especially for that of the man who already had proved himself the most true and loyal of friends, the man who loved her and in whom she confided all her fears

The Queen's request was a command, and Fersen, reluctant and sorrowful, obeyed it. While, however, he was bidding her farewell, Marie Antoinette took his hand and placed a ring upon his finger; it was a massive ring of gold in which was set an unknown stone,

and in this story further mention will be made of it

The Count then set out on horseback alone along the Brussels road, he had arranged to rejoin the Royal party at Montmédy, he was confident now and full of hopes But soon his hopes were dashed ruthlessly to the ground To him the capture must have been a cruel disappointment

Here, however, it is impossible further to follow that ill-fated dash for freedom It is a well-known story "three nights without sleep, two of agony, three days, one of flight, two of intolerable heat, insult, violence, and a snail's pace progress" (Belloc), then that tragic entry into Paris, that awful procession through the grimy crowd of citizens, a vulgar, leering, human swarm, which thronged the streets to see its King and Queen as captives

The Queen's Loyalty

One little incident, however, calls for mention Barnave hinted to the Queen that a Swede had organised the flight, and had driven her from Paris Then he glanced at her and hesitated, pretending that he did not know the name But Marie Antoinette did not betray herself "I am not in the habit," she replied, "of learning hackney coachmen's names" Then she was silent Indeed, even when beset with dangers, and when the sword of retribution was waving with angry menace above her head, she remained true and wonderfully considerate

"Be at ease about us," she wrote to Fersen, shortly after her return, "we are alive The heads of the Assembly seem inclined to behave with some kindness Speak to my relations about taking steps from outside, if they are afraid, terms must be made with them" On the next day she wrote again, this time to say that it would be impossible for her to communicate with him in future, but in spite of this they remained in constant communication until the end Before they had parted, they had arranged a cipher, and later they adopted the device of writing with invisible ink between the lines of uncompromising letters

The letter which has been quoted above, however, lays bare the true secret of the subsequent disaster "Speak to my friends about taking steps from outside" It was to do this that poor Fersen was trying to persuade them, and it was the intervention of foreigners, the inadequate, boastful intervention, which finally cost the King and Queen their lives For a long while, however, Fersen's urgent pleas made no deep impression on the Powers of Europe, save on his own King, Gustavus III of Sweden, he was a warm partisan, and strongly urged an attempt at flight to England

Fersen immediately set to work to execute the plan At first, however, Marie Antoinette would not listen to his proposals, she knew that for Fersen to set foot in Paris, or even France, was tempting Providence, for already he had been indicted as one of her accomplices in the former plot Fersen, however, knew not fear; his love and his devotion had strangled it, and he was determined to try again to save the Queen Accordingly, he arranged to set out for Paris on February 3, he took elaborate but most necessary precautions for the journey, and, in order to frustrate the scrutiny of the French police, he was provided with letters of credit as Minister of the Queen of Portugal.

Just before he started, however, it was rumoured in Paris that the King was about to attempt a flight via Calais This was unfortunate Intense excitement prevailed in the capital, and the Queen wrote to tell Fersen that so rigorous a watch was kept over her that escape was impossible

The Count, however, was undaunted On February 11 he began his journey, and on the 20th he reached the French capital in safety That very evening he contrived to see the Queen, but his diary is the sole record of that interview "Went to the Queen, passed by my usual way, fear of the National Guards, not seen the King"

On the following evening he entered the Tuileries again, and on this occasion saw the King For a long while he discussed with the Queen possible means of escape, but persuade the King to make the attempt he could not, Louis had promised that he would not try to fly, and he refused to break his word, "for," declared Fersen, "he is an honest man."

Foreign Intervention

There was nothing more, therefore, which Fersen could do in Paris Accordingly, he set out for Brussels, and never again did he see Marie Antoinette He made prodigious efforts to rouse Europe to arms, but those efforts only hastened the culmination of the tragedy

Marie Antoinette, however, encouraged him in his endeavours, in him she placed the most implicit trust, and she corresponded with him regularly Her letters, moreover, show that his welfare concerned her more than did the imminence of the danger which surrounded her "Our position is frightful," she declared in one letter, "but do not disquiet yourself too much" In another letter she implored him not to be reckless "Do not trouble yourself on my account," she wrote "Take care of yourself for our sake" These simple and unselfish notes, however, served only to fan the flames of Fersen's passion and devotion, he knew of the secret fear and anguish which was gnawing at her heart, he loved her for her pride and dignity, and was determined not merely to save her, but also to restore her to that position of magnificence and power which, of right, it befitted the Queen of France to fill

Meanwhile, however, the King was showing unexpected signs of wisdom, he was bowing his head to the inevitable and wisely yielding to the storm Indeed, had he been left alone to act, it is quite possible that Louis XVI, King of France, might have become, as his

subjects would have had him become, Louis, King of the French, not a despot, but a constitutional monarch, the head of a national executive. But all the good that he was doing, his wife was undoing She had placed her hope in foreign intervention; nothing would move her from her purpose, and it was foreign intervention which finally ruined her cause. The battle of Valmy and the disastrous defeat at Jamappes, on November 6, 1792, sealed the doom of the Bourbons

The Guillotine's Royal Victims

On December 20, all the members of that unhappy family were condemned to perpetual exile, with the exception of the prisoners in the Temple And of these, on January 19, the King was brought to trial, and on the 20th, by the judgment of his subjects, was condemned to die

"Nothing in his life became him like the leaving it" In spite of his weakness, Louis was a flower of a fine old French nobility, and his death was an example of heroic fortitude worthy of the many noble martyrs who followed him Mutual misfortune, moreover, bound Louis and Marie Antoinette very closely to each other At the end, when the shadow of death already lay across their path, there was something very pathetic in the devotion of these two poor sufferers, they loved each other, clung to each other, and comforted each other On the eve of his execution, the Queen brought the children to see their father, and for a long while sat conversing with him As she rose to go, however, she said to Louis, "Promise that you will see us again" "I will see you in the morning," he answered, "before . I go—at eight" "It must be earlier," she implored, clinging to him "It shall be earlier, then," he replied, "by half an hour" "Promise me" Louis promised, but when the Queen had gone he asked his gaolers not to mention his departure He wished to spare the feelings of his wife

Thus, when the fateful morrow dawned, Marie Antoinette sat waiting expectantly for his summons. She listened to every sound, seven, struck the clocks of Paris, eight, but still no message, nine, ten There was no noise in the streets, the city was enveloped in silence, it was horrible, oppressive Then the clocks chimed the quarter-hour Suddenly the echo of the distant roar of human voices reached the queen's ears, and she knew that the foul and awful deed was done

Even yet, however, Fersen hoped to save the Queen, but his hopes were vain On October 16, at half-past ten in the morning, the guillotine claimed her also among the number of its victims She met her death with amazing bravery and calmness. Proud and erect she stood in the tumbril as she was driven through those streets of evil faces She had clothed herself for the ordeal with great care, but the dampness of her prison had robbed one eye of its power of vision, her hair was lank and dishevelled, her face emaciated, and the painted red upon her cheeks formed an agonising contrast to the pallor of her skin For one moment she stood erect upon the scaffold in full view of the crowd, and then the cruel knife fell

Fersen has left on record a description of his feelings The words are not demonstrative, but he was not a Frenchman, he was not given to demonstration Not even, moreover, by reading between the lines can one fathom the bottomless depths of his emotion "Although I was prepared for it," he wrote, " . . it certainly overcame me . . . The Gazette of the 17th speaks of it It was on the 16th, at half-past eleven, that this execrable crime was committed, and the Divine vengeance has not yet fallen upon the monsters." Later he wrote "I can only think of my loss . . . That she should have been alone in her last moments That is horrifying! The monsters of hell! No, without vengeance, my heart will never be content"

But to avenge was a task beyond his mortal power Perhaps, however, when he died himself a martyr, he received a small measure of grim compensation But before this happened seventeen years elapsed, and in Sweden kings had come and kings had gone Under Gustavus IV, Fersen had risen to high favour, but on his death the dynasty was changed, and shortly afterwards a rumour was spread abroad that Fersen had poisoned the new King's heir in the interests of the former ruling family Sweden readily believed the story, for Sweden hated Fersen.

The Story of the Ring

On June 20, the young prince was buried —June 20, the anniversary of the flight to Varennes, the anniversary of the day on which the multitude of revolutionaries marched upon the Tuileries, there to make demands upon the King Fersen attended the funeral, but on the steps of the very church where the service was conducted he was stoned by an infuriated mob, torn limb from limb, mutilated, and carried in pieces round the town of Stockholm While, however, he was standing at bay, brandishing his sword, his tormentors noticed a ring on his left hand, gleaming sullenly. Instinctively they withdrew, they hated that ring, there was something ominous about it, it breathed Death

At length, however, somebody suggested stoning Fersen, and then a fisherman, braver than the rest, advanced with an axe and hacked off the finger on which the ring was worn, and hurled it far out to sea On the next evening, while fishing, if legend can be believed, he saw something shining on a distant rock It was the ring! Some mysterious force compelled him to pick it up Then he saw a hand, a hand intact, grasping the mast above his head, presently that hand released its hold and disappeared.

When the fisherman returned to Stockholm he was mad.

LOVE-LETTERS OF FAMOUS PEOPLE

By LADY MARGARET SACKVILLE

JANE WELSH AND THOMAS CARLYLE

It is characteristic of the modern woman that she does not lose her heart or head She yields them deliberately as a carefully considered gift, and, of the modern woman, Jane Welsh is the admirable incarnation We have wandered far indeed from those storm-driven souls of the past, Julie and Héloise, who moved blindly in a windy land of exultation and passion Even Dorothy Osborne is left behind None of these would understand a love which, though still powerful, has become civilised and unimpassioned They would not recognise in this constitutional monarch the despot under whose sway they suffered so much

Modern Love

Love gradually has learned to acquire reason, and it is a curious thing that it is woman, the unreasonable, who has taught him reason She has set him the task of conquering, not her heart alone, but her intellect, and, if he fails, passes laughing and unregretful on her way Life has now many meanings, she finds it impossible to concentrate on one It is her revenge on love for the dark tyranny he has exercised over her during the ages Woman no longer is the sleeping beauty who lies unconscious till awakened by a kiss This attitude may be either good or bad Who shall say? But it is at least different from anything that has been before Possibly there will be no more passionate love tales like that of Tristram and Iseult to chronicle, but for compensation we shall have excellent plays and novels

The modern man, Meredith, Charles Marriott, for instance—Shaw, too (had he not attempted to fit woman, of all things in the world, to a theory!)—understand women as they have never understood themselves For the man of to-day salutes her with a respect more sincere probably than any before paid her—this brilliant, clear-sighted, unsentimental, positive yet tender creature, who has taken the place of that mystery which his imagination endowed with all sorts of improbable characteristics, and which often in the end proved to be a mere negation So he adapts himself, as best he may, to the new conditions

The Sovereignty of Woman

All this, one must confess, is bad for poetry, but women will be themselves, and poetry must take its chance Or they will perhaps end by civilising poetry, and turning it into exquisite, clear-cut, and chiselled prose Anyhow, have their own way they will, and who is to prevent them? Now that life is growing daily less physical and more subtle, woman, the infinitely subtle, sees, almost without an effort on her part, the command of things slowly passing into her hands She will awake one morning to find the sovereignty which has hitherto been bestowed on her half in mockery hers indeed But these are dangerous wanderings

Was Jane Welsh Unhappy?

Meanwhile, Jane Welsh is a striking embodiment of this new conception of woman, she is all in clear outline, nothing blurred With a strong heart, will, and mind, all three fairly well balanced between them, witty, sincere, wayward, very intelligent, alive to her finger-tips, Carlyle was the logical lover of such an one These two fine natures were each others by natural law Yet the union of their lives was accomplished without passion Carlyle showed eagerness certainly, but Jane remained cool throughout She accepted him very calmly, after a previous refusal, on grounds admirable from their commonsense and decision

It is quite certain, though, that they loved each other profoundly It is equally certain that, in spite of a great deal of nonsense which is talked about their subsequent unhappiness, that they loved each other till the end Whether marriage was a suitable solution for any two people as highly wrought and as sensitive as they both were—whether genius should marry at all in fact, unless it may be with some placid and cushion-like person—is one of those foolish questions which each genius will always answer for himself Both Carlyle and Jane were exceptional people who would probably have been unhappy in any case since the world is very wisely organised not for exceptional but average humanity It is more than probable that they were far happier together than alone, and anyhow they have left in their letters an inspiring and beautiful record of the intercourse of two high spirits for which one cannot but be grateful

An Amusing Note

The following amusing note is characteristic "Good-morning, sir. I am not at all to blame for your disappointment last night The fault was partly your own, and still more the landlady's of the Commercial Inn, as I shall presently demonstrate to you *viva voce* In the meantime I have billeted myself in a snug little house by the wayside, where I purpose remaining with all imaginable patience till you can make it convenient to come and fetch me, being afraid to proceed directly to Hoddam Hill, in case so sudden an apparition should throw the whole family into hysterics If the pony has any prior engagement, never mind, I can make a shift to *walk* two miles in pleasant company Anyway, pray

make all possible dispatch, in case the owner of these premises should think I intend to make a regular settlement in them"

She writes sadly after a week or two spent in Carlyle's family:

"Dearest,—I cannot lie down to-night until I have *written* the farewell and the blessing which I was cruelly prevented from speaking Oh, what a sad heart is mine this night! And yours too, I know, is sad, and I cannot comfort you, cannot kiss away the gloom from your brow! Miles of distance are already betwixt us, and when we shall meet again, and where, and how, God only knows But, dearest love, what I would give to have you here, within my arms for one, one moment! To part so from *you!* To go our dreary separate ways without exchanging one word of comfort! Oh, God, this *is* falling from the azure heaven on the miry earth! When shall I be so happy again as I have been in these last weeks I dare not look into the future hope seems dead within me Write, my darling, and speak consolation if you can I am very desolate"

Jane Welsh Happy

The next is in a happier mood

"They are gone, my dearest, fairly gone! Mr Baillie and Miss Phœbe, and all the dogs, and my uncle from Galloway, and his wife, and his wife's brother besides This has been a more terrible affliction than anything that befell our friend Job Nevertheless I am still alive, and blessing God for all His mercies—most of all for the great temporal blessing which I enjoy in thee Indeed, so long as that is continued to me, not all the dogs and dandies betwixt here and Bond Street could drive me to utter despair, for, strange as you may think it, young man, I have an affection for thee which it is not in the power of language to express, and I wot not what evils or combination of evils could prevail to make me entirely wretched while thou art within reach to comfort me with sweet words of hope and love, and while it is written like a sunbeam on my soul, 'He loves me! He is mine!' Yes, mine, with life to keep and scarce with life resign Is it not so?"

This Marriage is Like Death

This quotation also is very characteristic of Jane in certain moods

"Dearest,—I know not what in all the world to say to you I cannot write nowadays, I cannot think, my head and heart are in an endless whirl which no words can express In short, this marriage, I find, is like death so long as it is uncertain in its approach one can expect it with a surprising indifference, but certain, looked in the face within a definite term, it becomes a matter of most tremendous interest Yet think not that I wish it but as it is No! *'Ce que j'ai fait je le ferais encore'* for if I am not without fear, my hope is far greater than my fear"

This is from Jane's last letter before her marriage It follows a slight shadow which had overclouded a few previous letters

"Unkind that you are ever to suffer me to be cast down, when it is so easy a thing for you to lift me to the seventh heaven! My soul was darker than midnight when your pen said, 'Let there be light,' and there *was* light as at the bidding of the Word. And now I am resolved in spirit and even joyful—joyful even in the face of the dreaded ceremony, of *starvation*, and every possible fate Oh, my dearest friend! Be always *so* good to me and I shall make the best and happiest wife When I read in your looks and words that you love me, I feel it in the deepest part of my soul Then I care not one straw for the whole universe beside, but when you fly from my caresses to—smoke tobacco, or speak of me as a new *circumstance* of your lot, then indeed my heart is troubled about many things"

The True Carlyle

And the last is from a letter of Carlyle himself, showing what profound tenderness lay in the heart of this great, but perhaps at times uncouth, lover

"The last speech and *marrying* words of that unfortunate young woman Jane Baillie *Welsh* I received on Friday morning, and truly a most delightful and swan-like melody was in them, a tenderness and warm devoted trust, worthy of such a maiden bidding farewell to the (unmarried) earth, of which she was the fairest ornament Dear little child! How is it that I have deserved thee, deserved a purer and nobler heart than falls to the lot of millions? I swear I will love thee with *my* whole heart, and think my life well spent if it can make thine happy Yet fear not, darling, for it must and will be all accomplished, and I admitted to thy bosom and thy heart, and we two made *one life* in the sight of God and man! O, my own Jane! I could say much, and what were words to the sea of thoughts that rolls thro' my heart when I feel that thou art mine Let us pray to God that our holy purposes be not frustrated, let us trust in Him and in each other, and fear no evil that can befall us My last blessing as a lover is with you, this is my last letter to Jane Welsh My first blessing as a husband, my first kiss to Jane Carlyle is at hand! Oh, my darling, I will always love thee

"Good-night, then For the last time we have to part! In a week I see you, in a week you are my own! Adieu, *mine Eugene*

"In haste, I am for ever yours,

"T CARLYLE"

On the surface of their married life, tragedy may have been apparent Below it, however, must have been a deep love If not, these letters lie

LOVERS' SUPERSTITIONS

"Watching the Fern"—The Witchery of Midsummer Eve—A True Love Augury—The Ribwort Magic—A Forlorn Hope, a Primrose Omen

TRULY in the springtime of life does one's fancy "lightly turn to thoughts of love," and in days of long ago many an innocent device has been resorted to by young men and maidens to obtain the desired glimpse of their future spouse

Some of these quaint rustic beliefs are here recalled, and may afford some amusement by their recital

Many of these rites could be performed at any time, but some were reserved for special occasions, and Midsummer Eve claims the fern-seed for its own

Watching the Fern

On this night the tiny fern-seed, which grows on the back of the leaf, is supposed to be ripe, and good fortune will follow the lover who can catch some of the seed as it falls, by holding under it a bag or a white napkin—on no account must it be touched by the hands This magic seed, which must be gathered alone and at midnight, will ensure success in love and bring wealth

This superstition is widely prevalent, being found in France, Russia, and Germany, as well as in the West of England and in Ireland In the Tyrol and Bohemia on St John's Eve the fern-seeds are said to shine like fiery gold

There is a pretty French legend to the effect that, "if a man should find himself exactly at midnight in a spot covered with ferns where neither speech nor sound of any kind can be heard, Puck will appear and hand him a purse of gold, and this is what people call *watching the fern*"

Sometimes the seed was called the "wish-seed," and if carried about in the pocket would ensure a happy courtship Other magic plants to be gathered were the St John's wort, or orpine plant, and the mugwort

A True Love Augury

The sprig of orpine was set upright in a lump of clay laid upon a piece of slate, and according to the direction in which the stalk was found the following morning so would the maiden's love affairs progress If the stalk inclined to the right the lover was loyal and true, if it bent to the left he was false

There is a pretty German poem on "The St John's Wort," showing that this custom also prevailed in the Fatherland"

"The young maid stole from the cottage door,
And blushed as she sought the plant of power
'Thou silver glow-worm, oh, lend me thy light,
I must gather the mystic St John's wort to-night—
The wonderful herb whose leaf shall decide
If the coming year shall make me a bride'"

But, alas! the plant inclined in the wrong direction and the lover proved false, and when St John's Eve came again it beheld her burial instead of her bridal day.

Undoubtedly this superstition was very deeply rooted in mediæval England, for not many years ago a ring belonging to the fifteenth century was unearthed in a ploughed field near Cawood, in Yorkshire, and it bore the device of two orpine plants whose stalks were bent towards each other and tied together with a true-love-knot Above the device was inscribed the motto "Ma fiancée velt" (my sweetheart wills), and inside the ring the posy, "Joye l'amour feu."

Under the living mugwort are often found little black and hard dead roots of former plants, and if these were dug up and laid beneath the pillow the future husband paid his customary visit in a dream

The Ribwort Magic

The plant world seems to have given very cordial aid to these would-be seers, for a pretty Scottish practice was to gather two blooming spikes of the ribwort plantain; one spike to represent the lad, the other the lass All vestige of bloom must be rubbed off them, and the pair wrapped in a dock leaf and laid beneath a stone If on the following morning the spikes have bloomed again, then, according to the popular belief, there will be "Aye love betwee' them twae." Eventually this rite came over the border, and for many years was practised in Northamptonshire Clare, in his "Shepherd's Calendar," thus writes of it

"Or, trying simple charms and spells,
Which rural superstition tells,
They pull the little blossom threads
From out the knotwood's button heads
Then, if they guess aright, the swain
Their love's sweet fancies try to gain,
'Tis said that ere it lies an hour,
'Twill blossom with a second flower"

A Primrose Omen

Even the pale "primrose by the river's brim" was pressed into love's service, and the youth and maid was instructed to pluck the flower from its stalk, and, after cutting off the tops of the stamens with a pair of sharp scissors, to hide the blossom He must think of his sweetheart throughout the following day, and dream of her by night, then on the third morning he might inspect the flower, and if the stamens had shot out again to their former height, success would crown his wishes, if not, disappointment was in store for him Considering the frail and delicate nature of the primrose, this would seem to be a forlorn hope

To be continued.

FISHING FOR JACK — Painted by Delapoer Downing

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This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions The chief headings are .

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc

The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc

How to Manage a Sunday-School

THE REGIONS BEYOND MISSION

By SARAH A. TOOLEY

A Field for Women Workers—How the Union was Founded—A Real Romance—The Mother of the Congo—The Foundation of Bromley Hall—Maternity Nurses—"Missionary Ladies"

THE Regions Beyond Missionary Union—the name of this organisation is arresting, and it may be explained that it has a terrestrial, geographical significance The term "Regions Beyond" denotes that the work of the Missionary Union was begun, and is carried on, in countries beyond the spheres in which missionary enterprise had been at work hitherto The union has done pioneer work in the deadly region of Congoland, the Argentine, Peru, and India

Women hold an important place in the organisation. They are trained as missionaries for the foreign field, and as deaconesses to labour amongst the poor of East London; while as the wives of missionaries, trained and sent out by the union, women take their share in the difficult and often hazardous work of carrying the Gospel to the regions beyond It is the custom of the mission to rank the missionaries' wives as missionaries

The Foundation of the Union

When the union, in 1908, celebrated the twenty-first year of the labours of the present director, Dr Harry Guinness, and his devoted wife, there were ninety-one missionaries at work in connection with it—forty-two in Congoland, twenty-two in Argentina, sixteen in Peru, and eleven in India Out of this total forty-five were women

That large-hearted woman and missionary enthusiast, the late Mrs Grattan Guinness, was the co-founder with her husband, the late Rev H Grattan Guinness, D D, of the East London Training Institute, the nucleus from which the Regions Beyond Missionary Union sprang A brief record of her life will help to show the influence of women in the work of the organisation

The Work of Mrs. Grattan Guinness

The maiden name of Mrs Grattan Guinness was Fanny Fitzgerald She was descended from an ancient Irish family, and was the daughter of Captain Fitzgerald His death left her an orphan and totally unprovided for, at the age of nine Her mother had died previously She was adopted by a childless Quaker couple named Arthur and Mary West, and brought up in their pleasant home at Stamford Hill according to the tenets of the Friends She attended the Tottenham Meeting House, and early began to take an interest in spiritual things Later she came under the influence of the Plymouth Brethren The environment was somewhat curious for the young Irish girl with the blood of the proud and gay Fitzgeralds in her veins Celtic fervour, however, united to the strict religious training of her youth, made her the power which she afterwards became

The meeting with her future husband was under romantic circumstances The Rev Grattan Guinness, a member of the well-known Irish family, was one of the most popular and successful evangelists of his day Even when quite a young man he attracted large audiences He was the talk

of the circle in which Miss Fanny Fitzgerald was at that time living in Devonshire She appeared to be indifferent to the fame of "young Mr Guinness," and did not attend his meetings She chanced, however, to be spending a holiday at Ilfracombe, and as she sat by the shore one morning a solitary oarsman pulled up his boat and landed under the cliffs where she was sitting It proved to be the preacher of whom she had heard so much A friendship followed the chance meeting Mr Grattan Guinness was much attracted by the deep spiritual nature of this quiet lady in the Quaker-like garb, and decided that she was the woman suited to be his helpmate

They were married in simple fashion at the Friends' Meeting House Mrs Grattan Guinness at once threw herself into her husband's work, accompanying him on his evangelistic tours at home and abroad, she also addressed Gospel meetings for women in the towns which he visited The life of incessant change and travel which she passed may be judged by the fact that of her eight children the eldest was born in Toronto, Canada, the second at Waterloo, a suburb of Liverpool, the third in Edinburgh; the fourth in Dublin, the fifth in Bath, the sixth and seventh in Paris, and the eighth in Dublin.

The late Mrs Grattan Guinness

East London Institute

The Franco-German War checked the evangelistic work of her husband abroad, and it was after their return to London that they founded, in 1873, the East London Institute for the training of missionaries for evangelical work at home and for the foreign field The earliest home was at 29, Stepney Green This, however, soon became too small for the work, and the headquarters of the mission were moved to Harley House, 51 and 53, Bow Road, the present headquarters of the mission

At the end of the ample old garden, which recalls the time when the East India merchants lived in semi-rural surroundings at their mansions in Bow Road, Harley College was recently built for the training of men for the mission field

In 1884 Doric Lodge, opposite to Harley House, was established for the training of lady missionaries and deaconesses This was a branch dear to the heart of Mrs Grattan Guinness, who realised the great need which missionary work, at home and abroad, had of trained women workers

"Mother of the Congo"

From the first the training work of the institute spread rapidly While Dr Grattan Guinness appealed for the work at meetings throughout the country, Mrs Grattan Guinness mothered the institute at home She worked early and late as the hon secretary, founded and edited "The Regions Beyond" as the organ of the mission—now edited by her daughter—and used her skilful pen in many ways Her enthusiasm prompted the founding of the Livingstone Inland Mission in 1878, a pioneer effort to penetrate the Dark Continent She indeed merited her title of "Mother of the Congo"

The years were filled with anxiety and labour There was the sending out of the first missionary to the foreign field, and one after another died in attempting to penetrate the Dark Continent Mrs. Grattan Guinness's work was unremitting One of her children writes "My childish conception of mothers in general was inseparably linked with the thought of correspondence and pressing literary work It appeared to me natural and proper that people should go to bed at night-time — all people, children, nurses, governess, servants, men, and women — but that *mothers* should stay up, and start about half-past ten their hardest writing I believed with a perfect faith that all mothers did this, that they worked on till one or two a.m., and came down to breakfast at eight o'clock next morning as regularly as the sun went round the earth"

Dr and Mrs Grattan Guinness resigned the active directorship of the mission in 1887, when their eldest son, Dr Harry Guinness, and his wife took their respective places They left London to make their home at Cliff College, Derbyshire, for some years a training college for the mission

We have already referred to Doric Lodge School for the training of lady missionaries and deaconesses The work is now carried on at Harley House, which is in charge of Miss Morris, a returned missionary There the deaconesses live They receive from one to three years' training, and engage in work amongst the poor of the district.

Another development of the women's branch of the organisation was the foundation of Bromley Hall for the training of ladies in obstetrical nursing, a branch of knowledge equally useful to those working in the poor districts of London or in the foreign field.

Bromley Hall

Bromley Hall is one of the training institutions recognised by the Central Midwives Board, and there has not been a single failure amongst its students for the diploma of the Board. The average number of cases attended each year in the district is 325, and these are divided between the twelve students who during that period pass through their course of training

Bromley Hall is a fine old mansion built long ago when King James had his hunting-lodge near by and Bow was a sequestered spot The first superintendent was Miss Alice Smith, the daughter of a well-known Baptist minister, who relinquished the post to go out to Argentina and consecrated her life to the establishment of a similar training home in Buenos Ayres She was succeeded by the present superintendent, Mrs Newell, the widow of the Rev William Newell, who gave his life in pioneer missionary work in Peru. Nurses and mothers all love Mrs Newell, and she makes of Bromley Hall a delightful home Pleasant garden parties for mothers and infants are held there in summer With regard to the popularity of the students at Bromley Hall, Mrs Newell tells the story that one poor mother used to say to her neighbours "if you are in trouble go to them 'eternity' nurses, and they'll help you"

The Mission Church of the Union

Berger Hall, the mission church of the union, has a number of devoted women workers in connection with its medical mission, soup kitchen, food depôts, clubs, and Bible classes Sister Mildred conducts the Women's Own, in connection with which is a crèche for children who cannot be left at home. There are night-schools for factory and workroom girls The Sunday-school numbers about 1,600 There is also a adult school, where the roughest and most ragged children are gathered

Homes for the children of missionaries, conducted by Mrs Harry Guinness, is a branch of the mission which appeals very specially to women The brave women who accompany their husbands to those distant fields of labour find it impossible to rear their children in those unhealthy climes When the "missionary" babies are a year or so old they have to be sent home, and in many cases it was difficult to find friends or relatives to take charge of them In 1895 Mrs Guinness opened a home for children of Addington Road, Bow, where the children in missionaries were received at a very moderate fee. Four little ones from the Congo were the first arrivals This beautiful, motherly work, started by Mrs Guinness and largely financed by her in its early stages, has greatly developed Some fifty children have now been cared for and educated.

There are now two homes—one for the elder boys and girls at Eagle Lodge, close to Harley House, presided over by Miss Bruce, a trained nurse, and one for the babies and little ones at Wanstead, near to Epping Forest, which is mothered by Sister May, also a trained nurse

The elder children are sent to excellent schools near to their home—the girls to the Coborn School and the boys to a school belonging to the Coopers' Company The eldest girl at Eagle Lodge won a County Council Scholarship, and having completed her college training, has received a good appointment as teacher

One can imagine the load of care and anxiety it lifts from the hearts of the missionaries to know that the children with whom they have been forced to part are so tenderly cared for, trained, and educated. The boys and girls are reared in the traditions of the work to which their parents have devoted their lives, and many will doubtless themselves go forth to labour in the mission field

History Repeats Itself

The acting director of the entire organisation is Dr Harry Guinness, the son of the founders, who was brought up from childhood to regard the mission as the noblest work to which he could devote his life and talents He was trained as a medical missionary, and spent some time on the Congo In 1887 he took over the directorship in London from his father. Again history repeated itself, and he, like his father, found a devoted helpmate and co-worker in his wife, who undertook the duties of hon secretary to the mission in succession to her mother-in-law

Mrs Harry Guinness was Miss Annie Reed, the daughter of the late Henry Reed, Esq., well-known for his magnificent philanthropy and fearless proclamation of the Gospel in Tasmania and in the Old Country His widow has lived to a great age and maintained the traditions She rejoiced to give her young daughter to mission work The marriage of Miss Annie Reed to Dr Harry Guinness took place in 1887 They have a family of nine children, the eldest of whom, Miss Geraldine, is now engaged in mission work in Peru She has inherited the literary faculty of the family and is the author of "Peru, its Story, People, and Religion" Mrs Harry Guinness is gifted with great commonsense and mental balance, and her advice is sought in many directions The women workers of the mission have in her a wise counsellor and sympathetic friend

The Regions Beyond Mission Union was incorporated under its present name in 1903 It is supported by voluntary contributions The Helpers' Union promotes the financial side of the work The central office is the old headquarters, Harley House, 51, Bow Road, E., and the secretary is the Rev W Wilkes, a returned missionary from the Congo

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships. Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc*	*The Lives of Women Poets, etc, etc*
Decorative Art		
Applied Arts, etc		

THE ART OF DRAWING AND PAINTING

By A. S. HARTRICK, A.R.W.S.

Visiting Teacher L.C.C. School of Art, Camberwell

III. THE THIRD DIMENSION

The Representation of Thickness or Depth—Conquest of Old Tradition—Influence of Leonardo da Vinci and Michael Angelo—French Ideals of Painting—Use of a Mirror

So far we have been dealing with drawing as applied to outline, and with the pictorial representation of an object in two dimensions, length and breadth. We now come to one of the greatest difficulties the beginner in drawing or painting has to face, namely, the third dimension; in other words, how to represent on a flat surface the appearance of thickness or depth back from the eye, for the two eyes, being stereoscopic, see partly round the object viewed, if it is not too large.

This representation in drawing is partly done by being able to set out the first two dimensions accurately, while the third must be suggested by what we call "shading." Light is the great revealer of form in this direction, and to appreciate the full effect of the roundness or depth of an object the light must be concentrated on it. The more concentrated the light, the easier it will be to study the relative brightness or darkness of the planes that go to make up the object in vision.

This study we shall find leads us straight to what may be called the great parting of the ways between the art of the East and that of the West as we know it to-day.

The Destruction of Paganism

Up to the time of Cimabue and Giotto, art all over the world was governed by conventions which had been discovered and perfected, and even lost again, by the artists of civilisations where life was easy and mostly in the open air, and where works of art also could be exposed and viewed out of doors.

After the destruction of pagan civilisation, the Christian Church became the chief patron and preserver of such artistic traditions as had survived, and controlled by the great Byzantine craftsmen in Constantinople, art in Europe for long hesitated in the course it should follow under the Renaissance taking place with more settled conditions of life.

The Story of a Dog

For good or for ill, the ideal of the "window" finally overcame, in the West, the old tradition that the "flatness of the wall must not be disturbed by the decoration on it." Whatever may be said from the point of view of the decorator, there is no doubt that the change threw open a vast field for intellectual experiment, and the world of art is much the richer for it. So, from the fifteenth century onwards, we have artists in the West mainly occupied with the various problems arising out of the representation of solidity and roundness on a flat surface by light and shade, and with the illusion of reality thereby obtained, in fact, the history of painting from then to the present day is the history of the third dimension.

No doubt the ancient Greeks had discovered it, but, probably from lack of a sufficiently perfect vehicle of expression, did not carry their study to completion, or we should have seen more signs of it in the polychrome vases,

which present the nearest aspect to paintings, as we know them, of anything that has come down from the great Greek period. For their expression of the third dimension it is more likely that they relied on sculpture and some form of bas relief, in the handling of the materials for which they were masters Much the same argument holds good in regard to Græco-Roman painting

In Pompeii there are plenty of traces of study in the direction of giving the illusion of reality, but the achievement, apart from a sense of grace in drawing and design, is disappointing and unconvincing Nowhere is there a deliberately studied cast shadow One might expect signs of the existence of some such primitive master as Mantegna, for instance, who, it is well known, was greatly influenced in his work by the study of such fragments of the antique as had been unearthed in his time But there are none. It is true, however, that much of their painting had the appearance of a bas relief, which he also affected There are those who may disagree with me here, relying on various stories that have come down, of the realism of paintings by Apelles, Xeuxis, and others, such as that tale of the buds pecking at a fruit piece But such stories are common to all periods of art, and are for popular consumption.

I have never known a dog run up to the painted representation of another as he will to his own image in the looking-glass, and the most convincing story of this kind I have heard is that of the portrait painter who assured a dissatisfied sitter that her pet dog would recognise the likeness. When the animal was introduced, it ran quickly up to the portrait, a full length one; and, to the astonishment of all, began jumping up and licking the dress quite eagerly. The painter afterwards gave away his "show" by telling how, alarmed at the rashness of his wager, he had smeared the bottom of the portrait with a thin coating of *lard*

Painting, after all, is an intellectual process, and it is necessary to have some education in the means of expression to understand it There are still tribes (I had nearly said people) of quite a high civilisation who cannot understand a drawing or photograph in two dimensions, but want to look round the back of the paper to see the other side

To return to our history. I have a strong

THE GOOD SHEPHERD
Drawn by J Harvard Thomas

suspicion that the attention of artists of the Renaissance was largely attracted to the study of light and shade by the small windows, placed usually rather high up, which were prevalent in most houses and castles of the period This forced the attention of the onlookers on the extreme effect of roundness and solidity produced by the concentration of the light

The Influence of the Sculptor

It is very doubtful, however, whether this new study could have progressed to the conquest of the old traditions so rapidly as it did but for the sudden appearance in the West, practically at the same time, of two such great personalities and artists as Leonardo da Vinci and Michael Angelo The former, a great observer and persistent experimenter, quickly solved the first part of his problem, enforcing the effect studied by the use of a mirror The latter, a sculptor above all, took his extraordinary knowledge of the third dimension in the round, and applying it to decoration in the Sistine Chapel, practically overthrew what had been done before in that direction, and created a new school and tradition that set the standard in the West for long afterwards

Surely it is something more than a coincidence that the two great men who brought about this revolution in painting were sculptors as well as painters, and herein, perhaps, lies the secret of the success of the revolution

All that was to be accomplished, of course, was not discovered at once, nor in the lifetime of the innovators Of the two Leonardo experimented the more widely, but his efforts were centred chiefly in expressing the roundness and solidity of an object in light and shade, and the scale in which the objects diminished in perspective from the foreground plane with the relative faintness of their chief tones as compared to it also Little notice was taken of the play of light and atmosphere on local colour A figure was looked at much as if it were a statue, the flesh in one colour, with a darker flesh colour for the shadow and the same with draperies All sculptors look to form more or less in this way, with the result that their drawings are usually remarkable for the feeling of solidity and roundness that they convey, and there is no doubt that a knowledge of modelling in the round is of great value to any painter

The Study of Light

In France, where ideals of training are perhaps more severe than with us, it is not uncommon to find sculptors painting and painters modelling by way of relaxation, with admirable results I am able here to give a reproduction of a beautiful drawing by Mr Harvard Thomas, one of the most accomplished draughtsmen in England today, whose celebrated statue of "Lycidas" has lately been added to the national collection at the Tate Gallery.

In the seventeenth century, by the hands of Rubens, Rembrandt, and Velasquez especially, the appearance of roundness, together with an illusive effect of the light and air about a figure in a room, was realised with paint in a way that is never likely to be bettered. Shortly, the study of the effect of light on objects up to about twenty feet from the eyes was practically solved For the following century painting practically "marked time," and even retrograded. Not till the nineteenth century, and the vast revolutions brought about by a sudden extraordinary advance in science and mechanical contrivance, was anything new attempted in painting This time the direction taken was mainly the study of light out of doors, again with a view to rendering it with a greater sense of illusion than before

The Work of Millet

Leaving aside pure landscape for the present, I think the most successful innovator here was the great French peasant painter J F Millet With a simplicity of speech as convincing as that of his painting, he laid down the law "In Nature things stand up or lie down," and by his handling of these two facts he got into his work a resultant monumental effect which, but for its sympathy, would almost inspire awe, so elemental are the emotions displayed

This, I think, completes our sketch of the history of the third dimension, and brings it up to date If anything further is to be said on the subject, it would rather point to a revolution against the third dimension altogether, and a return to the most primitive forms of art, in an endeavour to find a new road

Any movement of this kind is not likely to succeed in our time, however, so the beginner is safe to commence his study of the third dimension by seeing that he sets his model in a proper light The lighting should be from one window only, preferably one with a north or east aspect, to avoid the sunlight coming into the room, which by moving round and setting up reflections will increase the difficulties

Some Simple Rules

The top of the light should be as high as possible, and the bottom screened off with a piece of dark material up to about six feet from the ground These precautions will be found to concentrate the light. Placing the model (a plaster cast of round or cylindrical form will be best) at about eight feet from the eye, with some plain background behind it, let the light fall on it in such a way that a greater proportion of light is seen on it than of shadow It will then become apparent that there is a broad half-tint, with a narrower band of shadow and a still narrower band of light on each side of it There will be a tendency to make this half-tint too dark, it should be kept so light that the high light, except on polished surfaces, can be disregarded at first If these rules are followed carefully,

the beginner will greatly increase his chances of making a successful drawing, because, his business being to reproduce only what he sees and not what he knows about the model, it will be presented to his sight in its simplest terms

Value of Co-relation

Again, the student must train himself to work upright, well away from his paper or canvas, so that he may compare the whole effect of his drawing with the model, also seen as a whole Remember that, in drawing, two truths set down in correct relation to each other are of more value than a hundred facts each of which is struggling to assert its own importance

This is by no means so easy to accomplish as it seems The untrained eye or mind seems to have the greatest difficulty at first in understanding the principle involved

Time after time, beginners of most varying temperaments persist in making the same mistakes Having on the paper only the two dimensions, length and breadth, they seem to expect that, by some process of adding on the space backward which they know is there, they will arrive at the third dimension, whereas it is rather a matter of subtraction, and the distance lost must be suggested by shading on the flat. Another common error is to make the features much too large for the head, probably because the interest of the worker is concentrated on them, and, again, the division of the features to a beginner is nearly always such that the forehead is too high and the mouth set too low, with an abnormally small chin beneath it

The Mirror an Aid to the Artist

A study of the bones of the skull will be found most useful in counteracting this sort of mistake If the student will test his drawing by putting an imaginary skull on it, he will soon learn to appreciate the proportions of the various parts to each other, and especially cease to make the base of the skull on a level with the bottom of the lower jaw

A small mirror, too, is of great service for correcting errors By reversing the drawing it presents the draughtsman with a fresh impression of his work, and enables his eyes, fatigued and to a certain extent hypnotised into error by inaccurate seeing, to make a fresh start Such a severe critic will it be found that it often demands considerable courage to use it as much as it ought to be used

FAMOUS BOOKS BY WOMEN

No. 4. FRANKENSTEIN

By Mrs SHELLEY

SHELLEY used to sit up at nights talking ghosts with his wild young sister-in-law till they scared themselves into hysterics, and rushed into Mrs Shelley's room for protection from the horrors they had created When the household moved abroad, and Shelley and Byron became close friends, there were then two poets to help each other into nervous excitement Rainy weather set in, and confined everyone to the house, where they set to work to read to each other some volumes of ghost stories translated from German into French The outcome of this was that Byron, Shelley, his wife, and Polidori all undertook to write a ghost story The two poets soon forsook theirs, but Polidori got so far as to invent a lady with a skull instead of a head, then he did not know what to do with her, so he shut her up in a tomb and left her

The Result of a Dream

Only Mrs Shelley racked her brains for a theme At first she could think of nothing, but one night, when Shelley and Byron had been talking about the principle of life, with that mixture of science and imagination in which they both excelled, Mrs Shelley went late to bed, and forthwith had such a fearful nightmare that when she woke she had no further to look for her ghost story

The result was "Frankenstein," the only one of her books which has any life left in it It teems with impossibilities, partly because she did not make sufficiently clear the supernatural quality of the principal figure, and consequently his supernatural powers appear like utter impossibility The style is stilted, unnatural, and affected, according to our ideas, but the central idea of the book is thoroughly gruesome and horrible

Creating a Body

A young student of science discovers the exact nature of life, he even obtains the power of giving life He can animate lifeless matter, but he cannot animate a body which has once lived Consequently, he must make the body himself After years of hard work, he succeeds in making a creature after the human pattern, but of great size Then, on a wild night of November, he imparts the spark of life to the clay The thing opens its eyes and looks at him

Seized with horror at the ugliness of the creature he has made, at the life he has given, he rushes away and flings himself on his bed In the middle of the night he looks

up. The monster is standing by him, holding aside the curtain, looking at him with watery, yellow eyes.

There are many stories in classic mythology, and in later times also, of men who have given life Pygmalion fashioned Galatea, and then the statue came to life But it was a lovely and gracious being What a difference between the beautiful work of the artist's brain and hands and Frankenstein's monster! It is eight feet high, of such a dreadful aspect that people faint at the very sight of it It has life, which Frankenstein has given; he is responsible for it as no father is responsible for his child But he is filled with repugnance for the thing he has done He is a weak and cowardly character, he dare not face the consequences of his own act All through the book he is fleeing and cowering, hesitating, yielding, being firm but all in the wrong place Meanwhile, the monster, which Frankenstein (who is supposed to tell the tale himself) rather unkindly dubs "the demon" and "the fiend," has wandered away in a dazed manner, and is not heard of for two years. We hear its story afterwards

Mary Wollstonecraft Shelley second wife of the poet, and author of "Frankenstein" a weird romance whose title has become a synonym in English for one whose invention is his master
From the painting by Richard Rothwell

At first it is filled with the kindliest feelings, it yearns for love and sympathy, it loves humankind But whenever it appears, people shriek and fly, or try to kill it It lives in hiding, and gradually all its good turns to evil, it vows vengeance on Frankenstein, who has created it, a being alone, without friend or mate, with every man's hand against it The unfortunate man who has made it next hears that it has murdered his little brother No one save himself knows who the assassin is, but he sets out to track the horrible being

A Pathetic Monster

When they meet, he consents to hear the monster's tale, for he is not yet absolutely sure that the murder was done by it The story told is really very pathetic If one can imagine a child eight feet high, ugly and deformed beyond all imagination, wanting as much sunshine and happiness as any ordinary child, and being treated as a loathsome, fearful, dangerous monster, till all its thoughts turn to bitterness, one can conceive the utterly hopeless case of this being But Frankenstein has no pity; he is consumed with remorse for what he has done, but he has absolutely no pity for the creature he has made. He should have tended it from the first, or killed it, but he is too selfish, too weak, and even at the end of the book says he cannot blame himself Mrs Shelley, by the way, seems to have thought Frankenstein rather a fine and lovable fellow. As a matter of fact, he was almost as inhuman as his own monster in his treatment of it.

The Final Tragedy

It asks him to make another of its own kind as a mate After long hesitation, Frankenstein agrees; but when he has started on the work, and reflects that by doing so he may be about to populate the world with these dreadful beings, he decides to break his agreement.

Then, instead of hunting the creature down and killing it, or setting humanity on its track to exterminate it, he wanders about being miserable, while the enraged monster murders one after another of Frankenstein's friends His wife, on their wedding night, his great friend—all he holds dear are sacrificed; but Frankenstein alone holds the secret of the perpetrator. But he will not speak, because he is afraid of being thought mad! When he does tell his story, it is to the most useless person he can find, who, of course, does not believe him, naturally supposing that he would have mentioned it before the whole of his family had been exterminated if it had been true

The idea of killing the monster does occur to him at last, and he sets off on its tracks It lures him northward, ever northward, to the regions of Arctic snow, but he does not kill it He dies himself, and then we are given a glimpse of the better nature in the monster It ends its own life.

The great flaw in the book is the character of Frankenstein, which is of inconceivable stupidity Mrs Shelley calls him "the select specimen of all that is worthy of love and admiration among men" He strikes the modern reader as a select specimen of a very dangerous kind of fool. But this weakness does not alter the horror of the story, nor the powerful argument it contains against meddling with those mysteries which convince us of the existence of a Being infinitely greater than man.

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal The range of subjects will be very wide and will include

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Varieties, etc , etc.*

FEBRUARY WORK IN THE GARDEN

By HELEN COLT, F R H S

Alterations in the Garden—Flowering Shrubs—Conservatory Work—The Greenhouse and Stove—Forced Flowers—The Fruit and Vegetable Garden—Culture Under Glass

FEBRUARY is the month in which to begin carrying out such designs as were made earlier in the winter The work will entail probably, digging and trenching in open weather, lifting and laying turf, also path-making

Before taking up turf, it should first be measured out into portions, three feet by one foot by one inch The strips may then be cut down with a crescent-shaped edging knife, and the turves gently lifted with a turfing-iron In sliding the iron under the turf, care must be taken to keep an even depth The turves can then be rolled up for removing conveniently

Wherever it is desired to relay the turf, the ground must be thoroughly broken, and some well-decayed manure incorporated with it, as otherwise the lawn will be liable to starvation in course of time Leave it rough for a long enough period for it to settle, and afterwards make it quite even by raking Boring-rods and a spirit-level are used for more extensive operations

The Shrubbery

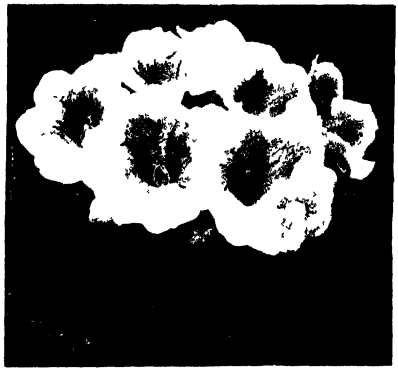
Much more might be made of the outdoor garden in winter, as regards decorative effect, by the introduction of those flowering shrubs and trees which give colour in February Among such may be mentioned the Japanese quince, the spurge laurel and common mezereon, winter jasmine, and winter-blooming honeysuckles, grown near the cornelian tree Among American shrubs, the early flowering rhododendrons are attractive A very charming shrub in February is the winter-sweet, and bowls of its fragrant blossoms will be in request for the drawing-room

Variegated evergreens are seen at their best in February, also shrubs with conspicuous berries, among other graceful subjects, too, the witch hazel should be grown

The Flower Garden

The earliest bulbs will now be in bloom in sheltered places, notably snowdrops and aconites, and the blue chionodoxa, or glory of the snow Christmas roses should now be flowering freely

China, or monthly, roses may now be pruned The strong-growing varieties must not be shortened much, except in the case of shoots intended for next season's wood Roses can now be planted in rich soil



SPOTTED GLOXINIA

A beautiful specimen of the spotted gloxinia in full bloom This plant requires heat, and its growth should be started in February

Photo by Murray & Sons

Herbaceous plants and choice shrubs must be examined after frosts If they have been raised out of the ground, press them back again, treading round the shrubs gently with the feet.

Trenching and replanting borders may now be done if there is need, and weather permits Superphosphate of lime can be added to the ground while trenching, or basic slag in heavy soils

Borders which have been replanted within the last year or so, and so do not need drastic treatment, should be top-dressed with manure Vacant spaces can be filled by dividing plants already in the border

Plant Japanese and poppy anemones, ranunculi, imported lilies, and Japanese iris Divide double daisies, pinks, polyanthi, thrift, and London pride Put in wallflowers and forget-me-nots, where autumn planting was not advisable.

Box edgings may be planted this month In doing so, the soil should be drawn round and firmed with a piece of board

Top-dress weakly turf with artificial manure or a dressing of nitrate of soda in small quantity, mixed with wood-ashes and soot Lawns should be swept occasionally and rolled

The Conservatory

The attractive appearance of glasshouses, especially in winter, demands that they should be kept extremely neat For this reason, all dead flowers and dying leaves must be removed constantly, and the soil in pots stirred over

Glass should be thoroughly cleaned after the fog and dirt of winter, and as much air and sunshine as possible should be admitted Foliage plants must be sponged, and general cleanliness, including freedom from pests, should receive attention

Climbers which have finished flowering may be pruned and trained, and the soil of beds must be pricked up and freshened

Remove salvias and other plants which have finished flowering, cutting them back Avoid giving too much fire-heat, though a safe temperature must, of course, be maintained

Early annuals, late chrysanthemums, clivia, arum lilies, cyclamen, cineraria, primula, begonia, ranunculus, gesneria, wallflowers, and forget-me-nots should be in flower now, as well as winter carnations and all kinds of forced bulbs in succession, Cape cowslips (lachenelia) are among the latter, and are not as much used as they might be

The Greenhouse

Many bedding plants may this month be started into growth, in order to provide stock for spring cuttings Dahlia tubers should be placed in shallow boxes of soil or cocoanut fibre, well moistened, and placed on the bench in full light

It is a good time to pot lily bulbs imported from Japan, using plenty of sand and a little peat in the compost, which should be rather rich, and plunging the pots until their basal shoots are made. Leave a quarter of the pot unfilled with soil, so that more compost can be added when stem-roots begin to form on stem-rooting varieties.

An early sowing of sweet peas may be made, and half-hardy annuals should be sown Among the latter are lobelia, amaranthus, stocks, and balsams, with perilla and golden feather as foliage plants Indian pinks can be treated as annuals if sown at once

Cyclamens may be re-sown to provide a succession to those of which the seed was put in last autumn Begonias and gloxinias should be sown now; petunias and verbenas also The verbena no longer holds favour as in earlier days, but it is an attractive plant, nevertheless, and the old mauve variety, verbena venosa, deserves a revival of popularity

Streptocarpuses can be flowered in six months from the time of sowing, if the seed is put in in February in a warm house It is also a good time to sow the fern-like grevillea robusta, which likes a warm, moist temperature.

Cannas may be brought into bloom for the garden the same year by sowing now, by soaking the seeds in water germination may be hastened, and also by giving them bottom heat at 65° to 70° Plants may be increased by suckers also

Put cuttings of soft-wooded plants in pots, and plunge them in bottom-heat at a temperature of 80° Fuchsias produce especially nice young tops for propagating in this way.

Roses can safely be grafted towards the end of the month in gentle heat, using the roots of briar or the manetti stock

Frames and pits must have plenty of ventilation now Violets will still be supplying a few blooms

Keep insect pests at bay in glasshouses by spraying and fumigating from time to time

The Stove

February is the month for general repotting of stove plants In re-potting plants, shake off as much as possible of the old soil, without hurting the plant A wooden label will be of assistance in doing this

Among plants for re-potting may be mentioned anthuriums, caladiums, and alocasias, also climbing plants such as the beautiful yellow allamanda, and the pink dipladenia Tropical ferns may be increased by division at the time of re-potting them

Cuttings will now be put in of stove plants of which stock is required The bulbs of achimenes, also gloxinia, may be started An illustration is shown of a beautiful gloxinia in full bloom

Increase the moisture of the air in the house, and specially avoid cold draughts in giving ventilation The night temperature should not fall much below 60°, if possible.

The Forcing House

Tuberoses and gardenias can be provided now for cut flowers Autumn-struck fuchsias will be growing freely Relays of

plants for forcing will be brought on constantly, including a succession of flowering shrubs Zonal pelargoniums, if kept in a light house at a temperature of 50°, will give an excellent show

The Fruit Garden

If it is desired to plant fruit-trees this month, be sure to see that the ground is well and deeply dug, and plenty of manure put in The manure must be in a well-decayed condition, and it must not be allowed to approach the roots of the tree

If the ground requires draining before trees are put in, mortar rubble can be used The stakes necessary for standard trees, which should, of course, be placed in the ground before the tree is actually planted, should be creosoted at the ends, and the tops should have a pad, so as to avoid wounding the stem of the tree

Training and Pruning

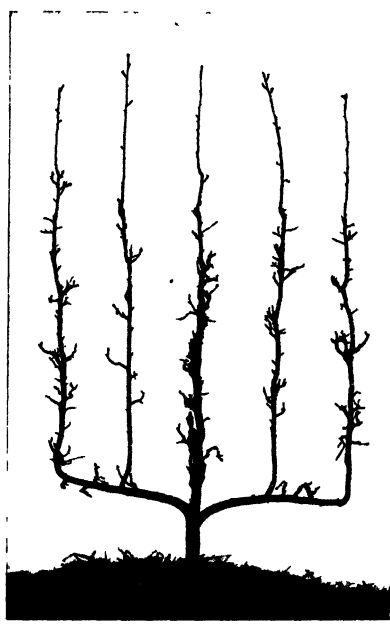
Flat, trained fruit-trees are particularly suitable for a small walled garden, or for growing on wire frameworks beside a path The plan is economical, as the trees take little room, and need not be planted more than two feet apart The gridiron-trained apple, illustrated below, is an example of this form of training Other forms are single and double cordons, espaliers, and fan-trained trees

Pruning and training may be continued, if left unfinished last month Currants and gooseberries may be left till the last, because of the ravages made on them by birds A good spray against these marauders, as well as one which will reduce scale and moss on fruit-trees, may be made up by mixing nine pounds of lime, one and a half pounds of salt, half a pound of waterglass, and four gallons of water The application also hinders buds from early opening, and so reduces injury by frost

If trees were troubled last season by magpie moth or gooseberry sawfly, rake away two inches of surface soil and bury it deeply, as this should destroy the chrysalids

Cuttings and layers of hardy fruit-trees may now be taken.

Where grafts are required for use in a month or two, cut off moderate-sized shoots of last year's growth and put them into the ground under a north wall, burying about half their length



A gridiron-trained apple tree This form of training fruit-trees is excellent for a small garden as it economises space very considerably
Anst, J. Latter & Son

Fruit Under Glass

Raise the night temperatures of early vineries to 55°, ventilating in the early morning and closing early in the afternoon, after which time a temperature of 80° will do no harm The syringe should be used at closing-time Thinning, stopping, and tying out the shoots will be done as occasion requires Leave one shoot only to each spur at the finish

For figs under glass, the night temperature should not fall below 55° Figs should now be making vigorous growth

Disbud peaches and nectarines, and assist the setting of fruit in earlier varieties with a camel-hair brush Cherries must not be subjected to much heat, the night temperature should not exceed 40°.

Strawberries will also require setting, and superfluous blossoms should then be removed, leaving about a dozen and a half fruits to a pot Liquid manure should now be given three times weekly

Pines intended for fruiting may have an increase of temperature They should be syringed at closing time which should be early in the afternoon Avoid keeping the house too moist The night temperature for fruiting plants should be 65 For plants in succession this may be a little lower

Melons may be planted out, with a bottom heat of 75° or 80°, and a night temperature of 65° Good mellow loam should be the medium used for planting, it must be pressed firmly about the roots, and the plants trained to a single stem A further sowing of melons can be made

The Vegetable Garden

The early part of February is a good time for starting mushroom beds out of doors, because an early crop can then be taken before the hot weather comes

Potatoes may now be sprouted in boxes in a light place out of fear of frost Sharpe's Early Express is a good early variety

Many vegetables can be sown out of doors this month, if the weather is favourable

and the ground not too heavy Two sowings of broad beans (Early Magazan and, Longpods) can be made on a warm border, sowing them in drills three inches deep and two and a half feet apart Detached rows, however, with dwarf vegetables grown between, are likely to succeed best. The same applies to peas, of which a sowing may be made at the first favourable opportunity, if the soil is light and sandy

Peas sown at this time will not be much later in cropping than the same varieties sown in November, and the crop will be superior to them The drills drawn should be wide, and the seeds spread evenly, especially in the case of marrowfat varieties, which, together with other branching kinds, are generally sown too thickly Let the soil be made firm before sowing If a crop has already appeared in bad condition, turn the ground in and re-sow

Autumn-sown onions may be transplanted for especially fine bulbs. Plant also chives and shallot, horseradish, rhubarb, and seakale

Vegetables Under Glass

Carrots, leeks, parsley, parsnip, spinach, radish, early cabbage, and savoys can be sown on a warm border out of doors, but it is probably best to sow all but the root-crops in the shelter of a frame Salad plants can be raised in this way also Seakale, dandelion, chicory, and rhubarb may be put into the forcing-pit Cucumbers and tomatoes may be planted or potted on

Sowings can be made under glass of mustard and cress, and of celery, celeriac, and tomato The hardier subjects should have as much air as possible, in order to encourage their sturdy growth Disease will thus be better resisted

GROWING MUSTARD AND CRESS

THINGS are often dull in the nursery after Christmas Many days are wet and foggy, and the children cannot go out

Out-of-door interests, therefore, have to be replaced by stuffy indoor ones, but trees and leaves in picture books are not nearly so interesting as are real ones Let us try an experiment, therefore, and see how delightful it is to watch something growing, not in the ground, where it is hidden, but outside, where you can see it

A Garden on a Bottle

Ask nurse to cover a good big glass jar with thick, coarse flannel Buy a penny packet of mustard seed and a penny packet of cress, and soak the seed for two hours in water With the aid of a teaspoon, place the seed evenly over the wet flannel, but do not spread too thickly, no seed should lie on the top of another Then stand the flannel-covered bottle in a soup plate with half an inch of water at the bottom

Keep this water bath constantly renewed, since the flannel absorbs the water, and, if ever any part of the flannel looks dry, ladle some water on to it gently with a teaspoon, being very careful not to detach any seeds

In a few days the seeds will begin to sprout. Then place the bottle in front of the window, and keep damping the flannel each day

The mustard seeds will sprout first, and will send up inch-long sprouts of green. These are delicious between bread and butter for nursery tea, and the canary, also, will appreciate them greatly.

A Mustard and Cress Race

When all the seeds have sent up their shoots, you can scrub the bottle well and begin all over again

It is a good plan to grow the mustard seed on one bottle and the cress on another, as the mustard sprouts so much more quickly, and if you give the cress three days start, you will be able to have your two crops ready together

A mustard and cress growing race is quite a fascinating game, and, of course, each player must be given a separate bottle

It is not, of course, only bottles that can be used on which to grow mustard and cress The larger china shops and fancy repositories sell amusing and inexpensive clay figures of pigs and other animals, and quaint heads of negroes, and the like, on which a child would delight to sow a crop The droll effect of a clay-coloured gentleman with vividly green hair and beard will amuse the most fractious of small convalescents, and affords interest for many a weary hour.

Wheat can also be grown in the same manner, though it is slower in its growth, and does not boast the practical virtue of being "good to eat," as are mustard and cress Its greater length of stem, too, is somewhat against it, as regards appearance, though, if placed in a deep receptacle, its tender colouring is refreshing to the eye.

The following is a good firm for supplying materials mentioned in this section Henry Eckford, F R.H S (Sweet Peas)

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

BADMINTON

By MISS M. K. BATEMAN, All-England Ladies' Doubles Champion, 1910

The History of the Game—Accessories Required—Rules and Regulations—Clubs, Tournaments, etc.

INTRODUCED into India about the year 1871, Badminton, which takes its name from the Duke of Beaufort's famous Gloucestershire seat, was played by Anglo-Indians in the East long before it became popular in this country

In England, the game did not come into favour until a few years before the First All-England Championship Meeting in 1899 Since then, however, the growth of Badminton has been remarkable In the latter year there were 30 clubs affiliated to the Association, now there are over 400, with an additional 25 per cent, at least, unaffiliated.

The reason why the game did not become popular sooner may be attributed, first, to the fact that it was played out of doors instead of in a covered court, and outdoor Badminton, on account of the wind and the heavy shuttlecocks and racquets it necessitates, is hardly worthy to be called a game, and is as different to the indoor as the racquet is from the shuttlecock Secondly, it came into favour slowly because at first it was played in summer, and had to compete against lawn tennis, cricket, and the countless other attractions which the long days afford

The covered court season begins in October and ends in March, and, as it can be played just as well in the evening (thanks to a perfected system of artificial lighting), and as halls can usually be found in any town to hold at least one court, even the girl whose hours of recreation are limited can find time to play

The subscription to a club playing three times a week averages about a guinea, and racquets cost from half a guinea to sixteen shillings.

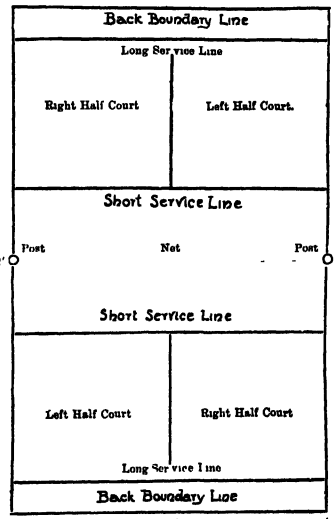


Diagram showing the doubles court for Badminton

In choosing the latter, the expert advice of a friend is always advisable But, for those who have no friendly adviser, I would suggest the selection of a racquet weighing not more than six ounces Owing to the lightness of its frame, however, it must be kept in a press, the cost of which is but a few shillings The shuttlecocks, which cost about 5s 6d a dozen, are provided by the clubs, but a few remarks about them will not be out of place, especially if readers contemplate starting a club of their own The shape at present in vogue is the straight feather type A few years ago the barrel shape was in favour, but owing to their variation of flight and the rapidity with which they used to wear out, the first-named kind have been wisely adopted by all the leading tournament committees

The Choice of Shuttlecocks

In tournaments a shuttlecock seldom, if ever, lasts through a single game, but the wearing powers depend, to a great extent, on the proficiency of the players and their powers of hitting Whereas beginners, or players who have not become versed in the art of smashing, technically known as "killing," may make a shuttlecock last four or five games, experts can seldom, for the reasons given, play with them for more than a game The maximum weight of a shuttlecock is 85 grains, and the minimum 73, the feathers are 16 in number The nets vary in price, but a good one can be obtained for about 5s, and posts from 15s a pair and upwards.

Rules, Regulations, and Dress

The laws of the game are published annually by the Badminton Association, in book form, which can be obtained on payment of sixpence by applying to the Hon Secretary of the Association, Colonel Arthur Hill, The Priory, Petworth, Selham, Sussex The rules in question are based upon those drawn up for the Poonah Club, in 1881, by that great authority on the game, Mr J H E Hart

The game is played over a net five feet high in the middle and five feet one inch at the sides, the shuttlecock (which must be played on the volley), taking the place of the ball at tennis The doubles court measures 44 feet by 20 feet, the singles 44 feet by 17 feet The scoring is by aces as at racquets and fives, the side first reaching 15 winning the game—at 13 all, five extra aces can be played, at 14 all, three—the side first reaching either of these respective figures has the privilege of deciding if they wish to "set"

Ladies' Singles

In singles, however, the ladies' game consists of 11 aces Formerly 15 were played, but, owing to the exigencies of the game, the strain was far too great, and the lower maximum was adopted The rubber is awarded to the winner of two games out of three.

The game is started by the player in the right-hand court serving to an opponent in the opposite right-hand court (the service must be underhand; a service is deemed overhand if the shuttle at the time of being hit is higher than the server's waist) If the latter returns the shuttle before it reaches the ground, it must be returned again by one of the "in" side and then again by one of the "out," and so forth, until a fault is made by hitting out, into the net, etc, or the shuttlecock ceases, under the rules of the game, to be in play Like racquets, but unlike tennis, only the serving, or "in" side, can score A winning stroke by the "out" side puts the opponent who is serving out, and bars her from serving again until her partner and opponents have each served, or, in the case of singles, until her opponent has served or been put out

Suitable Costume

A woman's dress plays as important a factor in Badminton as in every other kind of sport On account of the quickness of the game it is essential that none of the garments worn should in any way hamper the movements of a player by being too tight They should be as light and as cool as possible The most suitable costume is a white cotton blouse, a soft collar and tie, a white belt, and a perfectly plain, well-gored, white drill, piqué, or linen skirt, which should be quite six inches from the floor, otherwise it is likely to cause its wearer some nasty falls

Footwear

Footwear is an important article of clothing which must be considered Shoes (or boots) and stockings should also be white. The kind of shoes worn is entirely a matter of choice If, however, the player has any regard for the soles of her feet, thick rubber-soled boots or shoes, with canvas or buckskin uppers should be worn There are still some players, however, who prefer, on account of its lightness, the Plimsol, often called the 'gym" shoe

Principal Clubs, Tournaments, etc.

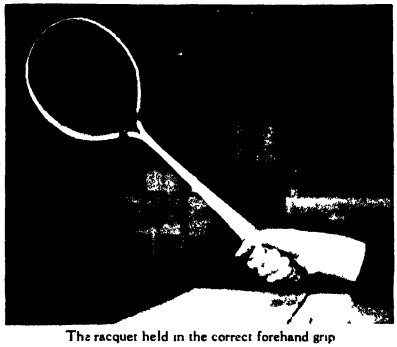
In the official edition of the "Laws of Badminton," already referred to, are to be found the names of all the affiliated clubs in every part of Great Britain, as well as those clubs who play under the official rules in India, Canada, France, and the United States The oldest club in the neighbourhood of London is the Ealing Club, which has built a hall specially for the game, the Crystal Palace (which plays in the Palace itself) is the second oldest, the newer clubs are the Alexandra Palace, which has seven courts and plays in the building from which the club takes its name, Streatham, Richmond (which both play in drill halls), North Kensington, which has, like Ealing, a hall specially built for the game, Balham, Sutton, Blackheath, Beckenham, Albemarle, etc

Important clubs outside London are Southsea and Bath (the first inter-club match in England was played between them), Cheltenham, Bournemouth, Dalkey, Elgin, and Dundrum (Ireland), Aberdeen, Edinburgh, Glasgow

The leading tournament of the year is the All-England Championships meeting, now held at the Royal Horticultural Hall, Westminster. Winners of the open events at this meeting are entitled to wear the championship colours, which are red, white, and blue, in narrow stripes on a dark green ground

Irish and Scottish Championships

The Irish championships are held annually in Dublin, and the Scottish championships alternately in Aberdeen (the home of the game in the north) and Edinburgh



The racquet held in the correct forehand grip

The county championship meetings are Middlesex (Ealing), Surrey (Richmond), Hampshire (Southsea), South of England (Crystal Palace), North London (Alexandra Palace), Northern (Manchester), West Hampshire (Bournemouth) Championship of France (Dieppe), in addition to other open tournaments which do not include championship events in their programmes At open meetings the events usually include ladies', mixed, and men's doubles Singles and handicap events are also included As first and second classes are usually arranged for, they are extremely popular

The entrance fee for an open event is usually 5s , for handicaps never more than 3s 6d , very often 2s 6d

International Tournaments

In addition to the various tournaments, an international match, first started in 1903, is played annually between England and Ireland in London and Dublin respectively So far victory has rested with England, but each year sees the standard of play in Ireland steadily improving

In March last the first international match between Ireland and Scotland took place in London, the former winning by 7 matches to 2

Metropolitan Inter-club League

Inter-club matches form an important part in the programme of every club, and they do much to improve the play of the members, and to discover hidden talent

In order to promote keenness in matches a Metropolitan Inter-club League was started in 1908, the clubs competing being divided into two divisions, senior and junior Up to the present the Ealing Club has won the Senior Shield twice, while that competed for by the junior clubs has been won by the Crystal Palace Club second team and the North Kensington Club

In the first year, clubs could enter one team for each division This rule, however, was altered last season, and clubs entering a team for the first division cannot enter another for the second

ALL-ENGLAND CHAMPIONSHIPS

Winners

LADIES' SINGLES INSTITUTED 1900

1900, Miss E Thomson, 1901, Miss E Thomson, 1902, Miss M Lucas, 1903, Miss E Thomson 1904, Miss E Thomson, 1905, Miss M Lucas, 1906, Miss E Thomson, 1907, Miss M Lucas, 1908, Miss M Lucas, 1909, Miss M Lucas, 1910, Miss M Lucas

LADIES' DOUBLES—INSTITUTED 1899

1899, Miss M Lucas and Miss Græme, 1900, Miss M Lucas and Miss Græme, 1901, Miss St John and Miss E Moseley, 1902, Miss E Thomson and Miss M Lucas, 1903, Miss Hardy and Miss D K Douglass, 1904, Miss E Thomson and Miss M Lucas, 1905, Miss E Thomson and Miss M Lucas, 1906, Miss E Thomson and Miss M Lucas, 1907, Miss M Lucas and Miss G Murray, 1908, Miss M Lucas and Miss G Murray, 1909, Miss M Lucas and Miss G Murray, 1910, Miss M Lucas and Miss M K Bateman

To be continued.

Preparing to serve The service must be underhand—that is, the shuttle at the time of service must not be higher than the server's waist

FENCING

Continued from page 929, Part 7

Technical Terms

ENGAGEMENT means simply the crossing of the opposing blades They need not be actually touching

DISENGAGEMENT is when one blade is withdrawn from the other for the purpose of thrusting at a part of the opponent's body other than that which it originally threatened

THE LUNGE is the forward extension of the foil for the making of a direct thrust

THE RIPOSTE is a short, quick return thrust following immediately upon a successful parry

THE REMISE is the presentation of the point to the opponent who attempts a riposte

A PARRY is the putting aside of the opposing attacking blade, either by a bearing on the blade, known as "opposition," or by a beat Simple parries are described by the same terms used in connection with simple attacks

A BEAT is a sharp, but not heavy, blow upon the opposing foil Its purpose is to get the opposing blade out of the way It should be made entirely by the action of the fingers upon the hilt

FORTE AND FOIBLE The forte is that half of the blade near the hilt, the lower half is the foible

THE LINE is the direction along which would travel the point of the foil when thrusting at any part of the opponent's body

There are two lines—high line and low line High line is above the waist, low line is below the waist

Both high line and low line are divided into inside and outside outside indicating the fencer's right, and inside her left There are thus four lines (the old practice of admitting eight lines has been long abandoned) high line outside, which refers to the upper right side of the fencer, low line outside, meaning the lower part of the fencer's right side high line inside, the upper part of the left side of the body, and low line inside, the lower part of the left side

A line is said to be closed when defended by the opponent's foil and open when this is not so It is obvious that both high lines or both low lines cannot be closed, or defended, at the same time The fencer's blade cannot at once be covering both sides of the upper or of the lower part of the body

QUARTE and TIERCE, two terms which probably occur most frequently in all fencing instructions, are, to the person unacquainted with the art, full of mystery

Really they are quite simple terms used to express two of the four recognised lines along which an attack or defence may be made

For the purpose of reducing the use of the foil to an exact science, it was accepted that there should be recognised eight several directions from which a simple attack—*i.e.*, a lunge—might be made Four of these were on the outside of the attacker, to the right of an imaginary line dividing his front into two equal parts, the other four were on the inside, or left Of each quartette, two lines were above the middle of the body, two below To each one of the several eight lines a distinctive name was affixed These names were prime or first, seconde or second, tierce or third, quarte or fourth, quinte or fifth, sixte or sixth, septime or seventh, octave or eight Thus, a thrust, or lunge, was said to be made in prime, seconde, etc And as (simple) parries were made along exactly the same lines, one parried in tierce, quarte, etc, according to circumstances

The allocation of these terms was as follows tierce and sixte were concerned with the high line outside, seconde and octave with the low line outside, quarte and quinte with the high line inside, prime and septime with the low line inside

A simple example will make quite clear the application of terms When the foils of the two fencers are crossed with the points upward and threatening the right *i.e.*, each to the right of the opposing blade—they are in tierce, if to the left, and threatening the left, they are in quarte To lunge in tierce is to thrust high to the right, to lunge in quarte, high to the left

When making the parries the position of the hand is as follows

SECONDE Hand opposite right hip (or, if wrist higher) arm straight foil point a trifle below the level of the hand

TIERCE Hand as in 2, but wrist turned slightly down elbow near the body Foil point level with eyes and inclining towards right

QUARTE Hand to left thumb up elbow in to body Foil point level with eyes and inclining towards left

SEPTIME Hand to right opposite right shoulder wrist up arm half extended

It is just as well that the novice should be acquainted with the old acceptance of the eight lines, though, as mentioned before four of these have been abandoned in actual practice The four retained are seconde tierce, quarte, and septime Roughly speaking, seconde represents the fencer's lower right side, and tierce the upper right side, while quarte and septime stand for the left upper and lower side respectively

Much of what has been described may be acquired by the novice before actually joining a school of arms, if the effort be made faithfully to follow the directions given, though it is more than possible that an instructor may find cause to correct a few inaccuracies into which the untaught novice may fall

Lastly, let me once again emphasise the point that to save oneself from being touched is of more importance than to score hits

POETICAL DESSERT D'OYLEYS

By EDITH NEPEAN

A Simple Hobby—Tracing and Painting that Any Girl Can Do—Omar Khayyam D'Oyleys—Picture-tracing from an Illustrated Book—A Table-centre En Suite

A SET of quaint dessert d'oyleys can be painted by any girl, even though she may have a very elementary knowledge of painting

Let us, as concisely as possible, consider the ways and means of making a set of artistic d'oyleys at the cost of a few shillings, such as could not be purchased for six times the amount if procured in the ordinary way The usual designs on commonplace d'oyleys are so well known that they hardly need description Hunting scenes, the mad hatter, the walrus and the carpenter, to say nothing of toy dogs and Dutch maidens in voluminous skirts But it is rather out of the usual run of things to come across "poetical" dessert d'oyleys Each one should have a verse printed in neat black lettering, reminiscent of the old-world "posy" which decorated cup and ewer in days gone by This article is especially written for those who, though they have artistic taste, cannot wield pencil or brush in the necessary manner By paying attention to the following directions, a new and fascinating, and even lucrative, hobby should be opened out to them

First of all procure a yard of white glacé silk, paying about 2s 11d a yard for it A good, firm, and reliable silk should be obtainable at this price Secondly, invest in a shilling box of moist water colours, and a sixpenny bottle of a reliable liquid pearl ink, or any good Indian ink, and an etching pen Cut the yard of silk into twelve squares of about 7 inches by 7 Now choose the designs, they may be taken from illustrations of the works of the artist's favourite poet Take care to select a set which are artistic, simple in line, and yet well-defined Cheap and beautiful art books abound in these days from sixpence upwards, so there is ample material for selection

Fitzgerald's Omar Khayyam has a place in the affections of many, and illustrations of the "Rubaiyat" are diverse, many of them being full of poetry and rare beauty A set of Omar Khayyam dessert d'oyleys would make a charming wedding present, and one greatly prized by the recipients if they were of a romantic turn of mind

Take one of the glacé silk squares, and begin to decorate the first d'oyley

As the silk is almost transparent, pin it very carefully over the chosen illustration at each corner with some small drawing pins, or hold the silk firmly with the left hand, and trace the design with a well-pointed lead pencil Unpin the silk, and pin it to a drawing-board to keep it firm Dissolve two lumps of sugar in an egg-cup full of water, and use this as your *medium* for painting Copy the colours of your illustration as closely as possible As in everything else, "practice makes perfect" If *when quite dry*, outline the entire design in Indian ink, this greatly enhances the effect of the painting The d'oyleys may be lined, if preferred, with white glacé silk, and edged with a light trimming or fringe, or bound with narrow black ribbon velvet, which frames the picture, as it were, and looks distinctly quaint The d'oyleys look equally well unlined and with the silk simply fringed around the edges This art need not be restricted to d'oyleys When once the knack of tracing and colouring has been acquired, a beautiful table-centre can be made by joining the twelve or six squares together, according to the size of the table, with a moderately fine silk lace insertion The table-centre should be lined with a thin silk to tone with the predominating colour of the design on the silk squares, each of which should be feather-stitched, and the entire table-centre edged with silk lace, finished off by featherstitch

An Omar Khayyam dessert d'oyley made of a square of silk on which has been traced the desired illustration which is then painted and outlined in Indian ink The d'oyley may be lined, and edged with fringe or trimming A set will form a table centre

PICTURES FROM POSTAGE STAMPS

Uses for Ordinary Used Postage Stamps—Some Ingenious Specimens of the Work—Suggestions for Utilising Old Photographs

With a little ingenuity many pleasing results in the shape of pictures, greeting cards, etc, can be obtained by utilising ordinary used postage stamps—the halfpenny and penny stamps torn from letters and parcels which arrive through the post

The first idea to be discussed, like so much original and exquisite work, emanates from a convent, that of the Benedictines at Bayeux, in Normandy On one of the cards designed by the nuns, three graceful figures are seen holding seven lanterns The figures are cut from current stamps of the French Republic after they have gone through the post The Japanese lanterns are bits of English stamps in the familiar red, blue, and yellow of the penny, twopence-halfpenny, and threepenny variety

By using old stamps novel and ingenious frames can be made for old-fashioned photographs

The idea is capable of great variety of treatment Anyone with even an elementary knowledge of painting could make these cards Many different kinds of stamps may be used, those, of course, which bear allegorical figures or similar designs, are most suitable for carrying out the idea of a greeting-card

Those who are eager to embark upon this hobby should begin to collect carefully old and useless stamps in good condition By working on the lines indicated, they will be surprised at the reduction in their bill of Christmas and greeting-cards generally, and by the appreciation of the recipients of their cards Every variety of card for every possible occasion can be contrived by the ingenuity of the worker

The English stamp in current use with the head of the late King Edward might successfully be used for interesting "In Memoriam" cards Be careful, however, to use only stamps on which the King's head has not been defaced by the post-office stamp Cut out carefully with the wreath and crown Paint a pedestal, and on this fix the stamp thus cut out Take two or three French figures, group them round the pedestal in the act of strewing flowers to the memory of our late King The red penny stamp will be most effective, used with the pedestal in granite or brown colour

Another novel use of the ordinary stamp is to cut out the King's head, and use the rest of the stamp as a frame for the photograph of a friend or relative Who has not in their possession old-fashioned photographs of friends taken in positions which remind one of one's own childish torture at the photographer's?

Framing Photographs

These photographs, usually banished, can assume a real interest if we take the head, frame it in a stamp, and thus make a collection of dear and familiar faces Each photograph represents a person, the sweetness of whose face has been brought out by obliterating the stilted pose and cutting away the ugly dress The date indicated by the dress is also removed from the photograph so treated Here also a variety of stamps may be used The Austrian stamp in current use has a very large head of the Emperor Francis Joseph This stamp could frame a bigger photograph than could the English stamp Some of the stamps of the South American states are very big, some oblong in shape, and it will certainly add to the beauty of the collection to get stamps to suit the shape of different sized photographs

Also illustrated is another ingenious design. In this case a parrot has been depicted in

An ingenious design a parrot and foliage depicted in used postage stamps, with the aid of water-colour painting

postage stamps Water-colour paints must be used to lend finish to the effect. In this same way, also, may be depicted countless landscape scenes and even figures. All that can be done here, however, is to suggest the idea, the rest must be left to the taste and predilection of the individual, who, with patience and forethought, can work out many really attractive designs, and derive both pleasure and amusement from the work.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc*

THE BULLDOG

By HENRY ST JOHN COOPER

Author of "The Bulldog Kennel Book," "Bulldogs and Bulldog Breeding," "Bulldogs and Bulldog Men," etc

Why the Bulldog is Popular—His Disposition—Points of the Breed—How to Choose a Puppy—Food and Exercise—Hints on Treatment of Distemper—The Cost of a Good Specimen

AMONG those breeds of dogs that do not come under the classification of "toy," the bulldog undoubtedly holds first place in popularity Nor is the reason for this difficult to find Possessing, as he does, an affectionate disposition, a marvellous evenness of temper, and being gifted with a number of other lovable characteristics, the bulldog has for long held a high place in the estimation of lady dog-owners

Being a short coated dog, he is not difficult to keep clean, and dwellers in populated districts also find it a very considerable advantage to keep a dog that is not noisily inclined

Weight and Colour

At all dog shows of importance bulldogs are very largely in evidence, and a glance at a catalogue will prove that probably fifty per cent of the dogs present are owned and exhibited by ladies

Bulldogs are of all sizes and weights, from the miniature of less than twenty-two pounds weight to the dog that scales sixty and sometimes even seventy pounds It is generally agreed that the most suitable weight for a fully grown dog should be about fifty pounds

There is, too, a great variety in colour Brindles are very popular, so also are whites, or whites with brindle markings In the opinion of the writer, the brindle-pied—that is, the white dog with brindle markings—has the smartest appearance Some fanciers prefer fawns or reds, with these usually one finds black muzzles From a show point of view, dogs that are absolutely black, or black with tan markings, similar to the Manchester terrier, are entirely disqualified, as are also dogs with liver-coloured, or, as they are called, "Dudley" noses

"Points" of the Bulldog

In choosing a puppy one should be guided mainly by the following points

HEALTH —Watch a litter of puppies at play, and see them fed The healthiest puppy will be he who is most boisterous in his play, and who is the quickest to come at the call of food

BONE AND SUBSTANCE —Great bone is essential in a first-class bulldog, for no bulldog can be a good specimen unless he is possessed of very heavy bone

SKULL —The skull of the adult bulldog should be practically flat on the top A flat skull, however, should not be looked for in young puppies, for those possessing distinctly dome-shaped skulls usually finish with a larger and flatter skull than those which have flat skulls in extreme youth

UNDERJAW —The underjaw of the adult bulldog should project very considerably in advance of the upper jaw It should be wide, with the six small teeth set in an almost even row, and not only should it project but also have a distinct upward sweep In the case of young puppies of six to eight weeks old great development of

AN EGYPTIAN DANCING GIRL

WOMAN'S DRESS

Conducted by the Editress of "Fashions For All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers The history of dress from earliest times will be told, and practical and useful information will be given in

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat pins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc

Furs

Choice
How to Preserve, etc
How to Detect Frauds

Gloves

Choice
Cleaning, etc

Jewellery, etc.

THE ART OF CHOOSING FANCY DRESS

WRITTEN BY GLADYS BEATTIE CROZIER

Illustrated from designs by Mr Percy Anderson

Suitability—What to Avoid—The Puritan Girl's Dress—The Botticelli Dancer—Egyptian Dancing Girl—A Chinese Dress—Gainsborough Dresses—Some Peasant Styles

THERE is no more delightful form of entertainment than a fancy-dress ball, and the fancy-dress carnivals held at the various skating-rinks throughout the Kingdom during the early months of the year have given a fresh impetus to the innate love of "dressing up" which most people secretly cherish

The reason for this is not far to seek A fancy-dress ball is undoubtedly the plain woman's opportunity, for, as a rule, everyone looks his or her best in fancy dress One must be dull indeed if, with all ages and nations from which to choose, one cannot manage to devise an attractive and becoming garb which will enhance one's good points and hide one's defects

Suitability Should Determine Choice

It is this plethora of choice, however, which makes the final selection of a character to portray such a hard matter to determine The first thing to be done is to consider the height, colouring, and general physique of the would-be masquerader, for it is by portraying a character to whom one bears some natural resemblance, or that one is specially fitted by nature to assume, that success "on the night" is assured

The splendidly-proportioned, breezy, out-door girl, whose leisure time is divided between hunting and the hockey field, will do well to masquerade with a touch of the masculine in her attire, and will look well as Rosalind, Joan of Arc, Diana, or Viola from "Twelfth Night" If she is tall and stately, the rôles of Juno, Ceres, or Cleopatra would become her well

The small, vivacious damsel will make a splendid Pierrette Vivandière Becky Sharp, or Christmas Cracker, while such characters as those of Elaine, Francesca da Rimini, or Fair Rosamund, should be portrayed by the slender, fragile, delicately feminine type of maiden, who will manage her clinging draperies to perfection A Watteau or Dresden China Shepherdess, or a Marie Antoinette, call for another type again, one possessed of the small features and delicate colouring which look so well with patches and powdered hair

The Cachet of Originality

In compliment to one's hostess, one should endeavour to portray an entirely fresh character at each fancy-dress ball particularly if given in the country, for the result is disappointing if half the guests arrive wearing gowns in which everyone there has already met them before

Expense is an important consideration with many people, and unless the fête in question be a "calico ball," at which sateen does duty for satin, and art muslin takes the place of chiffon, ninon, or silk gauze, and where half the fun lies in the

clever dodges and contrivances by which gorgeous effects have been obtained at little cost—it is better to choose some simple yet charming frock, and to carry it out consistently rather than attempt to portray a famous royal personage or proud mediæval dame of high degree, clad in mock ermine and cheap silk and cotton-backed velvet and satin

What to Avoid

Comic bizarre, and *outré* dresses are to be avoided, unless under very exceptional circumstances Clad as an "Egyptian Mummy" one cannot dance, and a feminine "Golliwog" has few chances of partners An exceedingly pretty and popular girl once spent the dullest of evenings at a fancy ball carrying a banner and attired in shirt, collar and tie and short skirt, with spectacles, paint-wrinkled brow, and hard straw hat, as a Militant Suffragette"

The Puritan Girl's Dress which was specially designed for Every Woman's Encyclopædia by Mr Percy Anderson, has been modified to meet the exigencies of fancy dress and is a much more becoming affair than an exact replica of the historic garb worn by the maiden of that day Ball-goers will certainly prefer to copy the dainty wear of the graceful young damsel here portrayed

The Puritan Girl A charming conception specially designed for "Every Woman's Encyclopædia" by Mr Percy Anderson Simple though it appears every detail of the dress is important

Both bodice and skirt are fashioned of snuff-coloured brown cashmere The bodice is laced up the front over a fine white chemisette, with silk cord of exactly the same shade

The apron is made of soft-falling white muslin, gauged several times across the front below the band, to make it set prettily, and tied with long muslin strings, which encircle the waist and are tied in a double bow in front ending in long, hanging ends The white collar and cuffs are cut from stiffly starched, semi-transparent muslin —double book-muslin might answer the purpose and the cap is contrived from the same material made up on wires The flat muslin bow across the top of the cap, and the muslin strings tied in a wee bow underneath the chin are highly becoming, and must on no account be omitted

Snuff-coloured brown suede shoes and stockings plain not openwork are worn, and the Puritan girl's hair must be arranged with a parting down the middle exactly like the picture or the charmingly demure effect will be entirely spoiled

A Picture Dress

The Botticelli Dancer is clad in an exquisite garment of apricot and gold

The underskirt is fashioned of close-clinging crepe de Chine in deep apricot colour Over this two or three layers of silk gauze in paler apricot and golden shades are posed, one over the other, and looped up at the waist The hem of the outer layer of gauze is adorned with a conventional wreath of tiny green leaves, and a similar wreath outlines the V-shaped bodice

The overdress is scattered over with entwined bunches of green leaves and coloured flowers These bunches of flowers become bolder in form towards the hem of the dress where they are rendered partly in silk embroidery and partly in applique flowers fashioned of chiffon gauze, and the thinnest silk The skirts must be cleverly gored to give the small effect to the hem

The little vest and the sleeve-pieces are fashioned of bright Indian gold tinsel, patterned all over or, if this is not easily obtainable plain cloth of gold may be embroidered in gold with a Botticelli pattern copied from one or other of the characteristic designs to be found in any one of his pictures The sleeve-pieces are tied on with gold ribbon bows and puffings of gauze appear at the shoulders, elbows, and wrists

On her head, the Botticelli Dancer wears a wreath of small, many-coloured blossoms, and the arrangement of her hair is very characteristic It should be parted in the middle, and *crimped*, not waved, to give *angles* instead of *curves*, and, left unbound, should hang, if possible, to below her waist

Tangerine Oranges A most original design of the 1830 period a harmony of orange and black admirably adapted to a tall brunette

Gold sandals or flat gold slippers should be worn, and the scarf should be of apricot and golden gauze

Three Unique Costumes

THE ROMNEY DRESS is a charmingly simple and dainty little affair, fashioned of softest white muslin, with a filmy muslin fichu and simple Leghorn hat, tied with a powder blue ribbon with long, floating ends A ribbon belt of similar hue, ending in a bow, is tied just below the fichu to give a very high-waisted effect Bronze sandal-shoes are worn, with crossing elastics, over fine white silk stockings

White silk mittens take the place of gloves, and a rustic basket of very simple design in plaited rush, filled with soft shaded roses, should be carried

THE EGYPTIAN DANCING GIRL'S costume is a very elaborate affair (*See coloured frontispiece*)

The dress is of darkest brown-black gauze made in the shade known as *tête de nègre*, worn over a very narrowly-cut divided skirt of finest *café au lait* coloured crepe de Chine or thin silk, reaching to the ankles

The gauze scarf which practically forms the bodice is arranged quite narrowly over the shoulders, and widens out to cross over the hips in characteristic Egyptian fashion It is bordered with narrowest bands of emerald green and deep rose-pink silk The sleeves are long and hanging One falls over the shoulder, while the other leaves the upper part of the arm bare, and is only caught to it below the elbow They are fashioned of grass-green ninon, with similar borders of green and pink silk and mingled green and blue silk fringes

A green silk belt encircles the waist, and green and pink scarab ornaments adorn the front of the bodice, while a necklace of green and pink beads, from which a green scarab hangs, is also worn

A green silk cloak over which a scarf of bright blue is flowing, hangs from the shoulders

The Egyptian head-dress is of deep rose-coloured silk of a very soft-falling make, narrowly striped, if possible, with two pinks of almost the same colour It has a tiny border of black and gold and beneath it the wearer's hair, *which must be entirely hidden in front*, hangs down behind the ears in tiny Egyptian plaits

The forehead band is of gold, with a green scarab in the centre A great garland of crimson lotus or hibiscus flowers is flung round the headdress, and hangs down the back and over the shoulders in several long and short trailing ends Wide gold bracelets should be worn, and jewelled Egyptian sandals are the correct foot gear, though, for dancing purposes, flat green sandal shoes might be substituted

TANGERINE ORANGES — This dress is designed from the 1830 period, and it would be hard to imagine anything more

"Trelawney of the Wells" A mid-Victorian damsel of the type so familiar in Leech's sketches

effective if worn by a tall, slender, dark-haired girl

The dress itself is of orange satin, with black chenille fringe, and the skirt is festooned with narrow, black velvet ribbons, ending in a true lovers' knot on the left side, from which hangs a huge spray of padded velvet Tangerine oranges and leaves, carried out in their natural colourings, and appliqued to the dress with fine effect A similar spray of Tangerine oranges is arranged on the front of the bodice, and a charming wreath of pointed orange leaves with several small Tangerine oranges in front, complete a delightful picture A small black fan, tied with velvet ribbon, is carried, and black shoes and stockings and long white gloves are worn

1864 "Trelawney of the Wells" Dress

This lady of the crinoline wears a merino petticoat of dull Venetian red over which is festooned a dark green silk overskirt The coat is of biscuit-coloured cloth fastened with cloth-covered buttons and finished at the neck with a narrow white linen collar

The boat-shaped hat is of biscuit-coloured felt, trimmed with a little red feather and rosette in front The wearer's hair is enclosed in a green chenille net and her feet are encased in black buttoned boots with black-and white striped stockings Little white undersleeves peep from beneath the coat sleeves and are met by bright green kid gloves fastened with a single button Long gold earrings complete her attire

The Chinese Fairy Dress is as unique as it is beautiful and is by no means difficult to carry out if the design is carefully followed

It consists of an underdress with short sleeves of wild hyacinth blue silk, of rather soft make, bordered at the hem and round the edge of the sleeves with vivid green silk ribbon edged with pink The skirt which just touches the ground behind is folded into a boxplait in front which is hitched up, giving a very graceful effect when dancing, and there is a little fine embroidery, carried out in green and pink up the left front of the skirt

The tunic is of bright green silk gauze, bordered with two shades of pink, and caught in at the waist with a narrow sash of the deepest of the two shades It is cut fuller on the left side where it is pleated and hitched up to form a waterfall under the ribbon belt A little embroidery similar to that on the skirt is executed in pink silk on the side of the tunic

The butterfly wings are of painted gauze with a wired edge and the head-dress which, being purely Chinese and unique, lends special character to the entire dress consists of a band of vivid green satin encircling the head and two spoon-shaped wings of green gauze, edged with pink so affixed as to stand out almost horizontally at either side

In her hand the Chinese fairy carries a sheaf of shaded pink blossoms and green leaves To be correct her feet should be adorned with jewelled sandals, but for dancing purposes flat-soled green silk sandal slippers and flesh-coloured stockings would be preferable

Two Effective Dresses

The Gainsborough Dress is carried out in stiff white muslin, with a very soft fine transparent muslin fichu tucked into a wide powder blue silk belt The long, straight sleeves are tied with similar coloured blue ribbons, with soft muslin ruffles over the hands A white scarf embroidered in floss silk is carried

The Leghorn straw hat is encircled with blue ribbon finishing in a bow, furnished with a dainty lace cap within and further adorned with a lace scarf which fastens it on under the chin

Bronze sandal shoes, with crossed elastics white stockings and a wee bow of narrow black velvet ribbon tied high up underneath the chin complete one of the daintiest and most attractive fancy dresses imaginable

The Westphalian Peasant's Dress should be carried out in red blue black and white and gold She wears a skirt of scarlet merino bordered with red and blue peasant embroidery and a bright blue and red kerchief bordered with blue and red fringe, encircles her shoulders The bodice is of black silk with a semi-circular red plaque surrounded by gold bosses in front, the sleeves are of red and black striped material and the apron of fine white cotton gauged several times across the front

The white pleated 'Dog Toby" collar, and the two squares of white linen embroidered in red and blue are very characteristic details as also is the gold cap with its extraordinary padded bow of black silk that is arranged across the back of the wearer's head A horizontal bow of similar material unpadded—lies across the top of it, and a black silk band secures the whole affair to the head, passing under the chin

Black leather shoes and coarse white stockings and a necklace composed of gold bosses, encircling the throat complete a most effective costume

A Marvellous Head-dress

The Corfu Peasant's Veil Dress is a very gay affair indeed It consists of a violet glace silk skirt, with an apron of blue silk worn over it The Swiss belt is of the same blue silk embroidered in gold with gold buttons in front, and outlined with scarlet braid

Several sashes are worn one of old Coventry ribbon with bright coloured bunches of flowers on a white ground, and another of similar ribbon, with flowers and background, is carried out in greens, violets, and reds

The jacket is of crimson velvet, richly embroidered in bright gold, the sleeves being slashed in several places to reveal an under-bodice of white linen This bodice is cut round in the neck, closely pleated, and is

A Gainsborough dress in white muslin blue sash and ribbons Leghorn hat, lace scarf and sandals A dainty costume and one that is suitable to many wearers

adorned across the front with big gold bosses and a gold locket and chain

The head-dress is a wonderful affair

The wearer's hair is parted down the middle and brushed smoothly on either side of the forehead It encircles the head in huge plaits—which in Corfu are usually false tresses of hair being handed down for generations!—wound with different coloured ribbons At one side of the head a huge and most fantastic wreath made of the brightest-coloured flowers of silk and paper and vividly dyed feathers, corn and leaves, is worn The whole is completed by a head drapery of very soft and thin ivory-tinted lawn, bordered with Greek lace

Red velvet shoes with gold buckles huge out of all proportion—worn with white cotton stockings, and any number of cheap rings and bead necklaces, complete a Corfu peasant's festival attire

Barbaric Splendour

THE OTHELLO DRESS is full of fine barbaric splendour

The robe is of dull faded pink Indian cashmere, over which is worn a burnouse of putty-coloured cashmere, with a red and green border embroidered in coloured wools, which also form a fringe of tiny woollen tassels

The sleeves reveal a puce-coloured undergarment, with rich bands of red and green embroidery The *sabretache* is made of strips of leopard-skin divided by bands of bright-hued barbaric gems and gold The sash is of rich crimson silk embroidered in green, with crimson silk-fringed ends A gold girdle, with a huge gold and green tassel, also encircles Othello's waist

The sword is of Eastern workmanship, and is carried in a crimson scabbard Othello also wears a chain of gold hung with uncut turquoises

The turban is of fine white linen, and shoes of untanned leather complete his attire

Authorities to Consult

Sometimes a fancy-dress ball is given at which all guests must appear in the dress of a certain date Under these circumstances the only thing to be done is to consult the pictures of the period and to array oneself accordingly

Old pictures prints, and engravings, popular plays of the day and last, but not least, books on the history of costume—such as the famous volume by Mrs Aria, "Costume Fanciful Historical, and Theatrical," from which the writer is enabled through the courtesy of Messrs Macmillan, to reproduce some of Mr Percy Anderson's original designs – will furnish some brilliant ideas for a costume original yet becoming,

A Westphalian peasant's dress A study in red blue black and white, and gold An unusual type of the popular peasant fancy dress

VELVET AND ITS POSSIBILITIES

By MARY WHITLEY

The Ever-recurrent Vogue for Velvet—Why Velvet Gowns are Economical—A Rest-Gown in Velvet—Principles on which to Model a Tea-gown—Evening Gowns and Coats in Velvet

FROM time to time in the history of fashion there comes a vogue for velvet. Dressmakers and milliners suddenly seem to realise its many good qualities, and their clients naturally follow suit. After enjoying a short period of popularity velvet has generally gone out of favour again, and has been used only for the making of children's party frocks or suits for wedding pages. Of late years however the manufacturers both of silk velvet and of velveteen have brought their fabrics to such a state of perfection that it seems more than probable that in the future they will be allowed to take their places among those materials which like silk, satin serge, and tweed, are worn always and as a matter of course by every well-dressed woman.

A velvet rest-gown with soft front of crêpe-de-Chine and embroidery

It is chiefly as a fabric for the making of gowns intended for home wear that velvet is most appropriate, and it must be understood of course, that the simple gowns which I am about to describe can be carried out quite as successfully in good velveteen as in velvet. They will bear no date chiefly on account of their simplicity of style, and for that reason they will appeal to those who have to consider ways and means and who are glad not to be obliged to discard their gowns altogether at the end of each season.

Velvet for Home Wear

For all the colder months of the year velvet gowns are delightfully cosy and comfortable for home wear, pleasant to put on as rest-gowns when one comes home tired after a long day's shopping, and always becoming, more especially when they are chosen in warm autumnal tints of crimson brown, and gold. These colours gain an added depth and richness from the silken texture of the velvet, and the cheerful gleams of the firelight often reveal an unsuspected and fascinating brightness in the folds and draperies of a velvet gown.

As regards the way in which a velvet rest-gown should be made, it is as well to choose a style which will allow of the arrangement of a soft front of silk or crepe-de-Chine. This should be left to hang in full folds from throat to feet so that the wearer may be absolutely comfortable in the gown, while at the same time enjoying the happy consciousness that she is looking her best. The fulness of the front should be held in by a satin ribbon sash and the neck cut square to show a chemisette of net and lace.

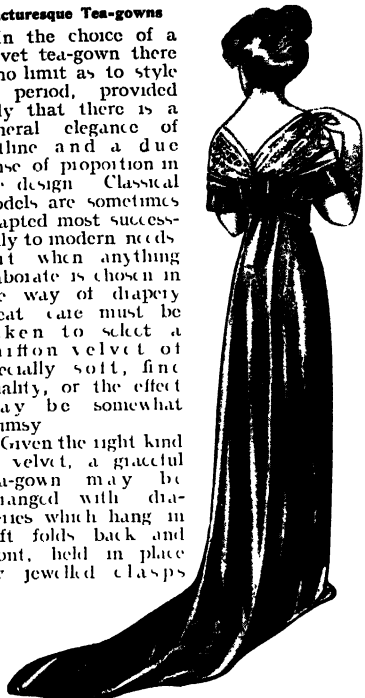
For home wear too the princess form of dress is very suitable adorned with self-coloured embroideries and cut with a round decolletage so that it can be worn over a complete blouse or under-bodice made either in soft silk or crepe-de-Chine matching exactly the colour of the velvet or in écru net with lace insertions. Both these gowns should be arranged with fairly long trains a luxury always permissible where gowns for home wear are concerned.

The princess form of dress is very suitable for velvet, with under-bodice of silk or figured net

Picturesque Tea-gowns

In the choice of a velvet tea-gown there is no limit as to style or period, provided only that there is a general elegance of outline and a due sense of proportion in the design Classical models are sometimes adapted most successfully to modern needs but when anything elaborate is chosen in the way of drapery great care must be taken to select a chiffon velvet of specially soft, fine quality, or the effect may be somewhat clumsy

Given the right kind of velvet, a graceful tea-gown may be arranged with draperies which hang in soft folds back and front, held in place by jewelled clasps upon the shoulders A chemisette and long sleeves of swathed chiffon to match would look well with a gown of this kind and there should be a close-fitting underrobe of the same velvet drawn in at the waist under a jewelled belt



A dinner-gown of velvet is always effective trimmed with real lace and cut with a long flowing train

Tea-gowns that are mediæval in their inspiration also look well in velvet, cut on severely simple lines with a dalmatic overdress, outlined either with embroideries or a band of fur, and held in at the waist by a knotted girdle of silk cord

Evening Gowns and Coats

There is a pleasant dignity about a velvet dinner-gown which adds not a little to its charm, and a gown of this kind, chosen in a becoming colour and arranged in a simple style, should find a place in every woman's wardrobe The bodice should be draped with fichu folds and trimmed with a little lace, real if possible, while the long flowing skirt should be edged with fur, mink or sable for choice A touch of the same fur should find place on the bodice

Evening coats in velvet lined with soft silk or satin, can be worn all the year round and a semi-fitting wrap of this description, carried out in a three-quarter length and with fairly wide sleeves, can be made to change its appearance seasonably during the winter months by the addition of a large roll collar, gauntlet cuffs, and a flounce of fur

These furs should be arranged in such a way that they can be easily removed and left during the summer in the hands of some responsible furrier, in whose cold storage they can peacefully remain until the winter season makes them once more appropriate

On a coat in emerald green velvet, sable, mink or skunk will look equally well, while for the adorning of a sapphire blue velvet wrap chinchilla may be used by those who can afford such luxury, or, failing that exquisitely soft grey fur, good effects can be arrived at by using moleskin or even sealdyed coney combined with velvet in any brilliant shade

Velvet Coats and Skirts

For tailor-made coats and skirts, black chiffon velvet may be very advantageously employed, and is always considerably smarter in appearance than the more ordinary cloth, serge, or tweed It is well to remember, however, that the skirts of costumes which are intended for walking should be short enough to clear the ground comfortably, and that they should have any trimming which may be chosen for their adornment placed an inch or two above the actual hem, so that it may not be easily rubbed or frayed out

Very broad black silk braid woven with a matelassé effect makes a most appropriate trimming for black velvet coats and skirts Two rows of this broad braid running horizontally would look well on the skirt, and would not bear their date while in the case of the coat, which should be of three-quarter length the same kind of braid might be used to outline the hem and also to form collar, revers and cuffs

An evening coat of velvet can be worn all the year round the addition of fur adding necessary warmth in winter

Children's Dresses

As a fabric for children's party frock and for Sunday best during the cold months of the year velvet is very suitable It may be chosen in any bright colour that suits the small wearer, and should be as simple in style as possible

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 999, Part 8

By M PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework, and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Higher Technical Examination Centres, etc., First Class Diploma for Tailoring, Diploma of Honour for Dressmaking, Diploma of Merit of the Highest Order for Teaching, Silver Medallist, London Exhibition, 1900, Silver Medal, Franco British Exhibition, 1908, Author of "Up-to Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring

NINTH LESSON. A SIMPLE MORNING SHIRT

Simple Morning Shirt with American Yoke—How to Cut Out the Yoke—Placing the Pattern on Striped Material

This little shirt is designed to be made from a striped material, 30 inches wide, such as French flannel, Oxford shirting, etc, and three yards will be required to make it

It can be made with a boxpleat, 1½

Fig 1 The shirt as it should appear when finished

inches wide, down the centre-front, and four pleats, each about 1 inch wide, turned outwards, on each side of the front, or with three boxpleats, each 1½ inches wide on each side of the one in the centre

To Cut the "American Yoke"

The front and back of this yoke are cut in one piece, the back is the same depth as in an ordinary yoke while the front is short at the neck point, and slopes downwards to the armhole

Before this yoke is cut out it is necessary to be quite sure that the bodice pattern from which it is to be cut fits perfectly on the shoulder having no "fitting seam" there, once it is cut out, no alteration can be made at the shoulder Place the material on the table, and fold over the "cut edge" wide enough to cut the whole yoke in one piece. The material must run selvedgewise across the back from shoulder to shoulder, as shown in Diagram 1 Place the top of the pattern of the back piece on the material —the centre-back at the neck point against the fold (as shown in the diagram), to the depth desired for the yoke

N B —The selvedge will be sufficient for the turning

Pin the pattern through the material to the board with "push pins" These are illustrated on page 72, in Part 1 The advantage of using these pins is that the pattern cannot be "puckered" Place and pin the top of the pattern of the front piece with the shoulder-seam *exactly meeting* that of the back Take a tailor's square and chalk, and draw on the pattern a sloping line from the neck point to the armhole of the front Take a piece of tailor's chalk, which must have a sharp edge and outline the neck and armhole of the pattern, remove the pins from the top of the front, and fold the pattern over by the sloping line, draw

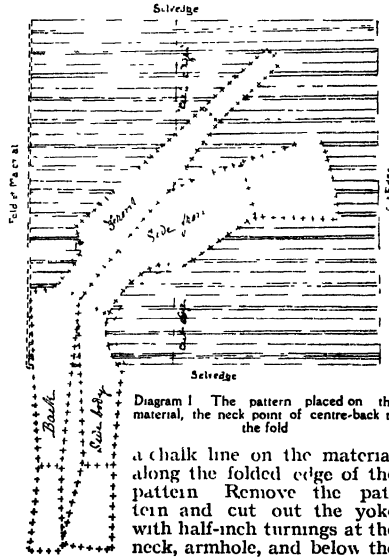


Diagram 1 The pattern placed on the material, the neck point of centre-back to the fold

a chalk line on the material along the folded edge of the pattern Remove the pattern and cut out the yoke with half-inch turnings at the neck, armhole, and below the

chalk line from neck to armhole Tailor tack on the chalk lines, through to the under half of the yoke, slightly separate the two halves, cut through the tailor tacking, and open out the yoke, which should appear as in Diagram 2 Place this yoke on the single material and cut a second piece for the lining, exactly the same size, and with the stripes exactly matching the first piece

N B —This second piece need not be marked with chalk or tailor tacking

Turn in each of the sloping lines and across the back, by the tailor tacking, and tack these turnings down neatly

Before the lower part of the shirt is cut out, the centre boxpleat on the right half, the hem down the left half of the front, and the pleats on each side, must be made Commence with the boxpleat on the right half of the front This is to be 1½ inches wide when finished, and as half an inch must be allowed on each side for turnings, the piece for the pleat must be 2½ inches wide A stripe should run down the *centre* of it, and to ensure this, measure *from* a stripe near the selvedge 1¼ inches on each side, and tear the material to the required length—*i e*, if the front measure of the bodice pattern from which the shirt will be cut is 15 inches, the strip must be cut 18 inches in length, to allow for the slope at the neck and for turning at the waist Make a turning on the wrong side half an inch wide down each side of the strip, and tack it down

Place the length of material on the table right side uppermost, and make a turning half an inch wide along the torn edge, the length of the strip, and tack it down

N B —This turning must be on the right side Place the strip just made over and slightly *beyond* the turned up edge of the material Tack it down, near the edge, in this position, and then tack down the other side

The strip now forms the boxpleat The four pleats can now be made Measure on the material from the edge of the boxpleat about 1¼ inches, and stick in a pin downwards From it, fold the material over and make a pleat about ¾ of an inch in depth, pin, and then tack it down flat to the material, the length of the boxpleat

From the edge of this first pleat measure

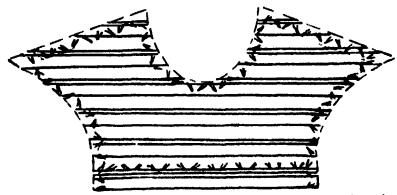


Diagram 2 Cut through the tailor tacking and open out the yoke

1¼ inches on the material, and again place a pin downwards From it, fold the material over and make a second pleat, ¾ of an inch in depth, pin, and then tack it down the same length as the first Make the third and fourth pleats in the same way

N B —The pleats will not be *stitched* down the whole length of the front, and it is not absolutely necessary to tack them all the way down, but if this is done, it is easier for an amateur to cut out the lower part of the shirt correctly

Next machine stitch the boxpleat down each side near the edge (the width of the "presser foot" of the machine is a good guide for the distance from the edge), then stitch each *pleat* half an inch from the edge The first pleat (the one next the boxpleat) should be stitched down to about half its length the second pleat about 1 inch shorter than the first the third pleat about 1 inch shorter than the second, and the fourth pleat about one inch shorter than the third Finish off the stitching at the bottom of each pleat by drawing the upper thread through to the wrong side of the material and tying it to its own under-thread Cut off the ends

To be continued

PRACTICAL LESSONS IN TAILORING

Commenced on page 1041

By M PRINCE BROWNE

Examiner in Dressmaking Tailoring French Pattern Modelling Millinery and Plain Needlework of the Teachers in Training at the University College of South Wales and Monmouthshire Cardiff, the London Technical Examination Centre etc Author of "Up-to-date Dress Cutting and Drafting," also "The Practical Book of Dressmaking and Tailoring"

NINTH LESSON. MAKING A COAT - *continued*

The "Bridle" of the Revers—How the Revers are Padded -Turning in the Front of the Coat—Stitching the Back Seam of Lining

Cut a strip of linen on the straight, selvedgewise, about half an inch wide and the length of the crease edge Fold the strip of linen down the centre, lengthwise, and press it well, unfold it and pin it very carefully down the crease edge Place the inner crease of the linen exactly over the crease of the canvas, stretch the linen while pinning it on, thus slightly "easing" the "crease edge" of the revers into it The pins must not be put in downwards, but across, as shown in diagram 1 This strip of linen on the revers is called a "bridle," and it is placed there by all good tailors to prevent the front of the coat from stretching

The bridle must next be run on to the coat along the crease, thread a needle with fine silk to match the coat, and work a row of *small* running stitches, working one stitch at a time only, through the bridle, the

canvas, and the cloth of the coat. The revers must next be padded Work the *half* of each stitch of the first row on the edge of the bridle, the other half on the canvas, and pad the whole of the revers upwards and downwards, as far as the tailor tacking, as shown in diagram 2

Whilst padding the revers the bridle must always be held to the right, and the work done upwards and downwards towards the left, the work must be held *lengthwise* over the finger the whole time it is being padded, by this means allowing the canvas to become longer than the cloth which is underneath, and making the revers "roll" over, and not curl upwards

N B —Instructions for working the padding stitch were given on page 642, Part 5, where the padding of a "roll collar" was taught

Cut a strip of linen, on the straight, selvedgewise, about 2½ inches wide (for *this* coat), and tack it down the front close to the line of tailor tacking, and again down the other side of the linen

N B —This linen is to strengthen the right side of the coat for the buttonholes, and the left side for the buttons

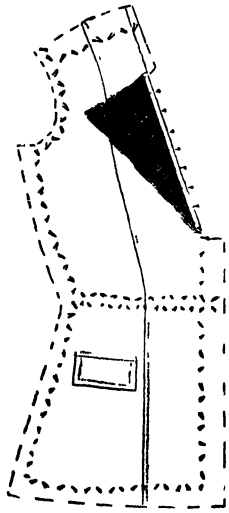


Diagram 1. Shows the bridle of the revers in position

Next turn down the front of the coat along the line of tailor tacking, and tack it neatly on the right side, close to the edge (see Diagram 2)

Cut away the canvas as close as possible to the tacking, and cut away the turning of the cloth just beyond the canvas

N B —The turnings of the canvas, linen, cloth, etc , in all tailor-made garments should be cut off to different widths, to graduate the thickness and avoid clumsiness. The turnings of the canvas and the cloth are cut off near the front edge of the coat to prevent unnecessary thickness in parts of the buttonholes—which would spoil their appearance

The edge of the revers should now be turned up, exactly on the line of tailor tacking (which outlines the shape of it), to within one and a half inches of the front line of the top, and tacked neatly and firmly near the edge. Cut away the turning of the canvas close to the tacking, and the turning of the cloth just beyond it Next damp and well press—on the wrong side—the turning of the revers and front edge of the coat, and herringbone down the raw edge to the canvas on the revers, and to the linen down the front, then herringbone the raw edge of the linen to the canvas, so that all the turnings may be fastened down firmly and lie perfectly flat under the facing

N B — The stitches of the herringboning need not be very small, but should be of a uniform size, and when the edge of a revers is at all rounded, any superfluous thickness there may be in the turning of the cloth must be notched away

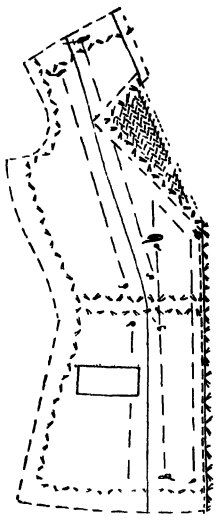


Diagram 2 Pad the revers, and turn down front of coat along the line of tailor tacking

Before joining the shoulder seams and the under-arm seams, take the lining which was cut for the back, place the two pieces together on the table with the right sides facing Fold the back of the coat in half, place it on the lining, and with a piece of tailor's chalk mark the centre-back seam at intervals on the lining; remove the cloth, and with a square draw a line by these marks from the neck to the waist, and from the waist to the bottom Tack the two pieces together on this chalk line Machine stitch —commencing at the neck —about one inch *beyond* the tacking, and slope it gradually inwards down to the waist until it meets the line of tacking at that point, from the waist follow the line of tacking to the bottom Notch the turning in several places at the curve of the waist, remove the tacking from the waist to the bottom, but *do not take it out from the neck to the waist* Open the back and place it on the ironing-board, wrong side uppermost Press down the centre-back, from the neck to the waist, *without opening the seam*, creasing it down along the line of tacking From the waist to the bottom *open* the seam, and press it flat Remove tacking from neck to waist, there should be a flat, gradually sloping pleat, which tack down on the right side to keep it in place Pin, tack, and machine-stitch the shoulder and under-arm seams of the fronts to the back of the coat—the cloth only—carefully matching the waist lines, and then notching in the turnings

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section Messrs. The Jason Hosiery Co (Hosiery) Clark & Co. (Dyeing and Cleaning), Sandow's Corset Co (Corsets)

WOMAN'S HOME

This will be one of the most important sections of LADY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Lace
Linens, etc.

CHOOSING A CHIMNEYPIECE

The Revival of the Marble Chimneypiece—What to Put in a Georgian Room—French Styles—The Chimneypiece of Carved Pine-wood and Carton-pierre

IT is an axiom of the art of furnishing that when the chimneypiece has ceased to be the centre of interest in a room the art of decoration is at a low ebb. The 'Punch' pictures of that time show the insignificant chimneypieces of the early Victorian era. In this which was noted as a period of bad taste in things pertaining to the house it was little more than a shelf. At the present time—a proof of our growth in good taste—it is daily becoming of more and more importance.

To attempt to do justice to the subject of chimneypieces from the historic point of view would demand more space than is at the command of the writer. Moreover, it would hardly have the practical result of conveying ideas for the beautifying of our own homes, which is the purpose of this article. On the other hand, we are so versatile in our liking for styles of many varying periods, and so anxious to avoid anachronisms, that it is almost impossible to treat of any subject connected with decoration without touching on the historic side.

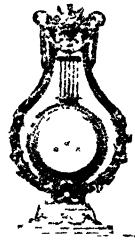
For quite a long while we were content that our Adams' and Louis XVI. rooms should have mantelpieces left over from a former time, when the elaborate *etagère* style of chimneypiece, with shelves and cupboards backed by looking-glass, was in vogue. But as we became more and more particular in our ideas as to correctly carried-out schemes of decoration, these erections were seen to be quite out of place, and about three years ago a revival was made of a style of mantelpiece that had sunk into such disrepute that it had seemed to be impossible again to excite public interest in it. This was the marble chimneypiece, of which the owner at one time felt positively ashamed.

The Revival of Marble Chimneypieces

There was however a good deal of reason for this general dislike, for when marble came into general use in the nineteenth century the market was flooded with cheap imitations of the lovely originals. Large quantities of marble mantels were shipped over from France and Italy. They were weak in design and were hollow, and in sufficiently bad taste to account for the revulsion of feeling against them, and to cause people to turn with relief to the simple carved wood chimneypiece which followed. The dislike of marble was so great for a time that mantelpieces made of it were often painted over with enamel. The writer has one such instance in mind where the marble was dirty, and partly with the idea that it could not be restored, it was, to the horror of the builder, covered with white paint. It is, however, quite easy to have marble cleaned, and a mason will make a chimneypiece look like new after a morning's work. There are also various preparations sold for cleaning it when it is not very dirty. Even if a chimney-

piece has been painted over, the paint can easily be removed, and this had certainly better be done in a room furnished after the Adams', Georgian or French period, when marble mantelpieces were the correct thing. Even if the decoration on the marble is not absolutely in keeping the chimneypiece is sure to add dignity to such a room.

At present marble is almost more used than anything else and those who are choosing chimneypieces for a new house will find that they can get charming simple designs for about nine or ten pounds for the best rooms. A decision should be made as to how these rooms are to be furnished before the chimneypiece are chosen. If the dining-room is to be in the Georgian period something in the rather massive style of that time will easily be found. For an Adams' or French room the designs are very light and effective. The essential difference in the actual form is that in the French work the shelf is deep and generally absolutely straight and in that of Adam it is much narrower. The Georgian models being rather heavier, and having a greater projection at the sides result in a somewhat wider shelf again. The old-time gilt clock is the correct centre ornament for such a chimneypiece and very little else is put on it, perhaps a couple of ornaments or a pair of candlesticks. Below will be seen an example of a very beautiful French chimneypiece of Louis XVI period. It is made of statuary marble decorated with ormolu. Others are inlaid with marble and lovers of the antique give enormous sums for original chimneypieces of this kind taken from old houses. These especially when inlaid with gold-coloured Sienna marble are very beautiful. Plain white marble is however lovely and has the advantage that it does not in any way limit the choice of colour in the room.



The Pine wood Chimneypiece

The same period which saw the introduction of the marble chimneypiece was also responsible for that of pine wood ornamented with carton-pierre a kind of composition. These are now rather less costly than marble are very much used and can be had in very beautiful designs to go in rooms of the various periods. A lovely example after the Georgian period is seen in Fig. 3. Fig. 2 gives an equally good design in the Adams' style. Both these are quite inexpensive. Those who prefer the wider shelves found in the French models need not hesitate to combine French and Adams' styles in the same rooms, as this is often done.

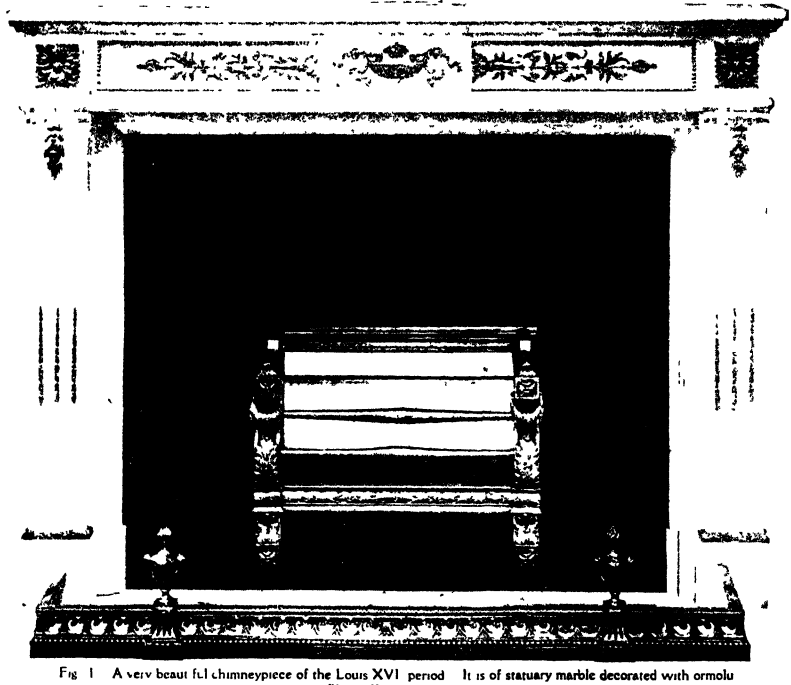


Fig. 1. A very beautiful chimneypiece of the Louis XVI period. It is of statuary marble decorated with ormolu.

Photos Warren, Oxford

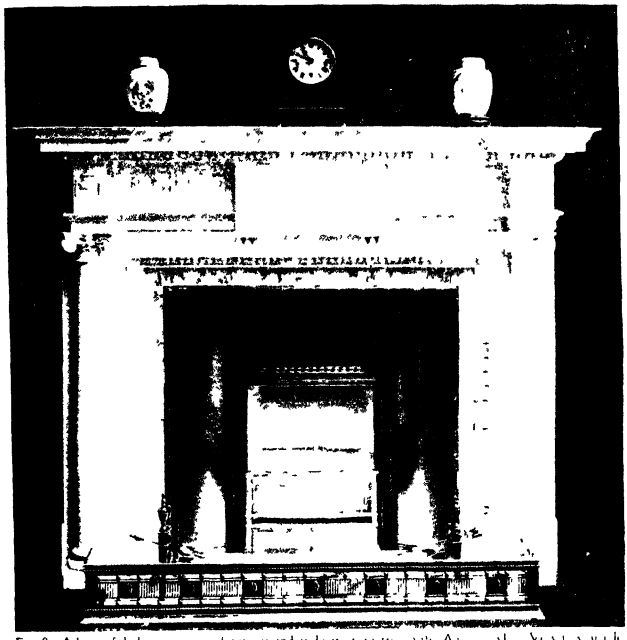


Fig 2 A beautiful chimneypiece of pine wood with decorations copied from Adam work. A set of Vesta would be placed upon the mantelpiece and old fashioned fire dogs on the hearth

keeping A hob grate or a dog grate is the correct thing but if one of the low modern grates is preferred it can be used The should not be employed Some people however insist on them and if they are chosen they should be white either the small size three inches square or the much larger size

The mantelpieces seen in the illustrations are however the proper thing They may be very ornate or quite simple Some of the simpler ones such as reed-and-bead pattern often are the most pleasing and there are many other new and very good designs

It is well to look out for something that has not been too widely copied or that is done not quite with so overpowering the decoration of the chimney piece itself

In subsequent articles will be given various hints as to what is to be avoided and how to secure

There is one thing which is very important to remember with regard to either marble or carton pierre chimneypieces and that is that the grate and if surroundings must be in

Fig 3 A chimneypiece in the Georgian style in pine wood and carton pierre materials less costly than marble and much in vogue

OLD ENGLISH PEWTER

By MRS ARTHUR BELL

Continued from page 917, Part 8

The guildsmen were divided into several different groups—the hammermen, coppersmiths, and braziers, whose labour was specially skilled, having certain privileges not shared by their fellow-workers. Next to them ranked the so-called sadware men, who made such heavy articles as the large dishes known as chargers and trenchers. These were succeeded by the hollow-ware workers—makers of pint, quart, and other pots, tankards, flagons, etc., all for holding liquors. Then there were the triflers, who used the trifle mixture described previously, turning out such small wares as forks, spoons, buttons, etc., and, last of all, the laymen, whose humble vocation it was to work in the adulterated material from which they took their name, using it generally for making cheap tankards and inkpots.

It 1430 it was ordained that, to prevent fraud, all articles made in pewter should be of a certain weight, but it was not until 1530 that marking pewter ware was also made compulsory. At that date it was enacted by Act of Parliament "that the makers of pewter wares should mark the same with several marks of their own to the intent that the makers of such wares should avow the same to be by them wrought," and also to make it easier to bring to justice the "deceivable hawkers" whose nefarious practices have already been described. The marks—or touches, as they were called—were at first of the simplest description, but as time went on it became customary to add to the initials of the makers symbolic designs of a decorative nature, and occasionally also particulars concerning the constituents of the pewter.

The Pewterers' Company owns a set of five touch-plates, or plates registering the marks of the London pewterers, facsimiles of all of which are given not only in Welch's book, now out of print but also in Mr Massé's "Pewter Plate." Both these publications also contain complete descriptive lists of all the touches at Pewterers' Hall, which in the latter work are supplemented by lists of various hall-marks and other miscellaneous marks. By the aid of these the collector will be able, in many cases, to identify the maker and fix the approximate date of specimens. There will, however, always be considerable difficulty in deciding as to the genuineness of old pewter. The final incontestable proof that pewter ware is really of the first or second legal standard of olden time is only to be obtained by melting it down and analysing its constituents. Excellent secondary tests are those of weight and colour, a good judge being able at once to guess at quality through quantity without

OLD ENGLISH PEWTER FLAGON OLD ENGLISH PEWTER TEA-POT OLD ENGLISH PEWTER JUG

The making of vessels for holding liquids was in ancient times in the hands of a group of guildsmen of the Pewterers' Guild called hollow-ware workers" *Photo German, Richmond*

actually placing the specimen in the scales, whilst no modern maker has yet succeeded in imitating the sombre yet delicate lustre of ancient ware

Another aid to decision on the merits of pewter, suggested by Mr Masse, is to draw it across a sheet of white paper If the proportion of lead in the alloy is greater than it should be a mark will be made of greater or less distinctness, according to the preponderance of lead in the alloy What the same expert calls the "knife test" also gives good results, for when a sharp knife-point is drawn across the metal the sound it makes will, to a certain extent, determine the quality of that metal, a sharp crackle being produced on good pewter, whilst on bad the passage of the knif is scarcely perceptible to the ear

Mr Massé also describes a test applied in France—the placing of a soldering iron on the pewter If the pewter is of fine quality, a white spot will appear but if of inferior alloy, a brown stain with a tiny white speck in the centre, will be produced The less white the lower the value of the specimen

To enumerate within the limits of a short essay all the articles that were made in pewter, or to describe the various shapes and decoration adopted, would be impossible, but it may be stated that those for domestic use include porringers both eared and plain, tankards, colanders, beakers, salts, spoons, forks, punch-ladles, platters, dishes, ewers, and basins

Amongst examples of old English ecclesiastical pewter are chalices, with or without handles, some of the former having a tube fixed to the side through which the wine was sucked up, patens, monstrances, pyxes, flagons, amphoræ, or vessels for holding the sacramental wine before consecration, burettes, or small bottles for the same purpose later called cruets, font-ewers, or font-basins with a very few actual fonts, sepulchral chalices in common pewter, ampullæ, or vessels for holding incense or the oil consecrated for administering extreme unction, alms-dishes, and various tokens such as those distributed to intending communicants and collected by the verger before the celebration of the Holy Sacrament, palmers-shells or scallops, and various badges commemorative of visits to shrines

Toys of various kinds were also made in pewter and an extremely pathetic interest is attached to specimens of them which have been found in ancient tombs, for, in those days, it was customary to bury such toys with their youthful owners in the same way as it was customary to place pewter chalices etc beside the bodies of priests and dignitaries of the Church

OLD ENGLISH PEWTER PEPPER-BOX OLD ENGLISH PEWTER TEA-POT OLD ENGLISH PEWTER MUSTARD POT

Secondary tests for the genuineness of old pewter are those of colour and weight No modern maker has succeeded in imitating the sombre yet delicate lustre of ancient ware *The Connoisseur Journal*

HOME LAUNDRY WORK

Continued from page 1070

Advice to the Amateur Ironer—Heat of the Irons—How to Crimp Successfully—Goffering and How to Manage It

Damping and Folding

WHILE the clothes are still slightly damp they should be taken down, smoothed, and folded evenly, ready for mangling or ironing

Any parts that have become too dry should be sprinkled lightly with warm water They must not be made too wet, but the water should be dropped lightly from the tips of the fingers

Fold the clothes very evenly, and of an equal thickness and convenient size for passing through the mangle, protecting all buttons and tapes under a fold of the material Pack the clothes tightly in a basket, putting all of one kind together, those requiring ironing underneath and those for mangling on the top Cover the basket over and allow the things to remain for some hours at least

Mangling and Airing

Any article which will be flat, such as sheets, towels, pillow-slips, table-linen, etc, may be mangled Underclothing, too, may, if wished, be mangled before ironing

The mangle should be turned evenly and

slowly, and, whilst sufficient pressure is used on the linen that is passed through, there must not be too much strain

It is better if two persons can attend to the mangling, one to smooth and hold the linen as it passes through and a second to turn the mangle

Pass the things through once or twice, then fold up those that require ironing, place them in a basket, cover them over, and let them remain until the following day

Articles that are finished, such as sheets and some towels, may be hung up to air

Everything should be aired thoroughly before it is considered finished, and nothing must be laid away with even a suspicion of dampness about it

Ironing

Ironing is a process which requires much practice, and which cannot be done well unless it be done quickly

The ironing-table must be placed in a good light, and covered very smoothly with the ironing-blanket and sheet

Place everything that is likely to be required close at hand The iron-stand, iron-holder, a basin of cold water, a piece of soft rag to remove specks or creases, and the articles that are to be ironed These last must be slightly damp, but not too wet

Knowledge of the proper heat of the irons can only be acquired by practice, and the more quickly the work can be done the hotter the irons may be used If the irons are not hot enough they will fail to give the necessary gloss, and if too hot they will scorch the material The heat must be regulated by the nature of the article that is to be ironed, as well as by the speed of the worker For large plain surfaces such as table-linen, hot, heavy irons should be used Collars and cuffs also require heavy irons, but not quite so hot as for table-linen Muslins, lace, and fine articles require cooler irons, as do the more intricate parts of garments, such as gathers and frills Cooler irons should also be used for coloured materials, flannels, silks, and all very thin stuffs, which are easily scorched A novice at ironing should always test the iron first on a piece of rag When the irons are very hot, it is a good plan to have two pieces of work going—one requiring great heat, and the other less, as by so doing time will be saved

When ironing, begin with those parts which will crease the least Iron all bands, hems, and double parts on the wrong side as well as on the right, all lace and embroidery on the wrong side only

The work should be smoothed out and prepared with the left hand, whilst the right hand is using the iron, and if any crease is made it should be damped over and ironed again The handling and moving must be done very carefully so as not to crush the parts already done

Always iron first the part which lies nearest to the edge of the table, and keep all gathers to the left-hand side, as it will be easier to run the iron up into them

Ironing must be continued until the material is quite dry, otherwise it will look rough when finished

Air everything before putting it away as there is always a certain amount of moisture left by the iron

Crimping

This is suitable for the finishing of plain muslin or cambric frills It is a process which almost requires to be seen to be understood, but when well done it is pretty, and certainly less destructive to a frill than goffering

Place the frill to be crimped across the table, with the gathers at the left-hand side Then take an iron cool enough to touch with the fingers, and use either the back, side, or point for crimping, according to the width of the frill

Begin with the piece of frill which lies nearest the edge of the table Place the iron about an inch and a half or two inches from the end, and place two or three fingers of the left hand under the frill and close to the iron Now draw the iron back quickly following it with the fingers, and crimping the frill underneath Repeat this on the other parts of the frill At a first attempt very little impression may be made, but the knack once learnt is never forgotten, and certainly makes a very effective finish to the work

Goffering

Goffering is specially suited to starched frills of embroidery or lace It is done with heated goffering tongs, and there must be a certain amount of fulness in the frill or the goffering will not be effective in appearance

Heat the tongs according to direction already given on p 320, in Part 3 of Every Woman's Encyclopædia The process will be quicker if two pairs can be in use at one time

The size of the tongs must be regulated according to the size of the frill For wide full frills use a coarse pair of tongs, for narrow frills a finer make

The frill should be pinned lengthways on the table with its edge next the edge of the table, and the goffering should be begun at the right-hand end Test the heat of the tongs first on a piece of rag, then put them into the full right up to the gathers, close them, and turn them half round Press the frill against the tongs with two or three fingers of the left hand, let them remain a second, then loosen the tongs gently, and draw them out Replace the tongs a little further down the frill, and repeat the process until the work is finished, being careful not to pull the flutes out of position

The distance at which the goffers are apart will depend upon the fulness of the frill, but the flutes should be regular, and on the straight of the material

The quicker the work can be done, the hotter the tongs may be used

When there is more than one frill to be goffered the upper one should be done first and then the lower one, so as not to crush what has already been done

To be continued.

HOW TO IMPROVE A HOUSE

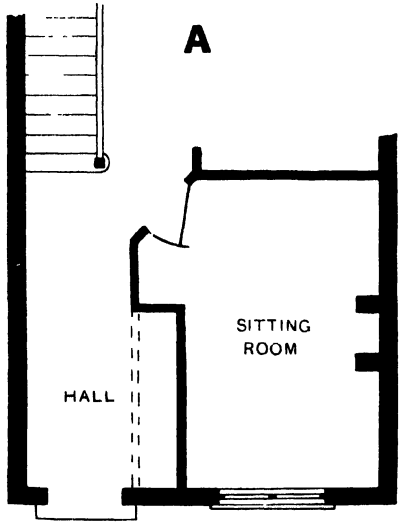
Continued from page 916, Part 9

By W. S ROGERS, C E., Author of "Villa Gardens," etc.

How a Narrow Hall May be Improved—The Possibilities of the Bay Window and the Fireplace —Cosy Corners—Cupboards and Their Uses

LET us now step indoors and see what can be done to add to the comfort and convenience of the interior, and also, if possible, to effect improvements in those things which make for good appearance

As regards the main structure one must be cautious in embarking upon alterations,



How a narrow hall can be widened with advantage by taking a small space from the front sitting-room

particularly where walls and partitions are concerned, or much money may be spent in achieving very inadequate results

The Hall

The narrow hall is one of those things one would like altered, and, if one is prepared to spare a little space from the front sitting-room, an excellent compromise may be made by taking down part of the wall —usually only 4½ inches thick— dividing hall from sitting-room, and setting it back some eighteen inches or two feet, as shown in the illustration A The increased roominess of the hall more than compensates for the space taken from the sitting-room

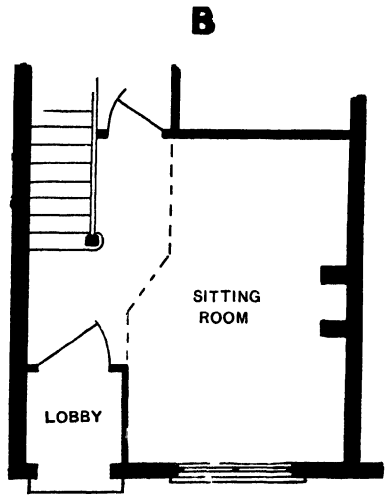
An alternative plan is to throw hall and front room into one, as shown in the illustration B In this case a lobby should be made by retaining part of the partition wall and adding a swing door, to secure privacy and to cut off draught from the front door

The result is a type of room that some people find attractive—a cross between the sitting-hall and parlour—and one that never becomes stuffy owing to the excellent ventilation provided by the staircase

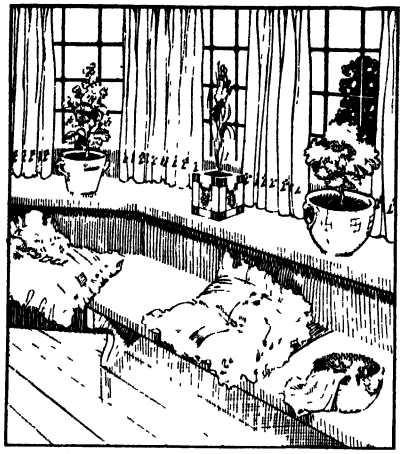
Should the staircase be thought too obtrusive or productive of too much draught it might be cased in with panelled woodwork and provided with a door, as one finds in certain old houses in the country

Structural alterations of this kind do not involve serious outlay provided no special precautions are necessary for securing proper support to the floor above a point on which it is well to consult an architect

It should be noted that the work should never be done without having first obtained the landlord's consent in writing Moreover, a preliminary conference with the



A second method of widening a hall by combining it with the front sitting-room To preserve its character as a room and cut off draughts from the street door, a lobby can be arranged



How the design appears when carried out Not only is the room more attractive but its accommodation is increased

owner of the house may result in his agreeing to bear some part of the cost, particularly if it can be made clear to him that the contemplated alterations are real improvements to the property

Bay Windows

Bay windows are not always appreciated to the extent they deserve How often do we not see a table laden with pot-plants usurping the space ?

Far better is it to give free access to the bay, and, if the pot-plant is a necessity, to provide accommodation for it by increasing the width of the inside window-sill

The Fireplace

In most sitting-rooms, particularly in semi-detached houses, the chimney breast projects into the room and the arrangement is excellent for more reasons than one

It breaks the long expanse of wall, providing recesses on either side for furniture, and it enables the chimney flue to give out more of its heat into the room

When, however, the fireplace is flush with the wall surface, a not uncommon arrangement when it is on an outside wall, the bareness of the long stretch of straight wall is always conspicuously apparent

Any device calculated to redeem this state of things is worth while

A wooden continuation of the mantelpiece, carried up to near the ceiling, is one alternative, and by no means an expensive one

If possible, it should be made to accord in style with the mantelpiece, which is easily done if the latter is of wood

If of iron—a material very much used in modern houses—the wooden addition can be painted to match the iron, and no incongruity will be noticed

With the old-fashioned marble chimneypiece the problem is not so easy of solution. In that case it is, perhaps, better not to attempt any continuation of structural design, but to add a simple kind of overmantel of the unattached type

Perhaps a better alternative is to add, also, a chimney-corner in some such way as is suggested by the illustration

Even when the chimney breast projects into the room, a chimney-corner can generally be added with good effect, always provided that the room is wide enough to accommodate it

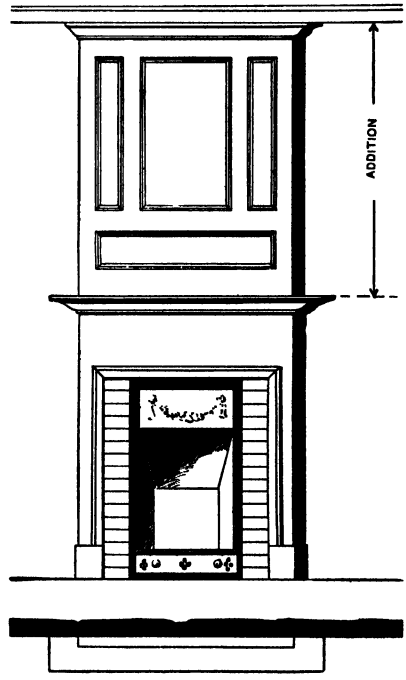
The success or non-success of any feature of this kind, however, will depend upon its design and fitness for the room in which it may be installed

There is one point that must always be considered when making additions about the fireplace—*viz*, the effect that they will have upon the efficiency of the grate as a warming device for the whole room

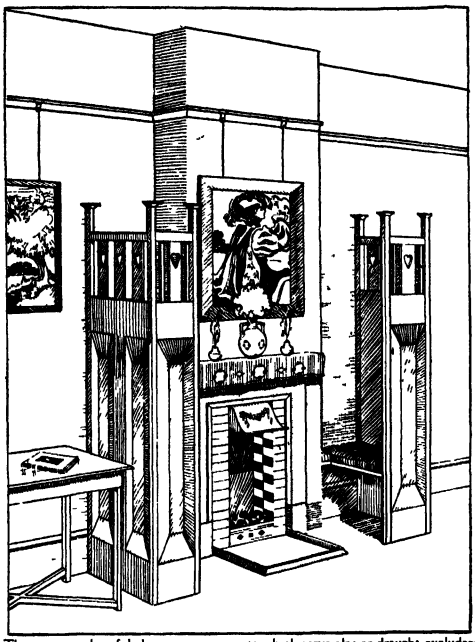
Chimney seats act as screens, and are sometimes so arranged as to cut off a very considerable proportion of the heat-rays coming from the grate

When the fireplace occupies the same side of the room as the door, there is generally a well-defined air current passing from door to chimney that makes sitting on the door side of the fireplace anything but comfortable in cold weather

The plan shown below affords a suggestion



A wooden continuation of the mantelpiece effectively breaks up the monotonous effect of a flat wall and serves as an overmantel



The quaint and useful chimney-corner seats which serve also as draught-excluders to those occupying them

for remedying this state of things in a way that serves a double purpose

The fixed screen there shown forms a very efficient barrier against the cold air current, and at the same time gives an opportunity for adding a comfortable corner seat

The seat is not a necessary adjunct to the screen It may be omitted, and the corner utilised for accommodating a cabinet or other piece of furniture

Until one has had practical experience of this device one can hardly realise what a difference it makes, not only in actual comfort, but also in the sense of cosiness it imparts to the room

It also may be made to add to the general decorative effect, provided that the screen be well designed

One should never forget, however, that additions of this kind must be made to agree in style with the other parts of the room

Cupboards

In dining-rooms, except in old houses, one rarely meets with the cupboard

The sideboard has driven it out, just as the wardrobe has rendered the bedroom cupboard much less necessary

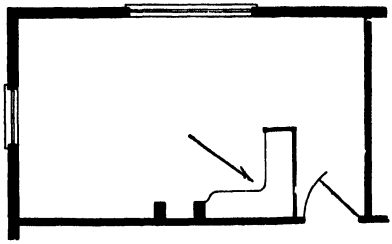
Yet there is nearly always use for a cupboard in the dining-room, particularly if it also constitutes the general living-room To what purpose it may be put will depend upon the habits of the household

The housewife may use it as a store-place for her fancy work, magazines, and other loose gear that too often usurp the tables

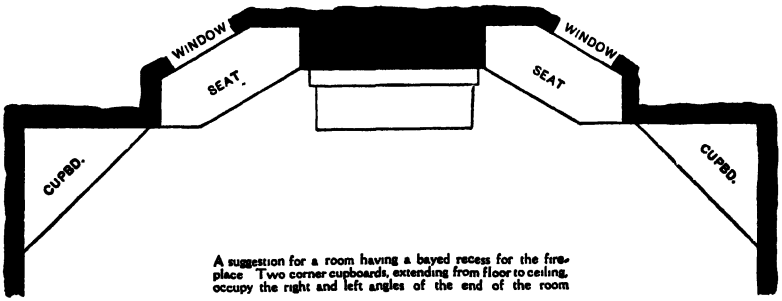
The children may annex it wholly or in part for their toys or lesson books

Once it exists, its usefulness is never likely to be overlooked

The corner cupboard is, perhaps, the least exacting in the matter of space It also least interferes with existing arrangements, and decoratively may be made to give character to the room, redeeming the monotony that four corners, all right angles, inevitably impart to a living-room



A drawing-room fireside seat so arranged as to serve as a screen against the draught from the door



A suggestion for a room having a bayed recess for the fireplace Two corner cupboards, extending from floor to ceiling, occupy the right and left angles of the end of the room

TABLE DECORATIONS FOR FEBRUARY

By LYDIA CHATTERTON

FLOWERS AVAILABLE

Anemones	*Erica codonoides*	*Iris, various*	*Sisyrinchium*
Arabis albida	*Erysimum helveticum*	*Laurustinus*	*Snowdrops*
Bulbocodium vernum	*Ferns and foliage*	*Lilies*	*Trillium sessile*
Carnations	*Freesia*	*Mimosa*	*Tulips*
Colchicum	*French roses*	*Narcissi*	*Tulipa kaufmanni*
Crocus of various kinds	*Geranium*	*Primula*	*Violets*
Cyclamen libanoticum	*Helleborus*	*Saxifraga*	*Winter aconite*
Daffodils	*Hepaticas*	*Scillas*	*Winter jasmine*

With the coming of February the days begin to lengthen, and we realise that spring is coming. This month brings us many brave spring flowers. There are snowdrops, that, in all their fragile loveliness aptly have been named "Fair Maids of February", scillas, which with their deep blue colouring appear to reflect a southern sky and not an English February one, as well as crocus, golden purple and white winter jasmine with its abundant display of yellow blossoms and the winter aconite with its quaint golden blossoms surrounded by a whorl of glossy green leaves. All these and many others brighten our gardens so that, with the addition of the imported flowers, our materials for February table decorations are by no means limited.

We all love the snowdrop, not only for its delicate, bell-shaped green and white blossoms but also because it is the first promise of spring, the best-loved season of the year.

Snowdrops growing round a lake on which float little scarlet gondolas are charming and novel as a table decoration. Cotton wool snow should disguise the edges of the mirror that represents the lake

Very beautiful decorative effects can be produced with snowdrops if one copies the way they grow in nature and plants them in moss or imitation snow.

Snowdrops growing around a lake form the subject of one of our illustrations and very realistic they appear. A piece of mirror is required—any shaped piece can be utilised, oval, square or round. If looking-glass is not available a very good substitute can be arranged by placing a piece of ordinary glass over green glace silk of the same shape and size.

The Snowdrop Lake

Having placed your mirror in position take any number of snowdrops bulbs and all and plant them in little jars or tins full of wet silver sand. Little queen cake-tins will be found to answer this purpose admirably. Place these around the mirror at intervals and then hide the edge of the mirror and the tins with pure white cotton-wool so that it has the appearance of snow. Put some crystal frost in a small flour dredger or pepper-caster, and sprinkle the snowdrops and wool. With this scheme a lavish use of scarlet will produce a charming effect.

On the mirror place gondolas made of scarlet crinkled paper and trimmed with sprays of artificial Roman hyacinths. Fill them with very small sweets.

The gondolas should be cut out in thin cardboard, and covered with scarlet paper. If preferred, little boats can be substituted for the gondolas by just folding the bright crimson paper into boat shapes.

Use bright scarlet shades for the candles, and, if the candlesticks are white, tie a bow of red ribbon halfway up the stems. For menus have small menu-cards with a scarlet

A basket of snowdrops growing in a tin of wet silver sand. The basket is enamelled bright orange and the handle is tied with ribbons of the same shade

bow of bébé ribbon at one corner holding a cluster of snowdrops, and guest-cards to match

Snowdrops are very pretty in baskets. That shown in the illustration has been

Purple and white crocus planted in pots covered with purple crinkled paper could be arranged in groups at the base of each of which should be a fringe of Parma violets and their leaves

enamelled a bright shade of orange and tied with a bow of satin ribbon to match The snowdrops—which are double ones—are planted in it in a tin of wet silver sand

The purple and white crocus can be successfully employed as decoration for the luncheon table The illustration given here shows the two shades planted in a small pot that has been covered with purple crinkled paper Some of these pots should be placed about the table—say, in a group of five—and at the base of each may be arranged a fringe of Parma violets

Plant gold and white crocus in pretty blue-and-white saucers, hiding the mould with moss Form a lattice-work of ivy sprays or golden ribbon, and place the saucers in the spaces

Lilies and Parma Violets

A charming design of lilies and Parma violets is portrayed in another illustration, in which an artistic white china vase supported by cupids is used as a centre, and is filled with a few tall white lilies Around this, on the cloth, Parma violet blossoms are used to form a design pointed at each end, and curving inwards at the sides

Two lengths of cotton long enough to extend from the top of the vase to the points of the design should be threaded with Parma violet blossoms so closely that the cotton is not seen Place one end in the vase each side as seen in the illustration, and let the other end droop towards the point of the design

The candlesticks shown are of white china, with full paper shades

The sweetmeat dishes are of silver filled with Parma violet fondants Pretty sweetmeats play quite an important part in table decorations nowadays, and if they are made at home, it is quite easy, with harmless vegetable colourings, to match the flowers used

The following are good firms for supplying materials to be mentioned in this Section Messrs John Bond Marking Ink Co (Marking Inks) Cordy Carriage Co (Baby Cars) Potter & Clarke (Ashburn Cuts), Wrighton and Son (Ltd)

A charming design of lilies and Parma violets, admirable alike in its simplicity and beautiful colour scheme The candle-shades should be of the exact tint of the violets

WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty How wide will be its scope can be seen from the following summary of its contents

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure, etc, etc

BEAUTIFUL WOMEN IN HISTORY

THE HON. MRS. NORTON

By PEARL ADAM

The Hon Mrs Norton came of a family noted for the good looks of the men, and for the beauty of their wives

Her grandfather was Richard Brinsley Sheridan, who married the celebrated Miss Linley and her father, Thomas Sheridan, chose for his bride a Miss Cattendean a lady possessed of great social gifts, considerable loveliness, and some intellect

Thomas Sheridan at his death left behind him three girls destined to take high rank among the beauties of England One, perhaps the most beautiful of these three graces, became Duchess of Somerset, another, perhaps the most intellectual became Lady Dufferin, and the third, certainly the most notorious, changed her name of Caroline Elizabeth Sarah Sheridan to the Hon Mrs George Norton

Thomas Sheridan left little else at his death than a widow and a family and as he was employed in the public service, the family was granted by the king the use of apartments at Hampton Court Palace

A Bunch of Beauty

From Hampton Court they moved into town, taking a house in Gt George Street, Westminster The beauty of the girls and the social gifts of the mother, were such as to make their entry into the heart of society an assured success

They must indeed have been a remarkable family Frances Ann Kemble thus describes them "A host of distinguished public and literary men were crowded into their small drawing-room, which was literally resplendent with the light of Sheridan beauty, male and female Mrs Sheridan, the mother of the graces more beautiful than anybody but her daughters, Lady Grahame, their beautiful aunt Mrs Norton, Mrs Blackwood (Lady Dufferin), Georgiana Sheridan (Duchess of Somerset, and Queen of Beauty by general consent), and Charles Sheridan, a sort of younger brother of the Apollo Belvedere Certainly I never saw such a bunch of beautiful creatures all growing on one stem"

"Very Sheridanic"

Caroline Sheridan married, at the age of nineteen, the Hon George Norton- a marriage which proved fatal to her happiness Her husband was a barrister of twenty-seven, a brother of the third Lord Grantley He had very little money, was notoriously bad-tempered foul-mouthed, and loose living, and in intellect was infinitely inferior to his bride, whose powers of repartee and wit were noted How the lovely girl who drew from Disraeli the admiring comment "Very handsome and very Sheridanic" came to be mated to such a man would seem to be for ever a mystery It was no ordinary pink-faced pretty girl he carried off Mrs Norton was a brunette, with a clear-cut Grecian profile, her rich complexion and thick braided black hair giving her an Italian beauty, which was greatly enhanced by her lovely eyes and by her manner of using them She had a habit of letting her long eyelashes drop when talking, and was a past-mistress in all the emotional expressions Her voice, as suited her loveliness, was a deep, rich contralto

Mrs Norton herself, in later years, when her unhappy married life was the talk of

England, published a pamphlet in which she says, "I do solemnly declare that at the time he—her husband—first demanded me of my mother in marriage I had not exchanged six sentences with him on any subject whatsoever" Mr Norton, on the other hand, asserted that he had loved her passionately for years, and for the sake of Mrs Norton it would seem to be more charitable to accept her husband's statement, for, if without having idealised him with some form of affection she was willing to marry a man of his evil reputation, she had herself alone to thank for her misfortunes, which were not long in coming They arose first from financial embarrassments, which brought clearly to view the incompatibility of their temperaments Norton was lavish in his expenditure, and his wife by her literary work, notably the poem "The Sorrows of Rosalie," the money bringer Mr Norton's violence increased year by year, and the stories of their quarrels spread through the servants' halls—the whispering gallery of society—until all London gossipped Mr. Norton was undoubtedly black tempered and tyrannical, and Mrs Norton, it is equally certain, stung with her wit just as effectually as he hurt with his shakings and rage

Petticoat Influence

The birth of three sons brought no uniting influence to bear, while, by increasing the household expenses, the occasions for disputes about money affairs were multiplied Finally, Mrs Norton, egged on by her husband, took the step which led to one of the most remarkable scandals in English society She wrote to Lord Melbourne, then Home Secretary, requesting him to give her husband some assistance Lord Melbourne replied to the letter in person, and shortly afterwards Mr. Norton was appointed, without the slightest qualification, to a Metropolitan police

The Hon Mrs Norton, one of the brilliant and dazzling granddaughters of Richard Brinsley Sheridan, and perhaps the most notorious of them all

magistracy Public comment was greatly excited by the appointment, and when it became known that Lord Melbourne and Mrs Norton were on very intimate terms a storm burst, and Mr Norton instituted proceedings against Lord Melbourne The case aroused enormous public interest, not only on account of the high position of the defendant, but also on account of the celebrated beauty of the woman whose fair fame was at stake As an evidence of the interest taken in the case, it may be mentioned that the "Times" report of the proceedings filled twenty columns of the paper

The attempt by counsel to place a sinister complexion on some of the letters in the trial is supposed to have inspired the famous letters in the case of Bardwell v Pickwick "Dear Mrs B, chops and tomato sauce — Yours, PICKWICK"

The jury, without even waiting to hear Lord Melbourne's defence, gave its verdict in his favour Charles Greville, in his "Memoirs," wondered how Norton's family could venture into court with such a case, and affirms his belief that it was brought for political reasons, and this view of the matter was accepted by the public generally

An Incessant Quarrel

This case brought about a complete and permanent rupture between Norton and his lovely wife They still, however, managed to quarrel over their children and money matters, and once again the differences of this ill-assorted couple were dragged into the light of day by a county court action, which Mrs Norton lost owing to the legal disabilities of her sex Though she lost the case she had, however, the satisfaction of indulging in a public denunciation of her husband, who replied by a letter in the "Times" His wife promptly came out with a pamphlet, "English Laws for Women in the Nineteenth Century," which excited much public sympathy for her, and did much to remove the legal disabilities under which women suffered As was perhaps but natural, she also took a lively interest in the subject of divorce, and published a pamphlet dealing with Lord Cranworth's Divorce Bill

Her Literary Ability

Her husband died in 1875, and two years later she married Sir William Stirling Maxwell She died four months after her second marriage She retained up to the end of her life her great beauty, and it is extraordinary to note that the bickerings and heated quarrels of her married life in no way affected the charm of her personality

No record of Mrs Norton would be complete without mention of her literary work, which, though it attained great popularity, can hardly be considered of first-class merit Her best known poem is "Bingen on the Rhine," and her memory is perhaps best kept green among the present generation by the preface to "Diana of the Crossways," in which George Meredith seeks to remove the popular impression that the Hon Mrs Norton was the model for his Diana

CARE OF THE HANDS

Continued from page 904 Part 8

Exercises which Improve the Hands

To give firmness to limp hands, the fingers should be extended fanwise slowly, and then closed This makes one set of muscles pull against the other

The thumb and little finger closed together while the fingers are extended is a good hand exercise (Fig 4)

Another good one is to bend the fingers together, inclining the knuckles backwards, then straightening the fingers until the back of the hand is curved as far as possible (Fig 5)

The same evolutions can be performed as far as possible with the fingers of both hands interlocked (Fig. 6)

If these simple exercises are slowly and regularly done two or three times daily for a few minutes, the firmness of the hand will rapidly increase, and as the plumpness of the hand is mainly muscular its roundness and contour will improve

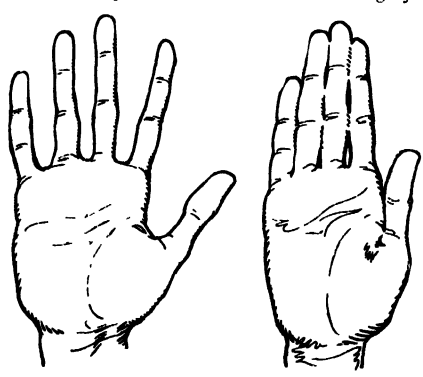


Fig. 4 To give firmness to limp hands, practise the lateral opening and closing of the fingers

Oatmeal as a Cosmetic

The use of oatmeal for washing the hands cannot be too highly esteemed It is soothing, as well as beneficial, to the skin, and an excellent water softener It can easily be prepared at home, preferably in small quantities, as it turns sour quickly Some good oatmeal should be boiled in water for an hour, and afterwards strained and the liquid used as a wash

Chapped Hands

To avoid chapped hands, every care should be taken to see that they are properly dried after washing, especially in

cold weather When the hands have become roughened, grease will be found very helpful in removing dirt, and a little sweet almond oil applied at night is a soothing unguent The first application of oil should be wiped off thoroughly to remove all dirt, and then a small quantity of cream well rubbed into the skin, and the hands afterwards encased in old, well-perforated cotton gloves or loose butter-muslin bandages

Soothing Creams

In recommending creams for chapped hands, the nature of the skin should be taken into consideration, for some skins will tolerate applications which would be a source of great irritation to others

These applications may be divided into two kinds—the soluble, such as glycerine, and the various jellies of which it is an ingredient, and the greasy preparations which have for a base lanoline or vaseline The greasier preparations are suitable for very dry skins The following is a good recipe

One ounce of white wax
One ounce of spermaceti
Eight ounces of almond oil

Two ounces of rose-water, in which ten grains of borax has been dissolved, and a few drops of bergamot to perfume

These ingredients should be melted together and stirred constantly to cool

For skins which are not very dry, a composition of glycerine, eau-de-Cologne, and rose-water is good, or glycerine, elderflower water, and simple tincture of benzoin

Care of the Hands when at Work

Gloves should be used as often as possible by the housewife Ordinary large household gloves for all dry cleaning, and rubber gloves if the hands are exposed to extremes of temperature in water Before putting on rubber gloves for washing, the hand should be well anointed with oil, as this makes a kind of mask, preventing the action of water and soap having full play upon them

Lemon-juice is one of the best things for removing stains from the hands and for restoring their softness and suppleness after work

Blemishes on the Hands

On fair skins the most frequent blemishes are "summer" freckles These, produced by the action of the wind and sunshine, are caused by iron in the blood forming a junction with the oxygen, and leaving a rusty mark where the junction takes place Such freckles are, as a rule, of a temporary nature, and can often be cured by such a recipe as the following

Lemon-juice, one ounce, powdered borax, one quarter dram, sugar, half a dram

The mixture to be kept a few days in a glass bottle, and applied occasionally

What are known as "cold" freckles are constitutional, and not easy to cure by local treatment

Warts are caused by anæmia and general poorness of the blood, and are due to an unhealthy action of the skin Although acetic acid or caustic will effectively burn out these unsightly excrescences, their complete cure is only brought about by an improvement in the general condition of health

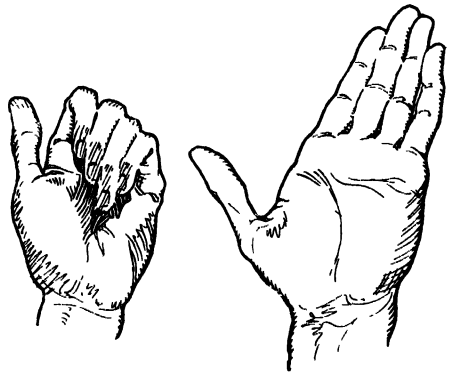


Fig 5 Bend all the fingers together inclining the knuckles backwards then straighten them until the back of the hand is curved as far as possible

Movements of the Hand

Ancient authorities in physiology are agreed that every movement of the hand indicates the bent and practices of its possessor Even in repose the flexions of the hands indicate distinct and intense conditions of mind A hand, although awkward in shape may acquire beauty of motion by following the dictation of the brain There is much of character in the hands

The size, shape and colour of the hand depend very much on the owner's race, health, and mode of life The small white hand is not always a sign of high breeding, neither is the square and red hand symbolical of humble origin

Effect of Outdoor Sports

All games in which the hand and arm are energetically used are apt to make the hands rough and red, unless great care is taken After any violent exercise the hand should be well rubbed at night with a soothing cream Either of the creams mentioned are suitable

After washing the hands should be rubbed over with the following "liquid powder"

Zinc oxide, one ounce
Glycerine, half an ounce
Rose-water, four ounces

Fig 6 The evolutions performed as far as possible, with fingers interlocked

THE SCHOOL-GIRL'S HAIR

Continued from page 958, Part 9

NATURALLY soft, full hair, and, still better, wavy hair, hardly needs any "doing" All that is required is a knot of ribbon or two to tie it back from the face, and only experiment can show just which is the most becoming place for this knot, just how the hair should be puffed or pulled in front to make it lie softly on the forehead

Lady Dorothy Evelyn Cavendish

Photos, Rita Martin
The Hon Edith Winn, daughter of Lady St Oswald and a god-daughter of Princess Victoria

Lady Maud Cavendish A charming coiffure for a girl in her teens

Most mothers prefer white, pink, or blue ribbons in their girls' hair for party occasions, but, as a matter of fact, these colours are extremely trying to all but the loveliest children's hair If they would try the effect of black velvet ribbon on black hair, russet on red, yellow on golden—brown and black are likewise good with golden hair, all depends upon the shade of it—they would be surprised

White ribbons are only really becoming to the fairest, most lily-like girls, and pale blue to girls with blue eyes If they have the much more common grey-green English eye, it should have a greenish tinge if it is to suit them. Brunettes can wear cherry and pink—there is a

type with very white skin and dark brown hair to which pink is peculiarly suited And now and then one meets a child with the salmon-pink colour in her cheeks that goes with vivid red hair, who can wear salmon-pink bows in it with artistic effect, but it must be the best French ribbon, or it will not have the requisite delicacy of dye

For all fluffy or wavy-haired girls, ribbon is a great stand-by It is charming threaded through the hair, but it seldom sits well on lank, straight hair, and it it is used at all with it—except as a bow, of course—it should be the softest variety, or else velvet A straight, stiff silk ribbon threaded through stiff straight hair gives a Dutch-doll hardness to the youngest face

The length of a schoolgirl's hair is not a point which should be left to Nature to decide nowadays, when short thick hair "does up" so much more successfully than long and thin, or even long and thick As a rule, the hair should be cropped midway between the shoulders and the waist; if very luxuriant it may be allowed to grow to the waist but as a rule not longer

Long versus Thick Hair

In the days of our grandmothers long hair used to be the thing admired If Miss Jones-Brown could "sit on her hair" the news was told to her glory and it was not considered to matter that the final foot or so of plait was a miserable wisp When the hair was brushed smoothly back, and coiled round and round, long hair was some use but nowadays when it has to be manipulated into sausage curls it is merely a trial and the girl with really bushy hair some ten or twelve inches in length will appear to have twice as much once it is "up," as her sister with hair below the waist, out of which sausage curls cannot be manufactured without the aid of glycerine or French-combing

Few women have the magnificent tresses so universal among novelists' heroines—"reaching to her knees" "falling round her like a cloak," yet held up by a single tortoiseshell hairpin, and so forth! In a tolerably wide observation of her sex the writer has only met two *pretty* women who possessed such hair As a rule, this over-thick mass so difficult to deal with is found on the head of extremely plain girls who suffer from excruciating headaches, showing that the exaggerated growth drains the strength.

Monthly clipping is superfluous if the hair is in good condition I have known cases where the hair has not been cut for ten years—except to keep it the desired length—and has quite given up "splitting at the ends" which the clipping is supposed to benefit Of course it was massaged and otherwise cared for during that period

If the hair is clipped, however, it should be done at a good hairdresser's, which the mother has personally inspected and seen to be spotlessly clean, the judgment of nurse or servant should never be trusted in this And it should be remembered that very cheap establishments cannot afford the labour necessary for proper washing of combs, brushes, and towels after each customer has been attended to

During holidays by the sea, also, towels should be taken from home to dry the children's hair Seaside chemists could tell a painful tale of the results which occasionally ensue from using towels provided by the machine proprietors

Overheating is bad for the hair, whether by night or by day, so that a feather pillow is as much to be avoided as an unventilated felt or fur hat A horsehair pillow is the best thing to sleep upon, and can be obtained for 3s 6d in a size large enough to be split up into two small squares

Viennese women famous for their beauty, generally carry one of these small pillows about with them and place it on an ordinary soft pillow in lieu of a bolster They assert that a feather pillow brings wrinkles and the horsehair staves them off There is no doubt that it is much cooler to the head, and that most people sleep better on it as soon as they become accustomed to the comparative hardness

Importance of Sleep

Sleep has so much to do with beauty, as well as with health, that it is a point mothers cannot observe too closely The old idea that people could "oversleep themselves" is now exploded No child *in a well-ventilated* room will sleep a moment longer than she needs to recuperate her powers, therefore, if the child is sleepy in the morning she should go to bed earlier at night Some people need ten hours sleep even when grown-up, while others get as much good out of six To expect all members of a family to sleep the same time is as absurd as expecting them to eat the same sized helping at each meal yet how often it is done!

It is not sufficient for the night nursery to be well-ventilated, it should also be dark, with dark curtains running freely on a pole so that they can be drawn across in a moment and yet not exclude the air on still summer nights as a blind does Venetian blinds are, of course the ideal thing but they are not often to be had in modern houses

Long lace curtains are not ideal for a nursery, but where a mother positively will not see her windows without them a separate pole should be fitted on a longer bracket for the dark curtains which cannot be dispensed with especially in summer, when the light makes many people dream, and all people screw up their eyes in a wrinkle-inducing way

The head of the child's bed, too, should not be tucked away in a corner of the room where the air is stagnant, in fact, the very best plan is to have the head in the centre of the room, with a screen round it to ward off draughts It is surprising how much better many people find themselves sleep by adopting this plan

BEAUTY CULTURE FOR WOMEN

Continued from page 955, Part 8

THE CARE OF THE ARMS AND WRISTS

The Value of Beautiful Arms—The Ideal Arm—Depilation—Its Effects—To Obtain White Arms—Friction Makes a Smooth Skin—The Secret of a Singer's Beautiful Arms Described

No woman possessing beautiful arms and well-turned wrists can be called plain Yet in spite of the undoubted importance that well-shaped arms play in beauty's part, it remains true that their possession is comparatively rare amongst English women—and this in spite of the fact that thin, ill-shaped arms are considered by doctors to be signs of delicate health and even degeneracy On the other hand, there is something hopelessly coarse-looking about *large* arms, which, to my mind, require as careful treatment by the dressmaker as ever do thin ones

Exercises for the arms are needed by many women, and the best exercises—those which bring the right muscles into play—are swimming, rowing, certain gymnastics, bed-making- the tossing of feather beds—and bread-kneading

The Ideal Arm

For the ideal arm can be developed It should be curved with inward curves, should be round, dimpled at shoulders, elbows, and wrists, and should decrease in size from the shoulder to the wrist The wrist should be slender, but not thin The bone at the side should be well covered and only indicated by dimples

But whatever the shape of the arms it is necessary that they should be of a good colour They should be smooth and clear-skinned, unspoilt by hair, moles, or the rough skin called "goose-skin."

Superfluous hairs on the arms are a great disfigurement, for which the only remedy appears to be a depilatory Electrolysis is, of course, the best method of removing hair, but its expense, together with the fact that the skin of the arm is not so delicate as is that on the face, puts electrolysis out of the present question

Depilation

Many depilatories can only be prepared by a chemist, but here we give a comparatively simple and efficient one

Sulphydrate of sodium, crystals	2 parts
Quicklime in powder	10 parts
Starch in powder	11 parts
Distilled water	a sufficiency

This is a safe depilatory to use but caution must be used with any and all depilatories They should be used at night, and an emollient cream must be put on to the irritated skin immediately

If the hair on the arms is not very noticeable, bleaching might be tried instead of a depilatory Subject it to a 6 per cent solution of peroxide of hydrogen, which dry on by heat—preferably sun For it can be said at once that there is no depilatory which will remove the hair permanently, and even electrolysis does not effect a perfect cure, for, although it removes strong growths, it is found to encourage the small, downy growth known as *lanugo* And if the operator be not exceedingly careful as well as skilful, the base of the follicle is not touched by the needle, and the hair grows again

Before leaving the question of depilation, it may be recorded that some actresses shave their arms—a drastic method, but effectual for the time being The blue tinge is probably hidden in these cases by "make-up"

To Whiten the Arms

To obtain white arms is a fairly easy matter If the skin reddens quickly do not apply soap, and use oatmeal generously A homely recipe is horseradish steeped in hot milk To every tablespoonful of scraped horseradish add half a pint of hot milk, bathe the arms with this, and leave to dry on This recipe must be used several times before it has any effect, and must of course be used as a remedy and not as a cosmetic It is applied before the arms are washed Dr Anna Kingsford recommended the following lotion, largely diluted with soft, tepid water

Chloride of lime, ½ ounce, soft water, ½ pint

Mix by shaking in a bottle occasionally—for two or three hours, then, after repose, filter the clear portion, and add

Carbonate of soda (crystallised), 3½ drachms, previously dissolved in soft water, ½ pint

Shake well for fifteen minutes, and again filter the whole through moistened coarse calico Keep in a stoppered vessel.

This lotion is useful for undue perspiration under the arms, as also is diluted Condy's Fluid and boric acid dissolved in warm water Boracic acid powder is useful in this direction, and so is carbolic acid mixed in the proportion of one part to two hundred of powdered starch This may be made more adhesive by the addition of a little French chalk, and may be perfumed Powdered alum is useful It may be added in a small quantity to powdered starch, or used as a lotion by dissolving it The affected parts should be washed and left clean at night

Goose skin can be banished by friction which will also improve the shape of a thin arm while it smooths the skin For this use a loofah every night and morning, afterwards rubbing in some cold-cream with the hand

The following is the exact procedure of a popular singer

The arms are first rubbed with a mixture of glycerine and rose-water, then well covered with an emollient, which is allowed to remain on for about a quarter of an hour This in its turn is wiped off with a soft cloth, and the help of a good rice powder requisitioned The toilet powder is dusted on and rubbed off, and the skin left white and beautiful

The following are good firms for supplying materials, etc, mentioned in this Section Messrs. T J Clark (Glycola), Oatine Manufacturing Co (Oatine Preparations), A & F Pears, Ltd (Soap)

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Ensure a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping etc.	

GAMES FOR A HOLIDAY TEA

Suggestions for a Holiday Tea Programme—Musical Story Competition—Domestic Problem Competition—Zoological Drawing—Blowing Out the Candle Blindfold—Flicking the Cork off a Bottle—A General Intelligence Examination

A YOUNG people's holiday tea-party is apt to fall rather flat, especially in the country, unless some sort of entertainment is provided.

It is an excellent plan to ask one's guests to arrive soon after 3 o'clock and to arrange a programme of amusing games and competitions which can begin directly they have removed their wraps.

A copy of the programme of events should be painted on a sheet of cardboard and hung up in the hall, and might run as follows:

PROGRAMME

Musical Story Competition
Domestic Problem Competition
Zoological Competition

INTERVAL FOR TEA

Blowing out the Candle Blindfold
Flicking the Cork off a Bottle
General Intelligence Examination Paper

For the Musical Story Competition each guest must be provided with a sheet of paper containing a short story, in which the blanks are to be filled in with the titles of the airs played on the piano, violin, or banjo, or sung by one of the mock *papier mâché* trumpets, as in the illustration, in the following order:

1, "Robin Adair"; 2, "Merry Widow"; 3, "Old Folks at Home", 4, "Within a Mile of Edinburgh Town", 5, "Vicar of Bray", 6, "Violets", 7, "Two Eyes of Grey", 8, "Robin Adair", 9, "Mélisande", 10, "Merry Widow", 11, "Come to the Ball"; 12, "Take a step, take two steps", 13, "Phryne", 14 "Salome",

The Musical Story Competition. The performer sings a few bars of each air, for the title of which a blank is left on the story paper given each competitor. The winner is the one who fills in these blanks most correctly

Domestic Problem Competition Each competitor must judge correctly the contents of the various vessels by appearance alone, no tasting or smelling being permitted

15, "The Chocolate Soldier", 16, "Post Horn Galop", 17, "Wore a wreath of roses", 18, Tosti's "Good-bye"

A few bars only of each air should be played, followed by a pause to give the competitors time to think out and write down each title.

The musical story runs as follows

"The marriage of (1) —— to the (2) —— caused quite a sensation amongst the (3) —— who lived (4) ——

The ceremony was performed by the (5) —— The bride carried a bouquet of (6) ——, which much enhanced the beauty of her (7) —— After the wedding, (8) —— said to his bride (9) - — No longer the (10) —— in a whisper (11) - — Here he persuaded her to (12) ——, and then danced (13) —— and sat out (14) —— and (15) — —, and after taking part in the (16) —— bade their kind hostess, who (17) —— an affectionate (18) —— The competitor who fills in correctly the greatest number of blanks wins the prize

A Domestic Problem Competition

For the Domestic Problem Competition a number of small pots and jars, each bearing a distinguishing number, and containing flour, sago, tapioca, cloves, peppercorns, nutmegs, raw mustard (in powder), fine breadcrumbs, or any similar articles in daily domestic use, are arranged on a table

The competitors, provided with pencils and with cards bearing similar numbers to those on the pots and jars, come forward, one by one, to examine each jar and write what they imagine are its contents upon the space bearing a duplicate number on the card

They must judge by appearance alone, for neither smelling nor tasting is allowed

For the Zoological Competition the hostess writes the names of a number of different birds and beasts and insects on small slips of paper, and folding them up as small as possible, places them in a bowl or jar before the guests arrive

A number of sheets of white kitchen pap and as many pairs of scissors as there a competitors, must also be put in readiness

Each competitor, armed only with a she of paper and a pair of scissors (no pencil allowed), draws a slip of paper from the bo and having read it, must proceed to cut out l or her respective ideas of a kangaroo, elepha caterpillar, dog, cat, canary, or earwig

When the ten minutes' time allowance up, the hostess collects the paper menager and pins up each zoological specimen up a dark wall or curtain

Each drawing is numbered, and the ent party are given voting-papers and invit to award their votes for the best and t worst drawn animals in the collectic These votes are subsequently added up, a the first prize and "booby prize" awarde

Blowing Out a Candle Blindfold

An old-fashioned sit-down tea at a crack decorated table will be much appreciated this stage of the proceedings, after wh the much-refreshed guests, adorned wi cracker jewellery and paper caps, will f more inclined to enter into the frivolity Blowing out the Candle Blindfold

This is a game which can be played two ways

In the first way a lighted candle is plac on a small table or pedestal of suitat height at one end of the room, while t guests are collected together at the oth They are then blindfolded one by one, a each player in turn, having been twisted rou three times, has to find his or her way acre the room to the candle, and then proceed blow it out

This is a more difficult proceeding th might be imagined, and the most ludicro scenes often ensue before any player succee in blowing out the candle

Zoological Competition Each player draws an animal's from slips in a bowl, and in ten minutes he must pro likeness with no implements but paper and scissors decides the merit of the respective drawings

The second plan, which is even more musing, is to blindfold half the players at ace, and let them go forward in a body to low out the candle

The player who succeeds in blowing out ie candle in the shortest space of time ins the prize Masculine competitors ould have their hands tied behind their acks in addition to being blindfolded

Flicking the Cork off a Bottle is a novel nd most exciting competition A large ine bottle, with the cork just balanced on op of it—not pushed in—is placed on a edestal at such a height that the cork is tom 4 feet to 4 feet 6 inches from the ground

The competitors tange up in a row, one ehind the other, a couple of yards apart, ith their right arms straight out before hem at right angles from their bodies, and alking as fast as possible round the room, ry in turn, with a flick of the finger and humb to send the cork flying as they pass

For some impenetrable reason, players lmost always flick high, and it is no uncommon sight to see half a dozen people tear out of five times round and round a room n along a corridor before anyone of them uceeds in judging the distance correctly, nd flicking off the cork

An umpire should be provided to stand pposite the bottle during this competition, or any player slackening his or her pace ust before reaching the bottle in order to ake aim is disqualified, and competitors nust quicken their pace to almost a run vhilst actually passing by

The General Intelligence Examination Paper must be prepared by the hostess, who will thus have an opportunity of looking up the answers to any questions she does not know before the guests arrive Thus she will be prepared subsequently to correct papers and award the prize

Each set of questions should be written out on parchment paper, and tied with red tape and sealed Every good examination paper contains a few catches, and the questions might run as follows

1 How can you at once distinguish a butterfly from a moth?

2 Draw a picture showing the relative sizes of two parcels containing a pound of feathers and a pound of lead.

3 If a goose weighed ten pounds and a half its own weight, what would be the weight of the whole bird?

4 Give the names of the books or plays in which the following characters appeared (*a*) The Widow Twankey, (*b*) The Lard; (*c*) Becky Sharp; (*d*) Binkie; (*e*) Princess Flavia, (*f*) Caliban

Blowing Out a Candle Blindfold Each player blindfold, has to walk to the opposite end of the room and there blow out a lighted candle placed on a table or pedestal a very difficult feat

5 How are the numbers written on the face of a clock?

The answers are as follows

1 A butterfly has clubbed ends to its antennae, while those of a moth are pointed

2

3 Twenty pounds, because there must be exactly two halves in a whol

4 (*a*) "Aladdin", (*b*) "Trilby", (*c*) Vanity Fair", (*d*) "The Light that Failed" (the dog), (*e*) "Prisoner of Zenda"; (*f*) "The Tempest"

5 Four is written IIII instead of IV

GIRLS' CHRISTIAN NAMES

Continued from page 1081, Part V

Gwendaline—"White waves"

Gwendolen (*Celtic*)—"White bow" or "new moon" This very pretty name, which is of Celtic origin, has an extremely large number of derivatives and variants, all those commencing with "Gwen" being purely Welsh, those with "Wm" or "Wen" the Anglicised form, the "G" being dropped "Gwen" by itself means "white" but was also sometimes used to denote a "woman," the suffix "Gwen" describing the feminine form of any name, such as "Cam Gwen," which was shortened later into "Camwen," the feminine of Cam, in much the same way as "ine" or "a" make feminine forms—Ernestine, Josephine, Roberta. The former termination has very probably come from 'Gwen' The following are some of the Welsh variants—Gwenddya, Gwendaline Gwenddolen, Gwendolina, Gwyneth Gwenhwyfer

Gwenfrewi—"White rivulet" This corresponds to our English 'Winifred" or "Winifred"

Gwenllian—White lily.'

Gwynedd—"Bliss." Other English variants are Guenever, Guinevere Ganivia Ginevre, Genevra, while Genovefa is used in Brabant, and Geneviève in Paris Janovefa is Breton, and has much the same form as the Brabant Genovefe. Cornwall claims Jennifer. Two other names may be mentioned here—"Winfred" and "Winfrith," as they so much resemble "Winifred," but have a

distinct origin (Teutonic) and a different meaning altogether—"friend of peace."

Gwyneth—"White stream," sometimes spelled "Gwynneth."

Gwynne—"White maid."

H

Haidee (*Teutonic*)—"Happy."

Hannah (*Hebrew*)—"Grace."

Hannchen—German form of above.

Hanne—Diminutive of above.

Harmonia (*Greek*)—"Harmony," "concord." Harmonia was the daughter of Mars and Venus and wife of Cadmus, ruler of Thebes. On her wedding-day she received from Europa the gift of a necklace, which afterwards proved fatal to everyone who possessed it. Harmonia bravely shared her husband's downfall and exile, and both were ultimately changed into serpents, and removed by Zeus to Elysium. After many successive owners the fatal necklace came into the hands of Acarnan, who dedicated it to the temple of Athena Pronoea at Delphi, and thus ended its malefic career.

Harpalyce (*Greek*)—"She who overpowers wolves." This Thracian princess, orphaned at an early age, was brought up in the forests where she dwelt as a robber and a huntress, and was said to be so swift-footed that no horse could overtake her.

Harriet (*Teutonic*)—"Home-ruler" or "lady of the house." This popular name is derived from Heimdal, the old sword-god in Teutonic mythology, who acted as watchman at one end of the Rainbow—the magic bridge which led to Asgard, the heaven of the old Valkyries. Heimdal was such a faithful watcher that nothing escaped his sight or hearing either by day or night. His name comes from Heim = "home," and "dalli" "powerful" so that its literal meaning is of one who is lord or ruler of the home. In Scandinavian this warrior was known as "Riger," whence comes Eric and Erich. It is characteristic of Germany that she still clings to the names of the old Teutonic heroes, whose love of war or freedom, and of home were such salient points in their characters, just as the Greeks worshipped beauty and poetry. It is impossible now to ascertain in what forgotten age "Heimerich" became transformed into Heinrich (the root form of our present Henry and Harry) but as far back as 876 Heinrich der Vogler (Henry the Fowler) became famous for his noble deed, and his glorious life. From that time onwards the popularity of the name steadily increased, but the English feminine forms did not become common till the sixteenth century, when Charles I's queen, Henrietta Maria, brought it into fashion. Harriet is the form most used in England.

Harriette—French variation of the English form.

Harriot—Another form of Harriet.

Hatty—Diminutive of above.

Harty (*Latin*)—"A star." English derivative of Esther.

Harvoise (*German*)—"Lady of Defence," or "war rising."

Havoisia—Alternative form of above. Other spellings are Hawoisa and Hawoyse.

Hazel (*Anglo-Saxon*)—"A witch," or "a discoverer." When used as a flower-name, it denotes "reconciliation" or "peace."

Heather (*Celtic*)—"Solitude."

Hebe (*Greek*)—"Youthful beauty."

Hecærge (*Greek*)—"One who hits at a distance," or "the far-shooting one." Daughter of Boreas, the north wind.

Hecate (*Greek*)—"An enchantress."

Hecuba (*Greek*)—"Sorrowful." Wife of Priam, King of Troy, and mother of Hector, Paris, and Cassandra. Upon the fall of Troy she was captured by Ulysses, and led away as a slave by the Greeks. On beholding the dead bodies of her children she was filled with grief and wrath, and being changed into a dog, for long wandered howling through the land in that form. Thus the howling of the dog became an omen of sorrow.

Helen (*Greek*)—"A torch," or "brightly-shining one." The name is interesting since it comes from the Greek root φλε—"bright" or "light" (thing) and forms the basis of both the luminaries' names—Selene, the moon, and Helios, the sun. Helen was the daughter of Zeus and Leda, and wife of Menelaus, King of Sparta. She was possessed of such marvellous beauty that she bewildered and dazzled not only the eyes, but also the honour of her countless admirers. So that when the Trojan prince, Paris, came as a guest to her husband's court he fell in love with the peerless Helen, and carried her back to Troy with him. Whether Helen resisted or whether she acquiesced is not known. But the result of the action was particularly disastrous. Her former suitors, as well as her husband, vowed vengeance, and sailed against Troy, which suffered a ten years' siege ere it was burned to the ground, and Helen returned to Sparta with Menelaus.

Helena is both the Spanish form and English variant.

Heléna and Hélène—French variants of Helen.

Helene—German form of above. For other derivatives, such as Elaine, Eleanor, Ellen, Elena and Eileen refer to letter E.

Helice (*Greek*)—"Winding." This maiden was beloved by Zeus, but Hera, out of jealousy, changed her into a she-bear, whereupon Zeus placed her among the stars as the constellation of the Great Bear.

Helle (*Greek*)—"Shy," or "timid as a fawn."

Heloise (*French form of Teutonic Hois*)—Famous war.

Helsas (*Hebrew*)—"God hath sworn." A Scandinavian contraction of Elizabeth.

Helvia (*Greek*)—"Wisdom." The mother of the philosopher Seneca.

Hemeresia (*Greek*)—"Soothing" or "restful."

Henrietta (*Teutonic*)—"Home ruler." The English feminine form of Henry. For derivation refer to Harriet.

Henriette—French form of above.

Hephzibah (*Hebrew*)—"My delight is in her."

Hera (*Greek*)—"Mistress," or "gentle ruler." This goddess, who presided over marriage and the birth of children, was represented as a perfect type of womanhood and motherhood, with a majestic figure, beautiful forehead, and large splendid eyes, having an expression benign, yet commanding reverence and admiration.

Hermia (*Greek*)—"Maiden of high degree."

To be continued.

HOW A BABY SHOULD GROW

By T. F. MANNING

A Chart Showing the Development of the Normal Healthy Child

A SUBJECT of great interest, and worthy of careful study on the part of the mother, is the rate at which her child is growing This, and the manner in which the baby acquires control of its limbs, head, eyes, and develops its various mental faculties, are indicative of the state of its health and constitution, because all healthy children conform more or less closely to a well-defined course of development

The mother should be provided with a pair of scales—it is difficult to weigh a restless child with a spring balance—a measuring-tape, and a diary In the latter should be entered all the little signs of dawning intelligence and increasing control over the muscles. By doing this the mother can judge if her child is thriving as it should

Small differences from the standard laid down in the appended table need give rise to no uneasiness A child may be a little backward and then soon recover, or perhaps constitutionally it is slightly below the average A big difference, however, shows that something is amiss, and the doctor's attention should be called to it.

The following time-table is of value in that it indicates the development of the normal healthy child, and therefore shows every mother what to look for in the case of her own child

The Normal Development of the Healthy Child

FIRST MONTH —The length of the child at birth should be 20 to 21 inches, and its weight between 7 lb. and 8 lb , 6½ lb children, however, are numerous Some babies, moreover, at birth weigh as little as 5 lb , and, on the other hand, some as much as 10 lb

1st Day —The baby perceives strong-smelling substances Smell is the first sense to become active

1st or 2nd Day —The child becomes sensitive to light

2nd or 3rd Day —Feeling begins. The infant starts when touched

4th Day.—The baby generally hears sounds for the first time Sometimes, however, it does not hear until a little later.

6th to 7th Day.—It shows sensitiveness to taste

The week-old baby, therefore, should have all the senses active It will have lost a few ounces in weight since its birth, but will now begin to put on fat and muscle rapidly.

11th Day (about) —A lighted candle will create interest.

26th Day —Probably the baby will smile.

28th Day.—It will make some voice sounds.

31st Day —The weight should be from 8 lb to 9 lb

SECOND MONTH —Great strides will be made during this month

The baby should recognise human voices and turn its face towards sounds

Usually it shows pleasure in music, but the eyes still will be uncontrollable, each will turn its own way

Squinting, therefore, at this time is quite common

In the eighth week the child should be able to grasp objects with four fingers, but not the thumb; and it should laugh when tickled, as an indication of good nervous development

At the end of this month the child should weigh 9 lb to 10½ lb, and at night should sleep six hours at a stretch

THIRD MONTH —If the back be supported the baby should be able to hold its head quite erect For the first time, moreover, it will cry with tears Not yet, however, will it be able to raise its eyelids fully when looking upward, but it will begin now to focus objects, and to see the world in quite a new light At the end of the month the child should weigh 10½ lb to 12 lb

FOURTH MONTH —The movements of the eye should now become perfect, but not yet will the child have acquired the power to judge distance, and it will make futile attempts to grasp things which are quite out of reach

The teeth, moreover, may begin to appear, but the coming of the teeth always is uncertain The child also should be able to hold its head erect without support, and, with a little help, to sit up About now, moreover, it will begin to imitate people

Its weight at the end of the month should be 12 lb to 13¾ lb

FIFTH MONTH —Baby now should be able to recognise strangers it will find pleasure in tearing paper, look inquiringly and learn rapidly It will be able to grasp things and carry them to its mouth At night it should sleep for ten hours, and between now and the ninth month will cut its first tooth Its weight at the end of the month should be 13½ lb to 15 lb

SIXTH MONTH —The child now should be able to sit up unaided, and should spend much of the day laughing Its weight at the end of the month should be 14½ lb to 16 lb.

SEVENTH MONTH —The baby now learns many complicated things—to sigh, to purse its lips, to turn away its head when displeased.

Its memory will become well developed, and it will acquire a decided tendency to right-handedness.

U

Its weight should be 16 lb to 17 lb. at the end of the month.

EIGHTH MONTH.—By now two teeth probably will be cut in the lower jaw.

Baby will be able to sit up at table, but should not be allowed to stay for long, as its back still will be weak

Its weight at the end of the month should be 17 lb to 18 lb

NINTH MONTH —Baby will begin to stand without support, and will understand many questions without being able to speak a single word

It will show fear of strangers By the end of the month it will probably cut four teeth in the upper jaw, and should weigh 18 lb to 19 lb.

TENTH MONTH —Baby will be able to sit safely in the bath, will try to walk, and will say several babyish words Its weight will be 19 lb to 20 lb.

ELEVENTH MONTH —Sitting now should have become a fixed habit, and perhaps the child will be able to stand unsteadily but unaided It should weigh 20 lb to 21 lb

TWELFTH MONTH —The baby should be able to push a chair and sometimes to walk alone.

It should have six teeth, and from now to the fourteenth month should cut six more Its weight should be 21 lb to 23 lb

FOURTEENTH MONTH —The baby should have twelve teeth, and will be able to cough, sneeze, and raise itself by the help of a chair

FIFTEENTH MONTH —This is the month when most healthy children can first walk without assistance.

SIXTEENTH MONTH.—The child should be able to run.

EIGHTEENTH MONTH.—The child should now have sufficient intelligence to wash its hands, comb its hair, etc. The fontanelles should close entirely during this month

From now to the twentieth month four more teeth should appear, making sixteen in all

TWENTIETH TO TWENTY-FOURTH MONTHS. —During this period the child will try to sing and dance.

By the age of 2½ all the milk teeth will have been cut, and a child will be able to distinguish colours accurately for the first time

The weight and height of the average child from the first to the seventh years are given in the following table :

AGE	WEIGHT	HEIGHT
At birth	7–8 lb	20–21 inches
One year	21–23 lb	28–28½ inches
Two years	26½ lb	31½–32½ inches
Three years	31 lb	35 inches
Four years	35 lb	38 inches
Five years	41 lb	41½ inches
Six years	45 lb	44 inches
Seven years	49½ lb	46 inches

These figures are for boys But girls are practically the same height as boys for the first five years, and should not be more than a pound lighter.

DOLLS

By MRS F. NEVILL JACKSON

Author of "Toys of Other Days"

Continued from p. 717 Part 6

A Rag Doll Three Centuries Before Christ—The Doll for a Very Young Child—Dolls of the Ancient Egyptians—Napoleonic Dolls—Marionettes

IT is the instinct of mimicry which makes old dolls so interesting, the human touch is still strong, and comes to us fresh and fragrant down the path of centuries

Three centuries before Christ, a Roman mother lived at a place called Bechmisca, in Upper Egypt She did not want her child to hurt herself with a hard toy, any more than we do now, so she stuffed a linen bag with papyrus, sewed on its nose, eyes, and r and left hanging threads for ha his is our old friend the rag doll coming down to show that mothers twenty-one centuries ago were just the same as they are now, and so were little girls and dolls.

There is a German doll which gives another notion of a past century Babies will eat and suck and batter their toys on the floor, so the practical French and Germans have special dolls for very young children, not of celluloid, which, if too near the fire, will set baby's pinafore in a blaze, but of wood, carved all in one piece

An 18th century German doll for a young child

This doll is called a poupard, and has no arms and legs to come off, and perhaps be swallowed, only a handle, no clothes to soil, tear, and destroy, but just an adorable baby face and a handle The ancient Egyptians also had this kind of doll, and the handles had writing and signs on them to keep the baby from harm The lucky pig appears amongst them, for he was supposed to be lucky even then, and a favourite with the god Horus.

The little girls of Greece and Rome, when too old to play with their dolls, took them, with the dolls' houses and furniture and clothes, and left them at the temple of Diana If a child died, its doll was buried with it. That is how we have well-preserved specimens of dolls and other toys which were made in those remote ages.

The Egyptians, too, thought the children would want their dolls to play with in the other world, and put some in their coffins, and the early Christians continued the custom,

though they no longer believed the children would need them, an interesting instance of the survival of a treasured custom long after its real meaning had become obscured

Dolls of the Middle Ages wear the stiff oustanding skirts which the people of that time affected. They are nearly always grown-up ladies and gentlemen, and their dresses are stiff with rich embroidery Later, when lace and galloon was much worn, the dolls all had it too, however costly it might be

The fashion for baby dolls and little boy dolls came in when Napoleon's son, the little King of Rome, was young. In a toymaker's pattern-book is a toy King of Rome, with an order round his neck and a little muslin frock, and from that time baby dolls were quite fashionable We may mention one modelled and dressed like the Princess Royal, soon after the eldest daughter of Queen Victoria was born The doll has the dearest

Wax doll dressed to represent the late Empress of Germany as Princess Royal of England The dress is of tulle, and the lace, sprigged hand-made net
Miss Croft, 17, Pelham Crescent, S W

wee cap of lace and satin ribbon, such as all the Queen's babies wore, as well as a real lace robe over a slip of cream satin, and is a very lovable baby

Not so cuddlesome, but of very great interest, is an early nineteenth century lady, who is dressed in a buff nankin dress, with many tucks, a second dress hung above her head, and, in the showcase where she was displayed for exhibition, a Sunday and everyday bonnet of the coal-scuttle shape hung on either side. The bag at her side contains a wee prayer-book and a hymn-book. These were always carried to church in a bag of some rich material, generally by a footman, in the days when the doll was dressed.

The lady has a face of compo and glass

Chinese puppet Punch and Judy show

earlier date than the nineteenth century, for it was then that a patent was applied for in Paris for the making of dolls' eyes of glass

The doll from Peru which is seen in one of the illustrations is a native toy and wears the characteristic peaked cap Native work is shown in the cloth clothes embroidered with beads

The fierce-looking Chinese doll is very finely modelled in wax and has movable arms, which brandish the weapon which greatly enhances the terror of his aspect

This toy is really a marionette, and is worked by the child, who holds the thin piece of bamboo on which he is supported

The Chinese had elaborately equipped marionette theatres long before the Punch and Judy came to England, and in Athens there was a finely appointed marionette theatre.

The story of the doll is a long and beautiful one The friend of the child, the recipient of childish confidence all the world over, this puppet stands for something eternal While life lasts we crave for sympathy, friendship, a form or symbol which shall receive our confidences and, willy nilly, shall hear our joys Happy the being who can retain the Heaven-sent gift of "let's pretend," and who can find in her puppets all through life the qualities with which she invests them Long may it be before she finds out her dolls are stuffed with

Doll from Peru in cloth clothes

BIRTH AND CHRISTENING LORE

The Days of the Week and their Influence—A Comparison Between the Beliefs Held by the Romans and the Northern Races—Each Day and Its Significance

"Monday's child is fair of face,
Tuesday's child is full of grace,
Wednesday's child is full of woe,
Thursday's child has far to go,
Friday's child is loving and giving,
Saturday's bairn works hard for its living
But the child that is born on the Sabbath day
Is merry and blythe alway"

AMONG the Romans each day of the week was dedicated to its own deity, so that a child born on any particular day was supposed to possess the characteristics of the god or goddess to whom that day was consecrated

Thus, Sunday—Dies Solis among the Romans and Sunnan-daeg with the Saxons was dedicated to the sun god, and all the children born under his rule were supposed to be noble, generous-hearted, and magnanimous, like the beneficent sun himself, who beams with regal impartiality both upon the just and the unjust

The Monday Child

Monday was Dies Lunae with the Romans and Monan-daeg with the Saxons In both cases the tutelar deity was the goddess of the moon, called Diana by the Romans and Freyga by the Northmen

It was thus popularly supposed that Monday's child would grow up fair and beautiful, with an elusive loveliness like the silvery moon, oft-veiled by drifting clouds

Dreamers and visionaries, too, are they to this day, and their jewel is the softly shimmering pearl or mystic moonstone All ornaments of silver were supposed to bring them luck, and white flowers were their portion Like the changeable moon, Monday-born children were supposed to have a passion for travelling and novelty, and wise mothers checked this restlessness in their children, lest it ran riot

Tuesday was essentially the warrior's day—to the Romans, Dies Martis, the day of Mars, the god of war, and to the Norsemen, Tues-daeg, Tuesco, or Tyr, the war-like leader of the Northern races Therefore, a Tuesday-born child was supposed to have the special gift of abundant vitality and unfailing courage, the essential characteristics of the war god Gifted with strength, agility, and keen sight, Tuesday babies were destined to become great leaders and hunters, athletes, and splendid horsemen, for that animal was sacred to Mars.

Wednesday, the fourth day of the week, was dedicated by the Saxons to Woden, or Odin, and called Woden's-day Odin being another Viking warrior god By the Romans it was allotted to Mercury (Dies Mercuri), the swift-footed messenger of the gods. Thus versatility and adaptability were the special characteristics of these mercurial children Quick in thought, and often quick in temper, they were capable of great things mentally, having excellent brain power Their chief danger lay in over-exertion and a restless irritability that was likely to bring the misfortune of ill-health and weariness in its train, and thus fulfil the prophecy of "full of woe"

Wednesday Superstitions

If born in June, Wednesday babies had to be particularly guarded against over-strain of any kind, but if born in March or September, they could accomplish far more without fear of bad results

In early times Wednesday babies were often destined to become priests or monks, as keen intellect and literary power were required for that vocation, just as strength and courage were needed for the warrior

A Thursday's child came under the influence of Jupiter, since by the Romans this day was given to that deity, and called Dies Jovis The same god was chosen by the Saxons, since Thors-daeg means the day of Thor, the thunder god Thus the Thursday bairn should be of a jovial and merry-hearted disposition, but somewhat inclined to be masterful and wilful, yet kindly and very sensitive withal The Jovian child should always have that inestimable gift of seeing the bright side of things and of "making allowances for the rainbow" across the darkest clouds Such children are well suited for the profession of doctors or clergymen, having ready sympathy and keen intuition

Lucky and Unlucky Friday

"Friday's child is loving and giving" The superstition that Friday is an unlucky day only began with Good Friday and the sorrowful tragedy of the Crucifixion. Prior to the Christian era, Friday was considered a happy day, being under the rule of Fregya, the goddess of love Friday-born children, too, had a happy facility for attaining their aims and wishes, even when such seemed impossible, for they were ever able to reckon on the influence and support of kind and powerful friends willing to aid and assist them. They were blessed with loving dispositions, which possibly accounts for much of their good fortune.

To be continued

AN EARTHLY PARADISE

By SIR LAWRENCE ALMA-TADEMA, R.A.

By permission of Berlin Photographic Co

1893

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself It will deal with

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

OCCUPATIONS FOR WOMEN

No. 7 (*continued*). WOMEN IN THE DRAPERY BUSINESS

Continued from page 969, Part 8

By the Editor of "The Drapery Times"

The Prospects Offered by the Drapery Trade to an Ambitious Girl—Promotion Steady and Certain—Salary—What Constitutes a Good Saleswoman—The Social Side of Business Life in a Large Firm

To the girl with an ordinary amount of intelligence, and possessing energy and a pleasing personality, the drapery trade presents a splendid opportunity for a successful business career. To one so endowed the work is remunerative, and to the girl who is determined to succeed it will not be found altogether uncongenial As in every other walk of life, the prospects are very much what one makes them. In the drapery trade the high positions that are occupied by female workers are exceedingly lucrative, but they are only attained by years of undivided attention to business

"I am convinced," Mr John Lawrie, the managing director of Messrs William Whiteley, Ltd, once told me, "that far more appointments of importance in the drapery trade will be held in the future by women than has hitherto been the case"

His statement is supported by the fact that many large establishments, both wholesale and retail, are now placing departments in the charge of women that have hitherto

The annual sports meeting of the Oxford Athletic Club, held at East Acton. This club is in connection with Messrs. Peter Robinson & Company

Photo, Thomas

been controlled by men. Why? Not because their labour is cheaper; not because they are more capable organisers, but because they are naturally better acquainted with those peculiar articles of women's wear that form the features of the department. I have in mind especially the millinery, costumes, corsets, and underclothing departments, in which directions they can be expected reasonably to appreciate the requirements of the public more readily than buyers of the sterner sex In the "heavy" branches of a drapery business—such as the dress materials, flannels, and linens—man's position stands unassailable

When first entering the drapery trade, there is one important question that must be faced by every female assistant. "Am I," she must ask herself, "going to take my business seriously, or am I just doing this to kill time for the next few years?"

The Quadrant Hockey Club, teams of which are composed of members of the staff of Messrs Swan & Edgar

Assuming she answers the first portion of the query in the affirmative, it behoves her to gain such experience as will fit her for the responsible posts that I have referred to As was pointed out in the last article, she must first secure a thorough knowledge of as many departments as possible. Then, and not until then, will she be in a position to specialise. Premature specialisation is frequently fatal to a successful career

Assuring herself, at length, that she is sufficiently competent in business generally, a girl should find little difficulty in securing a transfer to that department which she considers offers her the best prospects.

The millinery trade will present an excellent field for her enterprise and industry A good milliner invariably commands a higher salary than that usually paid to her sisters in other departments. Work, too, in the handsome and spacious showrooms that the larger retail houses allot to the sale of millinery will probably be found more congenial than life behind a counter. To the capable assistant promotion is steady, and a buyership, either with the same firm or elsewhere, is within the reach of every girl who is determined to succeed. The salaries paid by the more important retail firms to a good woman buyer range from £150 to £400 per annum

Referring again to the living-in question, the girl who contemplates a career in the drapery trade should remember that it depends entirely upon herself whether she resides in "out premises" or not. Provided that she can command a salary that will enable her to "live out" she will find few obstacles in her way in doing so. As an ordinary saleswoman in the millinery department, she should experience no difficulty in earning sufficient to enable her to live comfortably with her parents or in lodgings Her weekly wage with a reputable firm should not be less than 21s, and this will be considerably augmented by the commissions, premiums, and bonuses that are generally given upon the sales she effects About 1 per cent is usually paid upon all sales Premiums are higher, and special rates are placed upon articles that the buyer is particularly anxious to clear Reverting to the question of salary, many assistants are paid much more liberally, though their duties carry with them greater responsibility

There are other assets which are useful, even imperative, but which are, strictly speaking, beyond the bounds of everyday commerce In considering the appointment of a young lady to the millinery showroom, it will be found that employers give preference

to those applicants possessing a pleasing and smart appearance, and to those who are above the usual height, though perhaps the latter recommendation is not of so much importance in the millinery department as it is in the costumes It will be found, however, that with the growth of the showroom system there is an increased tendency to select those assistants who demonstrate good and genteel taste both regarding their appearance and address

The Capable Assistant

The costume, corset, and underclothing departments offer similar prospects to those associated with the millinery My references have been purposely confined to the retail branch of the trade, inasmuch as it offers a far wider field for feminine labour; but work in the warehouses in the large cities will be found equally interesting and remunerative, and the hours perhaps somewhat lighter. There is practically no living-in in the wholesale trade, and salaries rule, in many cases a little higher

One frequently hears it said, and generally by those totally ignorant of the conditions governing the retail drapery trade, that there can be little difference between a good and bad assistant "Anyone," they say, "can stand behind a counter and measure a yard and a half of tape, or make a neat parcel of a blouse or a pair of gloves that may have attracted the attention of a customer" If this were actually the case, it would be far better, from every point of view, for the retailer to replace his staff by slot machines, or similar mechanical contrivances, for the disposal of his merchandise. But, surely, the assertion warrants but little consideration The duties of the saleswoman lie far beyond the capacity of a machine. They are expected, certainly, to supply the demands of shoppers from the stock at their disposal But that is not all. The value of an assistant to her employer is gauged, not by the quantity of goods sold to customers who have entered the shop with the set purpose of purchasing those goods, but by the amount of merchandise she has disposed of which otherwise would not have been sold had it not been for her initiative, diplomacy, and persuasion.

"Advertise," a manager of a large provincial store once informed the writer, "to get the people into your shop. Once they are there, your assistants, if they know their business, will do the rest"

When one understands the undecided manner in which the average woman enters a drapery establishment the meaning of his statement is clear indeed The successful shopkeeper has no room for the assistant who merely serves a customer with what she asks for, and then allows her to leave without having brought to her attention other articles in which she might be interested.

Good Salesmanship

The instinct of good salesmanship should impel an assistant who has sold and satisfied a visitor with a certain article to suggest to her another of which she might probably be in search It requires no extraordinary amount of intelligence on the part of a saleswoman, for instance, to presume that a customer who asks for yarns will give consideration to knitting materials and articles of a similar nature It is the art of making the opportune suggestion that distinguishes the successful from the useless assistant.

Words, however, should form but a small part of the stock-in-trade of the smart saleswoman, though naturally an assistant's

The employees of Paquin, Ltd., Dover Street W., celebrating the festival of St. Catherine, the patron saint of unmarried women and girls
Photo, Barratt

methods must be adapted to the class of trade her employer is conducting A voluminous vocabulary frequently leads an assistant into what might be pertinently termed "hot water," especially when she is engaged in a particularly high-class establishment The majority of women who frequent the exclusive shopping centres know exactly what they require They will possibly spend £100 in half an hour, during which time the saleswoman simply takes the customer's orders The assistant may answer her questions with regard to price, quality, and material, and supply her briefly and politely with information, but she would consider it an offence should the assistant tender her advice or opinion before it was asked for

Diplomatic Advice

In an establishment enjoying a middle-class trade, however, matters are somewhat different, though even in this instance a saleswoman may exceed the limits of reasonable pushfulness and the polite attention which the middle-class shopper so much enjoys Not only does this frequently result in the loss of a customer, but the carelessness and inaccuracy of an assistant has been known to cost an employer a police-court prosecution and the attendant expenses and damaged reputation

There are various ways by which an assistant may lay the foundation of a successful transaction without indulging in a glowing description of the merits of any particular article Such methods of effecting a sale are frequently unconvincing, and are apt to arouse suspicion as to the genuineness of the assistant's statements A lady may have entered the shop with the intention of purchasing a pair of gloves which had attracted her attention, either in the shop window or in the advertisements issued by the firm

The wise assistant will show her a selection of the gloves she asks for, but will point out that they are French manufacture Would she like to see some British gloves, costing a shilling or so more per pair? She points out to her that they are just a little superior in quality and finish to those for which she inquired This method of procedure almost invariably results in the assistant disposing of a better and more profitable article than it had first been the lady's intention to purchase

Value of Suggestion

The young assistant will find she has much to learn and to benefit from what is technically known as suggestive salesmanship The more attractive arrangement of her counter is bound to result in a radical increase in her sales, and consequently in her worth in the estimation of her employer A basket of ribbons, remnants, and similar merchandise prominently displayed is certain to attract the attention of many of her customers. When she sees customers examining them, as most ladies will do, then is her opportunity to introduce the personal influence to good effect.

A vital factor in good salesmanship that is frequently overlooked is the absolute necessity of the assistant acquiring a thorough knowledge both of her customers and the stock with which they are to be supplied Her statements regarding the former must be accurate, whilst in neither case is the knowledge gained a matter of a few months, or even a year The "rolling stones" among assistants—and there are many—are not so valuable to an employer as an assistant with a lifelong association with one particular house Recognising this, the majority of employers give every encouragement to their young saleswomen.

In view of the fact that practically every house in the trade has now adopted bonus and premium distributing schemes, it will be seen that to excel in salesmanship not only ensures promotion for the future, but a larger income for the present

Social Life

The business life of the young assistant will present to her many facilities for most enjoyable sociability Every house of any importance possesses a social and athletic organisation, which, though supported in most instances by liberal donations from "the firm," are controlled entirely by the assistants themselves The ramifications of such an institution range from a library to an annual athletic meeting of an elaborate character

There is usually a splendid sports ground within easy reach, where enthusiasts in tennis, cricket, hockey, etc., are all catered for Many of the London houses possess lady athletes of great ability, several "drapery" hockey teams, especially, have shown remarkable prowess during recent years Dances, whist drives, and social evenings are frequently promoted during the winter months, whilst amateur theatricals are undertaken with great success It will, therefore, be seen that, whatever the drawbacks of living-in may be, everything is done that may tend to brighten the leisure hours of the draper's assistant She has not, after a long and tiring day, to face a lonely evening in lodgings, as in many cases would be her lot After all, man is a sociable and gregarious creature, and solitude, especially to the young, is an unpleasant and frequently pernicious state if of long continuance

As regards the grievances from which assistants undoubtedly have suffered in the past, and in some cases still suffer in the present, it should be pointed out that recent legislation has done much to ameliorate matters Such Acts as the Shop Hours Act and the Seats for Shop Assistants Act are examples in point, and the Workmen's Compensation Act of 1906 specially included shop assistants in its provisions.

HEALTH VISITORS

The Duties Required of a Health Visitor—Salaries—Necessary Qualifications—Training and Fees

A FRESH opening in paid municipal work has been provided for women by the creation of a new office, that of the health visitor

During the last two years a considerable number of women, both in London and the provinces, have been appointed to these posts, and there is no doubt that in a short time most of the London sanitary authorities and many provincial ones will have at least one health visitor on their staff

Duties of a Health Visitor

The health visitor has to perform duties which are quite distinct from those of the sanitary inspector While the latter has to see that certain Acts of Parliament relating to public health are observed, and has the right of entry into every house where there is reason to believe that a nuisance exists, the health visitor is a purely advisory officer, whose duty it is to spread among the poor of her district a knowledge of everything that makes for healthy living

She enters each home with the consent of the occupants, and teaches the housewife the importance of cleanliness and proper ventilation and explains the dangers of dirt and overcrowding She instructs her in the choice of suitable food and clothing, shows her how to cook, and especially points out the dangers of using impure water, at the same time explaining how best to prevent its contamination and that of food generally She helps to nurse the sick, and promotes a knowledge of home nursing and all that relates to the care of young children

One of the health visitor's most important duties also is to attend on women during or shortly after childbirth

As a general rule, her visits are well received by the people, since she is recognised as a real helper, and her advice and assistance are often voluntarily sought

Salaries and Hours of Work

The salary to be paid to health visitors is not absolutely fixed, but varies in different districts from £50 to £100 a year, but the Local Government Board has intimated that it considers that the remuneration in London should not be less than £100 a year, as these appointments, especially since the passing of the Notification of Births Act, are very important

The health visitor works about the same number of hours as the sanitary inspector, sometimes rather longer, as her duties are not so strictly defined, but she has no Sunday work, a half-holiday on Saturday, and a fortnight's holiday in the summer. She is entitled to three months' notice, and, of course, has to give the same.

Qualifications and Training

Although power to appoint health visitors with the consent of the Local Government Board and according to the conditions laid down by that department was conferred on sanitary authorities by an Act in 1908, it was not until September of the following year that the Board issued an order clearly defining the qualifications required of candidates and the duties of the office

Under this order, which applies to London only, any of the following women are qualified to be appointed without going through a special training—*viz*, registered medical practitioners, nurses who have had at least three years' training in the medical and surgical wards of any hospital or infirmary which is a training school for nurses, and which has a resident physician or house surgeon, and midwives duly certified under the Act of 1902

By special consent of the Board, too, those who have performed similar duties in other parts of the country can be appointed, and also, where the circumstances require it, any woman who has a competent knowledge of the theory and practice of attendance on women during or immediately after childbirth, and of nursing in cases of sickness and other mental and bodily infirmity, may, by special consent, be chosen

The Examination

It may be said at once that the Board lays so much stress on the importance of maternity work that the possession of the C M B certificate is one of the best single qualifications that a candidate can possess, though, of course, those who both have this certificate and are fully trained nurses as well stand a better chance

For those who are neither nurses nor midwives, and who possess none of the other qualifications mentioned, it is necessary to go through a special, though comparatively short, course of hospital training, and then pass the examinations for health visitors and school nurses of the Royal Sanitary Institute or of the National Health Society

The hospital training must last at least six months, and be undertaken in a hospital or infirmary receiving children as well as adults, and must include a course of instruction in subjects relating to social hygiene.

The subjects of examination include the

following. General structure of the body, personal hygiene, air, water, food, clothing, the dwelling, elements of home nursing, care of infants and young children, prevention of communicable disease, first aid, treatment of injuries, ailments and accidents, and statistics A full course of lectures is given at the Royal Sanitary Institute, for which the fee of £1 1s is charged.

Openings and Prospects

Although fresh openings are constantly being made—and these appointments are bound to increase in importance—there are at the present time a fairly large number of well-qualified women waiting for these posts, so that it is very important that those who wish to take up the work should train as fully as possible, and not be content with the minimum at present laid down by the Local Government Board

Every intending health visitor, whatever her experience or qualifications, would do well to pass the special examinations of the Royal Sanitary Institute or of the National Health Society, as it is highly probable that in the future every candidate will be expected to possess the certificate of one of those or similar bodies She should also take her C M B, and obtain as thorough a training in nursing as circumstances permit

Age. No age limit has been fixed for these appointments, and this is one of the few professions where a well-qualified, energetic, and capable woman of middle age may stand a better chance than a woman several years her junior. It all depends on the individual and the way in which she impresses the selection committee Some women are really "too old at forty" for the work, while others may be practically as active as ever, and be preferred on account of their greater knowledge and experience

Candidates who require further information as to the qualifications for those posts which may be from time to time most in demand can always obtain it from the Secretary of the Royal Sanitary Institute, Buckingham Palace Road, S W, or they could probably also do so from the Local Government Board, which has the final voice in deciding the selection of all candidates, but there is no special provision made for giving such information by this or any other official department

Appointments are advertised in such papers as "The Sanitary Record," "The Municipal Journal," "The Local Government Chronicle," which can generally be seen at the free libraries, and in the case of many country appointments advertisements appear in the local paper of the district

WORK FOR WOMEN IN THE FAR EAST

Continued from page 970 Part 8

Social Life and Marriage

THERE can be no doubt whatever in the mind of anyone who has lived in the Far East that, so far as social life is concerned, women have a much better time there than they would have as a rule at home There are many things which conduce to this—the climate, the custom of living in hotels, the large number of bachelors, freedom from housekeeping worries, and all but the most immediate family ties, and the large part which games play in the life of the colony

A single woman working for herself would live at one of the many nice boarding-houses for about £7 to £8 a month, or at one of the best hotels for about £12 or £15 a month This would include everything except wines, aerated waters, entertainment of guests, and washing The latter item, however, is a very small consideration in the Far East, for in Chinese laundries the charge is about a halfpenny per article, and no difference is made for the size

Office hours are very much the same in the English settlements in the Far East as they are at home Work begins at nine o'clock in the morning and ends at five o'clock in the afternoon On Saturday work ends at one o'clock, and working overtime is not very common

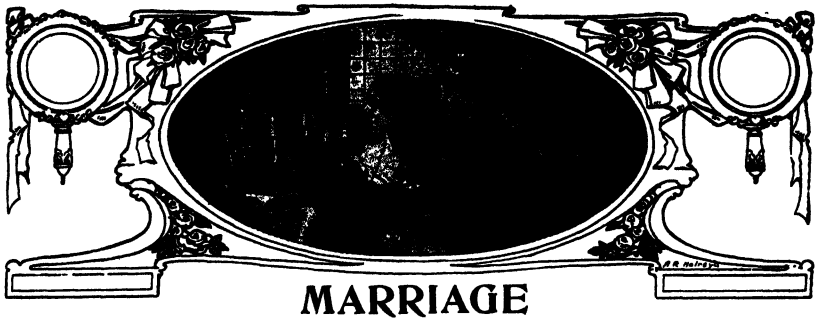
In the summer, that is, from May till September, mixed bathing parties in the cool of the evening are, perhaps, the most enjoyable of all ways of spending the hours of leisure. The usual procedure is for some married lady to get up a party and invite her friends to join and share the expense; or for several friends to join together, in which case there may be twenty or thirty men and women in the one party, two-thirds being men The ladies take turn to bring tea, which is their contribution to the funds, and the men pay for the launch hire and the "drinks"

If bathing is not found attractive, there are tennis and golf, and, for those who are tired, long ricksha rides along the shady roads into the country

It is in the winter, however, that the colony dons its bravest attire and its brightest smiles, and from November to March is, perhaps, as near a paradise on earth as the most carping critic could desire Dinners, dances, picnics, and tennis parties fill all spare time, and the difficulty is often to keep pace with one's social engagements

The question is often asked if single working women have more opportunities of marriage in the Far East colonies than they would have at home The answer is certainly "Yes," but with the qualification that the opportunities are not as numerous as formerly

In any case, whether or no marriage be the ultimate end and aim of her existence, the working woman will number many men among her friends, and for this reason, if no other, will rejoice in her change of abode. The single woman working for a living in any of our Eastern colonies will find much to compensate her for working in a tropical climate.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

JEALOUSY

By "MADGE" (MRS. HUMPHRY)

The Instinct of Protection and Ownership—Jealousy Not Usually so Strong in Women as in Men—Cause of Unhappiness—Men who are Jealous of their Children

THERE are several sorts of jealousy The principal is a natural characteristic of masculinity, common not only to all men, but also to the lower creation, and inseparable from the instinct of protection and sole ownership of the chosen mate. Femininity feels this, though rarely in the same degree It is a strong characteristic of the average husband, and should it be altogether lacking in him, he is despised by other men, by women, too; the butt of furtive jibes, sometimes of open scorn History records some cases of this complacency which resulted in wealth and high place for the husband, and the very fact that contumely attaches to the name of all such proves that to be destitute of a certain amount of jealousy is unnatural

Sometimes a Vice

But it degenerates into a vice when carried to extremes, as it is far more often than is supposed. It is a malady of some minds, not always petty nor ignoble ones. This fungus of jealousy sometimes grows upon noble and generous natures, and one of the pathetic things of life is the struggle made against it, almost always ineffectually. Reason tells a man that he has no cause for this cruel emotion which ravages his life, but he cannot subdue it Aware that it is making his home unhappy, he is helpless, caught in the toils of an irrational jealousy, and knows that there is no escape.

There are women, too, who suffer from this disease of jealousy. They cannot bear to see their husbands pay the most ordinary attentions to a young girl or pretty woman. Unfortunately, members of our sex have less self-command in this particular than men. They may be magnanimous enough to feel that a man may laugh and talk with other women without feeling tremendously attracted, but, at the same time, they suffer when he does so, and cannot hide the fact that they do so. Patience and self-restraint under physical pain are usually much greater in women than in men, but under stress of poignant emotion the former are much weaker The result is that frequent scenes occur The man, knowing himself to be blameless, is indignant at the accusation of preferring to talk to some woman other than his wife. She, unversed in knowledge of man's nature, throws at him the inevitable "You no longer love me"

Marrying for Money

It is during the first year or two of marriage that young wives are particularly prone to jealousy. They miss the devotion of the days of courtship, the ardour of the first few months of union when to be together was sufficient joy for both. They connected a changed demeanour with a diminution of affection, when it means only a new kind replacing the old, the transformation of an enthusiastic adoration into a gentle, steadfast tenderness, the beautiful mutual warm friendship that lasts on through all the trials of life.

Some forms of jealousy are almost too

subtle, and yet inseparable from our complex nature. A girl may be jealous of her own good looks. She wonders if her lover would fail her if she lost them; if his love is for her beauty merely, and not for that intangible and yet very particular *she*, the soul and spirit of her. A young lover, whose singing voice is of that touching quality that reaches the heart, and makes the chord of life responsive, has been jealous of this great charm, and almost wishes himself without it, so that he might be sure of being loved for his very self. But the worst of jealousies, for a woman, is that she feels against her wealth The heiress, in the humility of love, feels that her money is a much stronger attraction than she can ever be. That is why few marriages are happy when financial superiority is on the woman's side.

The Jealousy of Parents

Strange, again, is the jealousy sometimes felt by one or both parents about their own children. A father will feel aggrieved if his wife seems to love the children more than she loves him. Or the case may be reversed, and he may resent the love of the youngsters for their mother, seeing it to be greater than they feel for him. Or, the mother of sons who adore their father may feel lonely and neglected, and develop a very real jealousy about the matter.

In many homes these curious forms of jealousy make unhappiness. They exhibit themselves in trivial ways, too, even about favourite dishes. A man can easily forget the many times his wife has provided his pet forms of food, but if he is of a jealous disposition he will never forget how often she has catered for the palates of the sons.

Jealous of Pets

Even pet animals owe many a kick to jealousy. One man, not unknown to fame, fond of dogs himself, yet developed such a rancour of jealousy against his wife's little terrier that she had to give it away. It must have gone rather willingly, for he made its small life a burden whenever he was at home, and retired into sanctuary under sofas directly his key was heard in the hall-door lock

It is seldom that two very jealous persons marry each other Even if they become engaged, the days intervening are too strenuous to end in marriage. Furious quarrels are inevitable, and the couple part —and wisely. They would be miserable together.

Perhaps the most selfish form of the passion of jealousy is that which inspires a man to forbid his wife to marry again, should she become his widow It is seldom done in so many words, but by leaving his money away from her in case of her remarrying A very jealous man may exact a promise on his deathbed that his wife will remain his widow always

Brides who must Disfigure their Faces before the Wedding Day—Dyeing Hands and Feet—A Japanese Marriage—Wedding Symbols—Weddings at which there are No Vows and No Prayers —The Bride's Face first Seen in a Mirror

IN that remarkable book, "The Prince of Destiny," in which the author (Sarath Kumar Ghosh) represents a future day of union in aim and thought, not only between England and India, but among all the nations of the world, perhaps the true millennium, we are told that a Hindu marriage of ceremony needs several months of preliminaries.

But the services themselves vary with individual instances. The festivities precede the marriage, and while the bridegroom is the central figure of these, the bride suffers a series of mental and physical tortures in preparation for her wedding day. Unlike a Western bride, who enjoys every opportunity of looking her best on her wedding day, the Eastern girl is obliged to blacken her teeth, shave her head, and otherwise mar her beauty.

The bridegroom presents the bride with her nuptial girdle and her wedding-gown, or the material for making it, and he, for his part also, receives from her his wedding garments. Publicity, however, is the great and characteristic feature of Eastern marriages; something discreditable is supposed to attach to a quiet wedding.

A Mohammedan marriage is of peculiar interest because the ceremony does not take place in a mosque, and because no specified religious service is ordained The bride and bridegroom are free to arrange any religious rites according to their own wishes The celebrant is a lazi, or religious judge Three days' festivities precede the marriage, and, during these, the bridegroom is surrounded with attention, compliments, and adulation, while the bride is kept shut up in a small room, sometimes in darkness

On the morning of the ceremony her feet and hands are dyed with mayndi, her lips, gums, and teeth with antimony; and in her nose is inserted the ring presented by the bridegroom's family When she is ready, and the wedding portion prepared for her to take with her, the bridegroom arrives with a procession of friends The assembly for the actual marriage must include the lazi, the bride's lawyer, and the witnesses

All being ready, the lazi asks the woman, "Is it by your own consent that the marriage takes place with —— ?" The bride replies, "It is by my consent" Then the marriage law of Mohammed is read, verses from the

A typical Hebrew woman in marriage costume

A wealthy lady from Tangier in Mohammedan Morocco *Photo, Valentine*

Koran, and the young man (he is often a mere boy) repeats his creed Then the lazi requests the bride's lawyer to take her hand, and to ask the bridegroom, "——'s daughter, by the agency of her lawyer and by the testimony of two witnesses, has, in your marriage with her, had such and such a dower settled upon her Do you consent to it?"

The bridegroom replies, "With my whole heart and soul, to my marriage with this woman, as well as to the dower already settled upon her, I consent, I consent, I consent!" The marriage ceremony then concludes with a prayer by the lazi The bridegroom receives the congratulations of his friends, and embraces them The bride plays a passive part

A Mohammedan is allowed to marry four free women

A Japanese Marriage

A Buddhist marriage, as celebrated in Japan, carries with it for the bride a sentence of absolute separation from the parental home. To carry out the idea that she is henceforward dead to them, she is carried

A Dakkhan lady The Brahmin marriage ceremonial is a slow and complicated process *Photo, Firth*

away from their house wrapped entirely in white, the Japanese colour of mourning, and her head covered with a long white veil Laid on a bier, she is borne away as a corpse would be, and her girlhood's home is purified, as if after a burial

Escorted by a long procession, she is then taken to her future home. At the entrance the bier is laid upon a strip of white matting Her relations have assembled, waiting her arrival Presents are exchanged by bride and bridegroom, and the former is then carried into all the rooms.

Rites symbolising the unity of wedlock are performed. One of these is the fusion of the wicks of two candles, which are fastened together and allowed to burn in unison for some time before being extinguished Rice, too, is pounded in two different mortars, and, as the bride passes, the contents of both are mixed together. There are no vows, no prayers, no promises in the Buddhist marriage. No formal words are spoken There is not even a hand-clasp. The binding action consists of the bride handing the bridegroom nine cups of wine, each containing just one sip. She passes him three at a time, and he reciprocates in a similar fashion

Meanwhile, the guests eat delicacies, such as turtle dove, fish, rice cakes, sweetmeats, and drink saké. The bride and bridegroom retire to don richer clothes, and the room is rearranged during their absence for a reception resembling that usually held at English weddings Wine is handed round in richer cups than those used in the ceremony, and the festivities continue while the bride is formally introduced to her parents-in-law and her husband's other relatives To each of these she pledges her obedience in wine.

Homage to dead ancestors by the newly married pair concludes the ceremonies, and is the sole religious rite in the whole of the proceedings A few days later the bridegroom sends presents to the parents of the bride by way of compensation for their outlay on the marriage

In Korea, that distant land of strange people and customs, the bridegroom plays a more picturesque part than with us, for he rides in state to his wedding, accompanied by his friends, one of whom leads his horse and another holds over him an umbrella, a sign in the East, of dignity and importance.

Brahmin Marriage

Younger still than the Buddhist bride and bridegroom are most of those who are

A Greek peasant bride in bridal array, her costume heavily adorned with gold *Photo, Underwood*

Belles of the East Two Japanese ladies
Photo, Fox

Brahmins A boy in his sixth year may be betrothed to a child some years his junior The marriage ceremony is performed when he is about ten, and five or six years after the two begin to keep house together The preliminary marriage ceremonies last about a week, and sometimes cost so much money as to cripple the two families financially for years. Half-way through the festivities, the guests assemble in a large room, at one end of which the couple to be married are seated on stools, facing each other Two officiating priests squat upon the floor at one side of them, and the bride's parents occupy a similar position on the other side One of the priests takes a piece of consecrated cloth, and fastens one end to the bridegroom's dress, the other to the bride's Her face is covered by a red veil Their hands are then joined while their faces are daubed with red paint, and their shoulders are garlanded with flowers by two of the ladies present The flowers and the ugly paint are symbolical, respectively, in contrast, of a piece of revolting mythology and of the beauty of wedded love

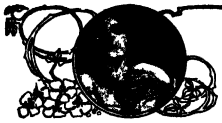
A consecrated cord is now taken by one of the priests and wound round the necks of the man and woman, uniting them, while he murmurs prayers Then the bridegroom's hands are put in milk, bathed, and powdered After this the festivities re-commence, and go on until the eighth day, when the young couple go together to worship in the temple.

In the older form of the marriage ceremony, the following words were spoken by the bridegroom, while he led his bride round the sacred fire, " I am male. Thou art female. Come, let us marry Let us possess offspring, united, illustrious, well-disposed towards each other. Let us live for a hundred years "

Then, leading her to ascend upon a millstone (used for grinding corn, etc), " Ascend thou this stone Be thou firm as a rock " Again making her take seven steps forward, " Take thou one step for the acquirement of force Take thou two steps for strength Take thou three steps for the increase of wealth Take thou four steps for well-being Take thou five steps for offspring Take thou six steps for the seasons Take thou seven steps as a friend Be thou faithfully devoted to me May we attain many sons May we attain to a good old age "

The bridegroom has not once during the whole of these ceremonies seen the face of his bride He may never have seen her. After the marriage he goes to a room where she and her mother are sitting, and finds the former unveiled Custom ordains that he must see it first in a mirror, before which she sits as he enters He takes his place by her side, and it may be imagined that he looks very curiously at the reflection of the girl to whom he has just united his future life

A bridegroom going to his wedding in Seoul, the capital of Korea
Photo, Underwood



WIVES OF FAMOUS MEN

No. 2. LADY TENNYSON

By Mrs. GEORGE ADAM

LORD TENNYSON never wrote a poem more beautiful than that of his life; it was an unbroken song, set to music by his wife The story of their courtship and marriage reads like a romance Here is the first scene of it.

The Lady of the Fairy Wood

A young poet, twenty-one years old, is walking with his dreams in a wood near his home. Even the wood is not like an ordinary one It is called the Fairy Wood At a turn in the path he stops suddenly His eyes are fixed on a vision which so resembles one of his dreams that he can hardly believe it is a reality A young girl is coming towards him. She is tall and slender, dressed in a soft grey gown, her fair hair smooth and shining above a pale face, her blue eyes steadfast and gentle, her features as delicate, fine, and spiritual as if carved out of some translucent gem If she were alone, the poet would almost take her for a moonbeam lost in daylight; but with her is the friend who has filled his life so far Evidently, then, she is real; but still he is doubtful His first words to her are, "Are you a Dryad or an Oread wandering here?"

After this unconventional beginning, there is a long pause He seldom sees her, being occupied with his poetry Then his beloved friend dies, and for a while his own life goes into darkness. Such friendships are themselves rare in a prosaic world Only a man of noble soul could be, or have, such a friend

Troubles and Struggles

The poet tries to find solace in work, but his sorrow cries out even there "In Memoriam" is so full of grief, its writer himself remains so despondent, that three years after Hallam's death Tennyson's friends are beginning to despair of his ever being happy again Not that he mopes, or makes of himself an egoist in whom the whole world, in his estimation, centres He is quite ready to join in the concerns of his family, and even to be groomsman at his brother's wedding

The chief bridesmaid is the bride's sister Of course the chief groomsman leads her into church. And, lo, she is the lady of the Fairy Wood, six years older, six years more beautiful. The poet looks at her, looks again, and yet again, and when he goes home he writes a little poem. "O happy bridesmaid, make a happy bride." And after that there could but be one ending

Poets are proverbially poor, and Tennyson was no exception The lady of the Fairy Wood was the daughter of a solicitor, and solicitors are proverbially common-sensible. Nor was Mr Sellwood an exception to that rule You may have a daughter who is taken by dreamy poets for a Dryad, but still, that daughter must be clothed and fed.

After four years of happy courtship, the engagement was broken off Mr Sellwood insisted reluctantly, but firmly, that the correspondence must cease until Tennyson had enough money on which to marry. The poet's mother longed to help, she offered to divide her jointure with her son. Both he and Miss Sellwood refused to hear of it.

For ten years they only heard of each other through Tennyson's sister and brother. For ten years they remained unswervingly constant Tennyson worked hard, urged by the most powerful of incentives, but he would not forsake poetry for any more commercial occupation, nor consent to shame his vocation by working at another occupation, leaving his poems to spare hours and fatigued energies

Success and Marriage

It was a long waiting time, but it had its reward In 1850, Moxon, the publisher, promised Tennyson a yearly royalty on "In Memoriam," and advanced £300 Both Miss Sellwood and Tennyson had a small private income Mr Sellwood promised to furnish their house for them In fine, they both went to stay with Mr and Mrs Rawnsley at Shiplake

One can imagine the hopes and fears with which they met, after ten years of silence and separation, the dread that invaded each heart of finding the other changed, or having changed oneself

But the poem was to continue They were married in Shiplake church in June, 1850 It was a very quiet ceremony, even the cake and the wedding dresses arrived too late Tennyson said it was "the nicest wedding he had ever been at" Everybody was very happy, and, driving away with his wife afterwards, the poet wrote his thanks to the clergyman who had married them

> "Sweetly, smoothly flow your life,
> Never tithe unpaid perplex you,
> Parish feud or party strife,
> All things please you, nothing vex you,
> You have given me such a wife!"

It was in Arthur Hallam's company that she had first stepped into the poet's life in the Fairy Wood, she was the salvation of him when his sorrow for his friend's death had cast him into the depths; and "In

Memoriam," his monument to that friend's memory, was published in the very month they were married So it was fitting that on their honeymoon they went first to Hallam's grave. "It seemed a kind of consecration to go there"

"Such a Wife!"

So began the forty years they spent together in closest companionship and perfect unity of spirit "Such a wife!" he called her an hour or two after they were married "This is the noblest woman I have ever known," he said of her on the honeymoon "I am proud of her intellect," was another tribute.

When the present Lord Tennyson was born, the poet wrote on the same day to two different friends "I have seen beautiful things in my life, but I never saw anything more beautiful than the mother's face as she lay by the young child an hour or two after"; and "I never saw any face so radiant with all high and sweet expression as hers when I saw her some time after"

Later still, he wrote of this exquisite woman "The peace of God came into my life before the altar when I wedded her"

Her influence is in all his poems, because she was his chosen critic He not only showed her his work as soon as it was finished, and took her opinion, and only hers, before its publication, but talked over his conceptions with her, and revealed to her the progress of his poems In the dedication to her of one of his volumes, he calls her "dear, near, and true" Her son wrote of her after her death that she had always been to his father "a ready cheerful, courageous, wise, and sympathetic counsellor"

A Life of Poetry

For the last forty years of her life she was very delicate, and seldom left her couch She habitually dressed very simply in grey, with fine lace over her hair, and one visitor said there was something almost mediæval in her appearance She had an invalid chair, in which she was frequently taken out, until her health became too delicate, and in the Isle of Wight it was a usual thing to see her, frail and beautiful, her two exquisite boys, one very fair, the other very dark, harnessed to her chair, and the poet pushing it, with his flowing cloak and broad-brimmed hat, his long hair blowing in the wind, as often as not reciting some poem in his deep, melodious voice

He had his moods, like all poets She always divined them When he was depressed, she cheered him; when he was in sorrow, she comforted him. She had a deep faith, and her religion was the fountain of good for all about her. For the affairs of everyday she had a delightful sense of humour, which made worries lighter and pleasant things more delicious

She stood, delicate as she was, between her husband and everything that could wound him His enormous correspondence she took over and dealt with She was an ideal hostess to his friends, and made hospitality a fine art, but she was also as fond of solitude as he was

Before her health gave way, she worked in the garden with him When her boys were born, she suffered much from sleeplessness, but Tennyson mesmerised her, and beneath his touch she fell into saving sleep

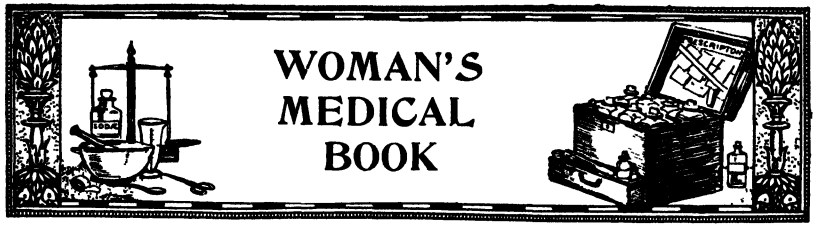
In fact, she and he lived a poem which no poet could write She met his needs at all points, and used her own exceptional powers entirely in his service Dr Butler, Master of Trinity, said that her sofa seemed to him a kind of sanctuary, from which issued words of patriotism and fearlessness and faith

In spite of her ill-health, she survived her husband four years, and those she occupied in helping her son to write the Life of his father. One of her last sayings was that she was glad she had lived long enough to see the proofs through the press

The Death of Tennyson

At Tennyson's funeral, the music of "The Silent Voices" was the work of Lady Tennyson That is typical of her She was the music to all that was best in him His last words were a blessing on her She was to him an elixir of youth Was there ever another man of eighty-one who could write such a dedication as that of "Œnone"? It is, perhaps, the highest tribute he ever paid her, for it showed how bright and clear she had kept the fire within him

"There on the top of the down,
The wild heather round me and over me June's high blue,
When I looked at the bracken so bright and the heather so brown,
I thought to myself I would offer this book to you,
This, and my love together,
To you that are seventy-seven,
With a faith as clear as the heights of the June-blue heaven,
And a fancy as summer-new
As the green of the bracken amid the gloom of the heather"



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill Such subjects as the following will be fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HEADACHES

Headache Martyrs—Headaches Due to Laziness, Nerves, Dyspepsia, and Eye-strain—The Strain of Daily Life—Anæmia as a Cause of Headache in Young Girls—To Relieve a Headache

HEADACHE is one of the commonest ills of the present day Few women go through life without knowing the meaning of headache from personal experience. The pain may be occasional, and apparently due to fatigue On the other hand, many women complain frequently of headaches, which may be so severe as to interfere with their work and enjoyment of life.

An Unnecessary Martyrdom

In the vast majority of cases such people suffer a useless and needless martyrdom Their headaches are curable, or, what is better still, preventable. In certain instances, of course, headache may be due to some serious affection which requires medical care and treatment But we speak here of the everyday headache which exists in association with good health People sometimes suffer from headache for years, and never dream of trying to find out the cause of it In the majority of cases they content themselves with treating the pain, and are quite satisfied if they get rid of the headache for the time being by some anodyne drug

The first thing the headache martyr should try to understand is that the pain is not an evil, but a good thing, because it is Nature's warning that something is wrong which requires to be put right. By stilling the pain you are only shutting your eyes to the fact that some part of the mechanism of the body is out of gear, and you may have to pay the penalty later on in a health breakdown. The headache may be an evidence that you are disregarding some of the common-sense laws of health which were enumerated in the first article of this series (see page 54). The woman who suffers from headache should ask herself if she takes too little exercise or too many meals ? Does she like comfortable lunches, and dinners of several courses ? Does she eat liberally of pastries, sweets, rechauffées, and indulge herself in too much tea in the early morning, followed by a good breakfast an hour later ? A great many women and girls are headachy and out of sorts because they live too sedentary a life They cannot dispose of the food they consume, because there is not sufficient outlet for mental and bodily energy The people who overeat and underwork are bound to pay the penalty in disordered health, the commonest evidence of which is headache

There are three main causes of common headache 1, nerve-strain, 2, eye-strain, 3, headache due to the presence of toxines in the blood

Nervous Headache

It is said that nervous headaches have increased in number during the last few years This hustling age entails a good deal of strain to young and old, and even the children suffer from school headache, due to pressure in education and overstrain at school The college girl is apt to develop nervous headaches if she is working for examinations beyond her strength Competition is very keen, and high-school and college curriculums are so varied nowadays that excessive mental work is often called for which may have serious results with regard to health

When the senior schoolgirl or college student complains of headache, it should be taken as an evidence of mental strain, which ought to be corrected by decreasing the hours of study and providing more rest Nerve-strain also is the cause of the headaches of the business girl and professional woman, who are very apt to get into a state of mental strain and tension over their work In such cases headache is often due, not to the actual work, but to the sense of worry associated with it. They try to do their work at express speed, and allow a sense of rush and hurry to grip them, so that their whole being is at high tension The result is "nervous headache," which they probably ascribe to overwork, when

the real cause is *worry*. Excessive gaiety, numerous engagements, and a strenuous social life account for a certain number of headaches of the same type amongst women who work hard to amuse themselves.

So, if you suffer from headache, ask yourself whether your pain is due to strain and stress on your nervous system. It is the highly strung woman who is susceptible to this type of headache; the girl whose nerves are sensitive, who is imaginative, keen, enthusiastic, and eager to get the most out of life To this type also the temptation to take drugs is very great, and ought to be sternly resisted. The only rational cure for overstrained nerves is rest and better regulation of the daily life Granted that you have to work hard, you can certainly reduce the strain of work by the introduction of *method* It is wonderful what an amount of hard work can be accomplished without danger to health so long as the work is not done under pressure The simple expedient of getting up an hour earlier in the morning may prevent the necessity for rush and worry. At the same time a brief midday rest and a couple of hours earlier in bed at night should be tried for a month.

"Picture Gallery" or "Academy" headache is another example of headache due to nerve-strain, with, perhaps, some degree of eye-fatigue in addition The nervous headache of neurasthenia is only nervous headache at a later stage, whilst the headache which comes on in a thunderstorm, or under emotional stress, should be included in this same group

The great point is that nervous headaches are preventable by commonsense regulation and attention to the elementary laws of health

The Dyspeptic Headache

The second great cause of headache is what doctors call toxæmia It is due to the circulation of poisons in the blood, very often from some disturbance of the digestive organs An example of this type of headache is seen in influenza and other fevers, whilst the headache of alcohol is also due to the toxic condition of the blood. Morning headache is, in the vast majority of cases, the result of poisoned blood. If one sleeps in a room with closed doors and windows for eight consecutive hours, poisons gradually accumulate in the blood, which circulate through the brain, causing irritation of the central nervous system and headache. The vast majority of toxic headaches, however, are due to digestive errors and erratic eating. Anything causing indigestion, such as overeating, bolting of food, bad teeth, may produce headache due to the presence of toxines in the blood. Toxines are constantly being formed to a certain extent in the digestive canal, but in indigestion they are formed in excess, and cannot be got rid of quickly enough They are absorbed into the blood, causing what the doctors call "high blood pressure," which produces a general feeling of ill-health, headache, and irritability of temper.

A Practical Remedy

Constipation, sluggish liver, and biliousness are very commonly associated with headache from this cause, and people sometimes say that their headache is due to too much blood in the brain. The characteristic of this type of headache is that it is relieved by a purgative, and, in some instances, can be kept at bay altogether by a regular dose of salines every morning The better plan, however, is to get any digestive derangement corrected by simple diet, three small meals a day, outdoor exercise, and fresh air. Ask yourself if you are too fond of good living, if you like strong tea and coffee, and prefer to sit over a fire if the weather is not sufficiently inviting outside. Make up your mind to give up drugs, and to try instead what simple diet and a five-mile walk a day will do for you. Try to realise that so long as you have bad teeth, and do not chew your food sufficiently, you cannot hope to get rid of your headaches

Eye Strain

It is only within recent years that it has been fully recognised how many cases of headache are due to some error of refraction. The headache of eye-strain is worse with reading, writing, or sewing, and is better in the morning when the eyes have been rested during sleep. Eye-strain is often an unsuspected cause of headache, and people will say that they have splendid eyesight, and that their periodic headache cannot possibly be caused by their eyes The apparent quality of the eyesight has nothing to do with the matter. Very slight astigmatism, for example, may cause severe headache, because of the strain on the muscles of accommodation. The headache is really due to fatigue, and can be cured at once by obtaining suitable glasses Anyone who has a slight error of refraction is straining the eyes all the time in trying to see clearly objects around. A great many people are "headache martyrs" for years, who could be cured in three days if they would have their eyes tested and fitted with correcting glasses Eye-testing should always be done by a medical oculist It is the greatest mistake for people to go to an optician's shop and think they can choose their own glasses by the simple expedient of looking through them. In such cases headache will probably persist, because the error of refraction has not been accurately corrected.

Other Common Causes

And now let us deal with a few other causes of everyday headache which cannot be included in these three groups Anæmia, for example, is responsible for a certain number of cases of headache amongst young girls The brain is being ill-nourished with impoverished blood Improved hygiene and iron pills are necessary if the headache is to be cured. If the headache of anæmia is due to too little, or poor, blood in the brain, the opposite condition is caused by the wearing of tight neck-bands and high collars, which produce congestion in the brain with a dull headache

Another simple cause of headache with women and girls is a tender scalp. Heavy hats and hair-pads increase any natural tendency to irritation or tenderness of the scalp nerves, and a sort of neuritis is set up which may produce headache almost daily. In such cases, removal of hair-pads and the wearing of lighter hats is the proper cure

Curing the Headache

The best advice that can be given to any woman who suffers from headaches is to avoid using sedative drugs They may still the pain for the time, but the real cause of the headache is not influenced one bit, and the pain simply recurs with increasing intensity in the future, owing to the depressing action of anodyne drugs upon the heart and nervous system.

Migraine, or periodic, headache will be considered under common ailments.

For the immediate relief of the pain the best domestic measures are rest, quiet, and

abstinence from food—that is, if the headache is due to any error in diet or digestive derangement. The headache of fatigue can often be cured by twenty minutes' complete rest in bed, followed by sipping a glass of hot milk. To soothe the pain, a mustard-leaf over the nape of the neck acts as a counter-irritant and relieves congestion. Mustard-leaves can be bought in tins, and one is simply soaked for a moment or two in tepid water, then applied to the neck and covered with a folded towel.

Eau-de-Cologne or whisky applied to the top of the head acts as an evaporating lotion, and is a distinct aid in dealing with the pain. When the headache is very bad, there is no treatment which will have any effect except lying down quietly in bed to give the overstrained nerves a chance of recuperation. First bathe the feet and legs in a foot-bath containing very hot water, and a tablespoonful of mustard mixed in a little cold water and then added to the bath. Apply the mustard-leaf, the cold whisky or eau-de-Cologne, and lie quietly in bed in a dark room, with a hot-water bottle at the feet. These measures draw the blood away from the head, and a short sleep may follow, which is the very best sedative in the world. A purgative should also be taken, and on recovery measures should be studied to guard against allowing the headache habit to become established.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

The "Born Nurse" should be also the "Trained Nurse"—Qualifications Necessary for the Nurse—Her Dress—Her Duties—Care of the Patient

A WIDESPREAD superstition exists that some women are "born nurses," as if they possessed inherently, or naturally, a knowledge of one of the most difficult professions in the world. It is true that certain women possess such qualities as tact, kindness, and unselfishness, which are necessary to anyone who wishes to be a fine nurse

At the same time, the fundamental necessity in nursing, as in everything else, is sound knowledge. A woman may have a gentle touch, a soft voice, a tactful personality, and at the same time prove an exceedingly bad nurse. Nursing is a business, just as doctoring or typewriting or shopkeeping are businesses which call for definite knowledge, hard work, and common-sense. The routine of hospital training makes good nurses out of what is often poor material, because of the discipline and work that hospital life enforces The amateur nurse, on the other hand, has not the opportunity of discipline and training, and has to pick up her knowledge bit by bit, and utilise it to the best of her ability.

From the beginning of a case a nursing-book should be kept, in which the doctor's instructions and all necessary notes on the case should be recorded

It sometimes happens that a case of sickness in the home brings out latent qualities and ability in one member of the family, and an amateur will nurse a case so well that everyone who comes in contact with her realises what a magnificent ward sister she would have made in a hospital This series of articles is to be practical and complete. It will deal in detail with the facts that every nurse must know. It will describe the duties of the sick-nurse, and teach as much of the theory of the work as is necessary and useful The first thing the amateur nurse should make up her mind to when she takes charge of a case is that she will be obedient. The nurse who is disobedient and untrustworthy in little things is hopeless. There are professional nurses who pride themselves on getting the better of the doctor They encourage the patient in little petty acts of disobedience, and curry favour with the friends by allowing the patient to do what the doctor has forbidden.

This type of nurse is, from the doctor's point of view, untrustworthy, and unfit for the high calling she is qualifying for. The right sort of nurse is obedient in every detail, faithful to the doctor she is working under, and trustworthy in every respect. She takes her work seriously and honourably. The amateur nurse must cultivate order and punctuality, method, and attention to detail, and she is responsible for the neatness and cleanliness of the sick-room The bed, the patient, the medicines, the food are all attended to carefully, methodically, and thoroughly Nothing is slipshod Nothing is out of order Without fuss or noise or ostentation the well-trained amateur nurse performs her duties and prepares her patient for the doctor's visit

Next to obedience, perhaps the best quality of a good nurse is the power of intelligent observation The untrained person fails to see signs and symptoms which tell a great deal to the trained mind The colour of the skin, the expression of the face, the appearance of the eyes indicate the condition of the patient to a considerable degree The nurse who knows her business observes if the patient is restless or quiet, whether the breathing is hurried or laboured, without touching the patient or asking a question

Even during the course of a few weeks' illness the intelligent, capable woman will learn a great deal concerning the business of nursing, by simply following the orders of the doctor, using her eyes, and studying the case before her.

Accuracy and exactness are two of the first things the amateur nurse must strive to acquire. It is difficult for a woman who has not had any definite training in work to get out of casual ways and a bad habit of inaccuracy and carelessness about details. By keeping a nursing-book from the beginning of a case and jotting down in it all instructions given by the doctor, a good beginning is made. This same book serves for notes made regarding the case day by day

The patient's diet, the patient's temperature at definite times, the pulse, the respiration are all noted in writing It is very difficult for the untrained nurse to remember every detail about a patient's sleep, appetite, temperature, pulse, and a well-written report shows all necessary information in the fewest words. One of the greatest failings of the ordinary amateur nurse is slovenliness, and a good habit of taking accurate reports from day to day is the best method of learning accuracy and exactness When a professional nurse is not available in any case of serious illness, it is far better for one person in the house to take absolute charge of the patient

NURSE'S DAILY REPORT

Time	Temp	Pulse	Breathing	Food	Medicines	Action of Bowels	Remarks (Sleep, appetite, etc)	Doctor's orders for the day
1 A M								
2 ,,								
3 ,,								
4 ,,								
5 ,,								
6 ,,								
7 ,,								
8 ,,								
9 ,,								
10 ,,								
11 ,,								
12 ,,								
1 P M								
2 ,,								
3 ,,								
4 ,,								
5 ,,								
6 ,,								
7 ,,								
8 ,,								
9 ,,								
10 ,,								
11 ,,								
12 ,,								

An intelligent daily report, kept with neatness and accuracy, is of the utmost importance in nursing, and most helpful to the doctor in attendance No details should be overlooked or entrusted only to the memory

Dressed in a short washing-dress, with a white apron, low-heeled, noiseless shoes, the nurse is prepared for her work. She arranges the sick-room on the lines suggested on page 982 She must, moreover, arrange matters so that she has definite hours off duty for exercise and rest. If the patient is too ill to be left alone, another member of the family must take charge for so many hours, and in bad cases, of course, a night and a day nurse will be necessary.

If the nurse has complete charge of the patient her duties are thoroughly comprehensive. She must learn how to wash and dress the patient, how to change the bed, how to prepare and serve the meals. The making of poultices, fomentations, and plasters has to be mastered The taking of temperature and counting of the pulse are part of her work. These duties will be considered in detail. When she rises in the morning she may have to get her patient a cup of tea. The hands and face should be washed before breakfast, but washing proper is best postponed till after breakfast, as at that time the patient is able to stand the moving about better than later in the day The bed, moreover, can be changed, and the room put in order before the doctor arrives.

To be continued

HEALTH AND HYGIENE IN THE NURSERY

CHILDREN'S DEFORMITIES AND HOW TO DEAL WITH THEM

The Importance of Dealing with Slight Deformities in Childhood—Adenoids—The Ears and Teeth—Hare-lip and Cleft Palate—Squinting—Birthmarks—Warts and Moles—Deformities of the Feet—How to Correct Them—Weak Ankles—Flat Foot—Club Foot

It would be a very difficult matter to find an adult man or woman who is absolutely free from deformity. The "deformity" may only consist of irregular teeth, a tendency to stoop, short sight, or some weakness of the ankle-joints. It may be a very evident menace to health The point is that all deformities might be modified considerably, and some might be cured, if they were dealt with early enough in life.

It is in the nursery and school days that deformities generally make their first appearance. The child is late in walking, his ankles "give," or he seems to walk somewhat flatly on the sole of the foot. "He will grow out of it," the mother says when anyone remarks that the child's feet and ankles seem to be a little weak That is the wrong point of view. The child, to a certain extent, may grow out of any deformity, but in most cases some permanent damage is done. In the case of such a deformity as lateral curvature of the spine, the whole health and vitality is affected for the worse.

Even a neglected flat foot may cause lameness later in life, and is a distinct physical drawback to any person, apart altogether from the question that any slight malformation of the feet takes away considerably from grace and deportment.

What are the main deformities of childhood, and how can they be dealt with?

1. ***Adenoids*** and nasal defects are a common cause of facial deformity. They give a characteristic expression of stupidity, with the open mouth, tight nostrils, and dropped jaw. Adenoids were dealt with on page 364, Vol I, and, to this article readers must refer for further

A remedy for weak ankles and flat feet. Bend the foot upwards as far as possible, then inwards, and work it gently in a circular fashion

information on the subject—a subject of great importance.

Other nasal defects are obstruction in one or both nostrils, from the septum, or partition, between the nostrils being pushed to one side. This deformity is a frequent cause of constant cold, and, by obstructing the breathing, is very apt to produce deformities of the chest. It sometimes arises as the result of a blow or a knock from a ball.

2. *Prominent ears* and *irregular teeth* are other deformities of the face which can be corrected in early years. The ears are often pressed forward by bonnet-strings in the days of infancy, and by permitting the child to lie with the ear doubled up under the head. Mothers ought to be very careful to lay the child down with the ear flat against the pillow, and gentle massage several times a day on the front of the ear to flatten it into the normal position, will help considerably to counteract any forward tendency of the ear.

Irregularities of the teeth may be caused by baby comforters, by sucking the fingers so that the lower milk-teeth are levered forwards, by the habit of keeping the mouth open, and placing the fingers between the jaws, which press the upper teeth forwards. Children should never be allowed to suck anything. During the first few years the jawbones are soft and easily forced out of position. The growing teeth can be entirely altered in shape by bad habits, and the whole appearance of the face is affected by irregularities of the teeth and jaw. When the second teeth are coming the mother should note carefully that they are regular in shape and position. Any irregularity or pressure of one tooth upon another should be attended to by a dentist, and nowadays modern preventive dentistry can do a great deal to preserve the teeth and to improve any irregularities in the early years. Apart from the appearance altogether, irregular teeth and deformities of the jaw affect the masticating power of the teeth. The speech also may be impaired, as the movements of the tongue are interfered with by any irregularity of the jaw-line. The mother should take every care to preserve the first teeth as long as possible. When the first double teeth are lost too soon, the jaws are allowed to come too close together behind, bringing pressure on the front teeth, and causing the upper teeth to be levered outwards. In the perfectly normal mouth there ought to be no spaces between the teeth, or between the top and lower jaws when these are closed together. Parents are far too apt to neglect the first teeth. These should be as carefully preserved as if they were the permanent set. All small holes should be stopped at once, and every attention paid to cleanliness of the mouth and teeth.

3. *Hare-lip, cleft palate, and tongue-tie* are deformities present at birth, and no domestic measures have any effect upon them. Now, however, with surgical care, a great deal can be done by modern surgical methods to correct even bad cases of hare-lip and cleft palate.

Tongue-tie can very easily be corrected by the doctor, who will snip with a pair of surgical scissors the little fold of membrane which holds the tongue down. When this is not done, the baby cannot suck properly, and speech may be affected in after life.

4. *Squinting* is a very marked deformity when it is of a severe character. Sometimes it is very slight in early childhood, and passes off in a year or two. It will be encouraged by a bright light placed at the side of the child's cot, and the nursery light should always be out of the direct visual line of the child, in order not to affect the eyesight. The condition is due to a weakness of one of the muscles of the eyeball, and in some cases suitable glasses will correct squinting. Some cases are only cured by an operation, which should always be tried in bad cases, as squinting is a very undesirable deformity.

Another exercise for weak ankles and flat feet. Bend the foot upwards and then downwards, thus flexing the ankle

An excellent exercise for weak ankles and undeveloped calves, is to hop round the room on each foot alternately

5. *Birthmarks*, or *nævi*, come under the heading of deformities of the face, which are in most cases curable. A nævus is a small blood tumour, which requires either surgical operative treatment or the application of radium. Electrolysis will dispose of some small nævi, and where this treatment is obtainable, nævi even to the extent of large port-wine stains, can be cured without surgical interference. Although these skin tumours do not affect the general health, they are certainly deformities, and they should be removed in early years whenever possible.

6. *Warts and hairy moles*, also, if they are unsightly, should be dealt with, as most of them can very easily be cured by a surgeon.

7. *Deformities of the feet* are extremely common, and produce more ill-effects upon the general health than people realise. If the feet are deformed the walking is impeded, and the health poise of the body is affected, which causes shifting of the vital organs and pressure upon them. Many deformities of the feet are due to improper footgear. Badly shaped socks or stockings, and unhygienic boots or shoes, will push the big toe outwards and press upon all the other toes in turn. The mischief is generally done in early childhood, and it is the duty of every mother to see that her children's foot gear is perfectly fitting, that it does not cause cramming of the toes or feet, if she wishes to avoid deformities. The inner side of the shoe should be straight. Sufficient room should be allowed in the boot for all the five toes to lie in a natural position, and the heels should be low and broad, and placed under the natural heel of the foot. Dancing in heelless slippers is one of the best exercises for the feet.

When a child suffers from weak ankles or flat feet, the sooner the matter is attended to the better. Proper exercises done regularly and carefully will strengthen the ankles and the ligaments of the feet. When these muscles and ligaments are weak the arch of the foot is flattened. If the condition is allowed to persist, an ugly, permanent deformity may follow, and, what is just as bad, the child suffers from fatigue to the brain and body, which any weakness in the feet produces. Any adult person who has flat foot knows how very tired she becomes after walking or standing, and more than one hospital nurse has had to give up her work because she is unfit for the standing and walking which ward work necessitates. If the deformity in these cases had been attended to in childhood, the trouble would never have persisted in later years.

What are the best exercises for flat foot, cramming, and distortion of the big toe?

(*a*) Tiptoe exercises with the bare feet night and morning.

(*b*) Walking up an inclined plank with bare feet, and walking down backwards.

Whilst these exercises are being done the toe can be gently pressed into position every night, after placing a pad of cotton-wool between the big toe and the next. The child should be allowed to go about with bare feet whenever the weather permits.

8. For *weak ankles* and *flat feet*, the tiptoe exercises and plank exercises can also be utilised, whilst massage and extension movements should be practised night and morning on the child. Grip the ankle with one hand, and lightly gather the toes into the other hand, and bend the foot inwards. Whilst the foot is in this position it is possible to work it in a semicircle gently. Another exercise consists in first bending the foot upwards as far as possible, and then downwards. Massage should be applied with the tips of the fingers, and should be in a circular fashion round the instep, sole of the foot, and the ankle.

Other exercises for weak ankles and flat feet are:

(*a*) Walk on the toes all round a room, and then upwards and downwards on an inclined plane, which may consist simply of a plank resting on a footstool.

(*b*) Hop round the room on each foot alternately.

To cure an "intoed" foot, sharply bend the foot outwards, then inwards until the inner borders of the feet are touching

(*c*) Practise trotting exercises briskly, raising the heel off the ground

(*d*) Stand on one leg, and rotate the other foot at the ankle.

9. *Club foot* is a more serious defect of the lower extremity, which may be corrected by manipulation and massage of the muscles, and by suitable foot instruments, which have to be carefully adjusted. Club foot is a turning of the foot inwards or outwards, or a marked drawing up of the heel. It is a fairly common deformity, and should be attended to as early as possible. In severe cases surgical interference is necessary.

Many of the minor deformities of the feet could be prevented if children were provided with hygienic sandals instead of distorting boots, which very soon weaken the muscles. Children ought to be taught foot culture far more than they are at present, in fact, the subject is quite neglected in most nurseries. After the morning bath a child should be told to move his feet briskly up and down in cold water, and then rub them dry with a rough towel until they are in a glow. This brings a rich supply of blood to the feet, which helps to nourish and invigorate the muscles. Then let the child do some of the foot exercises described above. Sunlight and fresh air are good for the feet, and that is why, so long as the soles are protected by sandals, children should be encouraged to expose the feet as much as possible to light and air.

10. The *introed* foot is perhaps the most common deformity of the foot with which we require to deal. If you notice that your child walks with one foot or both feet turned inwards, make up your mind to train it into proper line. Make the child practise the tiptoe as well as the trotting and hopping exercises already mentioned, in addition to the following special directions for the condition.

Let the child stand with the heels and inner sides of the foot touching, then let him sharply turn the feet outwards. Bring them back to the former position, and repeat ten times. If it is practised several times a day, the child will gradually be able to turn the feet right back until they are almost in a line, with the two heels touching. Also make him practise walking up and down the room, pointing the toes, and turning them well outwards. If one foot is more markedly deformed than the other, special attention should be given to that foot. Skipping exercises are so good for all deformities of the feet and legs that a special article, with photographs, will be devoted to this subject. Step-dancing also should be taught children whenever there is any weakness of the feet and ankles. This sort of foot culture makes a wonderful difference to the poise, or balance, of the body, to the whole health and vitality, and even to the state of the brain. Fatigue is in many cases caused by abnormalities of the feet, and fatigue is a very great strain on the nervous system.

Deformities of the chest, shoulders, back, and hips will be considered in another article.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 1084, Part 8

Epistaxis is bleeding from the nose. It may be due to some local condition, such as adenoids or inflammation of the nose. A blow on the nose or on the head will cause nose-bleeding sometimes. Some people have a sort of tendency to nose-bleeding on very slight provocation. It may occur in the course of some infectious fevers, such as whooping cough, and it is sometimes present in simple anæmia. Bright's disease, and certain lung and heart affections, may be accompanied by occasional hæmorrhage from the nose.

Treatment at the time consists in keeping the patient quietly sitting still with the head up. Wet cloths applied over the nose, and cold to the base of the neck, will generally stop the hæmorrhage. The nostril, however, may require to be plugged with cotton-wool. The cause of nose-bleeding ought always to be investigated. A tiny tumour, or some inflammatory condition of the nose, may account for the condition, and it is always wise to have anything of the sort put right. In anæmia, iron tonics will be required.

Erysipelas is a contagious disease of the skin, associated with high temperature. The cause is a microbe, or germ, which gets entrance into the tissues through a wound, or even a slight abrasion of the skin. People whose health is run down from debility or other causes are more susceptible to erysipelas, whilst in old people and infants the disease is very dangerous. It commonly occurs on the face, but may appear on the site of any wound under unhygienic conditions. In facial erysipelas a red spot generally appears, which increases in size and becomes very tender. It seems to advance as a sort of ridge or distinct edge, and the face is very much swollen and tender.

The skin eruption is associated with rise of temperature and other general symptoms, the patient often becoming delirious at night. The poison can be conveyed from one person to another very readily, and seems to hang about the bed-clothing and furniture of the sick-room. Strict hygienic conditions, therefore, must be observed, and there is no doubt that erysipelas is more prevalent in insanitary places. The patient must be isolated and provided with light, nourishing diet, whilst the skin condition has to be carefully treated with antiseptics.

Exophthalmic Goitre is a disease occurring in young women in which there is a swelling of the thyroid gland in the neck, protrusion of the eyeballs, and numerous nervous circulatory symptoms. Rapid pulse, difficulty in breathing, and a sense of suffocation are amongst the early symptoms. The patient may be nervous, irritable, or suffer from hysterical attacks, headache, and depression or excitement. The thyroid gland in front of the neck is enlarged, and later the eyeballs seem to protrude. The patient complains of general weakness and anæmia. The cause of the disease is not definitely known. It is said to be of nervous origin, in the sense that other members of the same family may suffer from epilepsy,

hysteria, St. Vitus' dance, etc Worry and mental strain are apt to bring on the disease. It is important to recognise the condition early, because proper medical treatment can do a great deal Special drugs are required for the heart and nervous symptoms Rest and freedom from worry, with regulated sleep and simple diet, certainly influence the disease for the better, but every case should be under the care of a medical man

Faceache, or Facial Neuralgia, is pain in the branches of the nerve supplying the skin of the face and the lining membrane of the mouth, nose, and eyelids It is the commonest form of neuralgia, and is sometimes associated with a great deal of tenderness and redness of the face Muscular twitchings and rashes of the face are present in severe cases The cause is sometimes difficult to discover It very often depends upon affections of the teeth If decayed stumps are present in the mouth they must be removed, and any cavities filled The mischief, however, is not always apparent, as there may be disease of the tooth-pulp underneath the stopping, and the inflammation of the gums themselves will cause neuralgia of the face Each tooth should be carefully examined in turn and pressed upon firmly to see if it is sensitive General health conditions may account for faceache Nervous and hysterical people are subject to neuralgia of this kind Simple anæmia may cause neuralgia, because the nerves are ill nourished with poor blood Gout and malaria are other health conditions which may give rise to faceache A cause more difficult to get rid of is associated with inflammation of the nerve itself

Rest diet, and tonics are necessary, and the nutrition ought to be attended to The patient generally requires a good deal of nourishing food, and perhaps a course of cod-liver oil Warmth is one of the best methods of relieving the neuralgia at the time Hot cotton wool or hot water over the face will answer the purpose A mustard-leaf should be applied behind the ear Electric treatment is one of the best methods of dealing with neuralgia

"**Fever**" is the name given to that condition of the body in which the temperature is raised In most cases rise of temperature is associated with shiverings or rigors headache restlessness, and general weakness The skin is hot and dry, the appetite bad, and the pulse and respiration are quickened These symptoms are due to a disturbance of the heat regulating mechanism of the body The cause of the fever is, as a rule, a special poison now known to be microbic The germ, or microbe, enters the body and gives off a special poison, or "toxin," which circulates in the blood and causes the symptoms of fever Each one of the different infectious fevers is due to a special microbe, and all these diseases run a definite course The different fevers, smallpox, measles, typhoid, etc, will be considered in alphabetical order, in this Dictionary of Ailments.

Flatulence, or wind in the stomach and intestines, is the distension of these organs by gas It is generally present in dyspepsia (*see page* 869) The cause of the condition is the decomposition, or fermentation, of the food. This fermentation gives rise to the production of various acids and gases, which produce sensations of discomfort and fulness after eating.

Treatment consists in attending to the digestive condition, and removing the cause of indigestion Sips of very hot water will relieve the flatulence

Flushing of the face is a very troublesome symptom, which occurs in many forms of digestive derangement It comes on perhaps soon after a meal, or on going into a warm room Attention to diet is essential to cure It is important to avoid sudden changes from heat to cold, as the skin of the face very easily becomes heated and red The condition is not infrequently associated with defective teeth and insufficient chewing of the food.

Food Poisoning. Every year a certain number of cases of acute food poisoning occur, and a proportion of these are fatal Any food is poisonous if it has decomposed or been contaminated with the microbes of putrefaction Meat, fowl, fish, etc, may undergo decomposition under suitable conditions In warm weather these foods do not 'keep' well Epidemics of meat poisoning are not infrequent in the summer Sausage and pork, rabbits which have become stale, veal, beef, etc will produce symptoms of intestinal catarrh when they are not absolutely fresh In mild cases pain, vomiting, diarrhœa, with headache and thirst, are present. The symptoms gradually pass off, and the patient recovers. In bad cases a very serious "enteritis," or inflammation of the stomach and bowels, is present, and this may prove fatal A great many instances of poisoning from tinned foods are on record, but with better inspection and regulation canned foods are much safer than they used to be

Food poisoning also includes the drinking of milk infected by germs, or microbes Dirty milk is the chief cause of infant mortality in this country Certain milk products, such as cheese, ice-cream, etc, sometimes prove highly poisonous Epidemics of diarrhœa have been traced to poisonous cheese or poisonous ice-cream

Fish poisoning produces the same symptoms as meat poisoning All fish ought to be absolutely fresh when consumed Shell-fish will cause symptoms of acute poisoning, and sometimes fatal collapse, if it is eaten stale or decomposed Mussels, oysters, crabs, lobsters are the principal shell-fish which are apt to cause a disturbance of health when not absolutely fresh.

To be continued

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc.*
Dinner Parties, etc	*Garden Parties, etc., etc.*	

WOMEN IN GREAT SOCIAL POSITIONS

continued from page 909, Vol. 2

THE BRITISH AMBASSADRESS IN BERLIN

The Blue Ribbon among Embassies—Official Ceremonial—The Berlin Season—The Ambassadress at Court—Her Political Influence

THE Paris Embassy once was designated "the blue ribbon among embassies." Diplomats, however, now have transferred this dignity to Berlin. Within the past twenty years a city of palaces has taken the place of the once rather homely-looking capital on the Spree, and its political importance has developed in proportion to its own rapid growth and influx of wealth. The German "hausfrau," once proverbially dowdy, has advanced with the times, and although no doubt she is still as practical and sensible as ever, her appearance is that of any fashionable woman, while the ladies of society are invariably gowned as well as any in Paris or Vienna.

An ambassadorial post in Berlin is no sinecure, for nowhere in the world are entertainments on a more lavish scale. As social functions play such an important rôle in diplomatic duties, the ambassadress here finds especial scope for the exercise of social talents.

The British Embassy

The Embassy is a low-built building, with an expansive frontage painted white, and facing the broad asphalted Wilhelmstrasse. It is particularly well-adapted for entertaining with spacious drawing-rooms and ball-room at the rear. It lies in the centre of the "Diplomatenviertel," and is a stone's throw from Unter Den Linden, the Pariser Platz, and the exquisitely verdant Tiergarten. Near it are many of the more important public official buildings, including the Foreign Office and many of the embassies.

The system of resident embassies began in Europe in the fifteenth century, and in those days the ambassador was a person of the greatest dignity and importance. He had the part of a monarch to play, and as such he was treated. Indeed, until sixty years ago, ambassadors were often sent out in ships of war, and on their arrival were received with regal pomp.

Much of this display has been modified during recent years, but even now the arrival and official reception of a new ambassador are matters of great ceremonial.

In Berlin, more than in any other foreign court, ceremony is still regarded as the language of power, court etiquette is stricter than in England, and the infringement of its rules more or less a social crime.

The Ambassador's Arrival

The ambassador is usually met at the station by the members of his staff, and is received in audience by the Emperor a day or two later, for the presentation of credentials. Masters of ceremonies and gala court carriages are sent to escort him to the Schloss. Full diplomatic uniform is worn, and sightseers gather on the pavement of the Linden to watch the cortege dashing past. The Emperor and his suite, in full uniform, receive the envoy in one of the rooms of the castle. Letters under the sign manual of the Sovereign are handed by the ambassador to His Imperial Majesty, and they contain an assurance that everything henceforth done by his representative shall be approved of by the Royal master whose person he represents. Civilities are exchanged, and the Emperor, who is a magnificent linguist, generally holds the conversation in English. He asks after the King's health, says a few gracious words, and the interview is over. The Empress, in morning dress, receives in another room. A separate interview is granted by her to the ambassadress, who afterwards pays official visits to the ladies of the Royal family.

A few days later two receptions are held at the Embassy, to which no invitations are issued, but which are notified in the society column of the daily papers All members of the *Corps Diplomatique* and Court Society are supposed to attend these functions, and thus to make acquaintance with the new arrivals, who are henceforth included in all official ceremonies, and invited to all the best entertainments given by the *haute volée* of this pleasure-loving capital

The Season Brief and Brilliant

New Year's Day is virtually the beginning of the Berlin season In reality, however, it opens with the *Defilircour*, which is always held the third week in January About noon on New Year's Day all the foreign representatives drive in state to the castle for the visits of congratulation of the Emperor, who has previously held a public inspection of the guard stationed opposite the Schloss. The season is a short one, lasting only until Lent, and gaeties of every description are crowded into the few short carnival weeks

The Chapter of the Black Eagle is held on the Emperor's birthday, January 27. At the gala performances at the opera the house is festooned from ceiling to floor with garlands of roses, and balls are given at the castle once a week, usually on Wednesdays The final ball, called the *Fastnachtsball* ends at midnight, when, according to a time-honoured custom hot punch and doughnuts are handed to all the guests before they depart

Viscountess Goschen, wife of the British Ambassador at Berlin Lady Goschen who is a most tactful and popular ambassadress is keenly interested in all movements for the benefit of her compatriots abroad
Photo, Kah Praguel

A most important lady at the Berlin court is the *Oberhofmeisterin*, Countess Brockdorff She is a sort of female Lord Chamberlain, and is responsible for most of the presentations. During the season she holds afternoon receptions at the castle on behalf of the Empress, and all society is supposed to pass through the drawing-rooms in which she receives. She is assisted by some of the Empress's Maids of Honour, and finds an appropriate word for every newcomer. She is a most picturesque figure, with dark eyes, white hair, and black lace lappets, and long practice has made her a past mistress in the art of receiving. She is in attendance on the Empress on all official occasions; she has a phenomenal memory, and whispers to her august mistress little characteristics of most of the new arrivals when they are presented to Her Majesty.

The Ambassadress at Court

The ambassadress must attend the *Defilircour*, which corresponds with our Courts, and takes place at nine o'clock. The guests arrive shortly after eight o'clock, and are conducted to the apartments reserved for waiting The *Corps Diplomatique* is ushered to the room adjoining the throne room, where the Emperor and Empress, with their suite, stand on the royal dais. The ladies of the various embassies are the first to file past in order of precedence

A curious custom still prevails in the ante-room Each lady must hold up the corners of the train of the lady in front of her, and drop it at the entrance to the throne room This obviates all possibility of the miscalculation of distance, and of nervous ladies stumbling over another's train The ambassadors and their staff follow these ladies past the royal dais, and are followed again by the general public, the usual obeisance being made in each case

All proceed through the historic picture gallery to the *Weisser saal* Its walls are of polished white marble and the lighting is magnificent. At the *Defilircour*, its famous parquet flooring is covered with thick scarlet pile carpet, and refreshments are served at a buffet placed on one side of the room. The guests partake of sandwiches, cakes, champagne, etc, and depart by the staircase at the further end of the hall As the night is still young, dances or receptions are often given at the various embassies to finish the evening

The Empress is strongly conservative, and disapproves of innovations in court dress. Bodices must be worn well off the shoulders, and scarcely any sleeve is permissible. In the days when they were fashionable, more than one lady who arrived at the court balls wearing long, flowing sleeves was obliged either to have them cut off in the cloak-room, or to return home Black must never be worn, and diplomatic ladies wear no veils at the drawing-rooms.

Precedence

Seats are reserved and places assigned to all attending the court functions The ambassadresses' seats are in the front row of those to the right of the royal dais, and proximity to the latter depends upon the length of an ambassador's official residence in Berlin. The latest arrival is the furthest removed, although she always takes precedence of the wives of ministers of legation, and when a diplomatic change takes place she "goes up one" As the Emperor likes to keep his ambassadors as long as possible, changes are not very frequent. At present, Madame de Szogény, the Austrian ambassadress, is *doyenne*, a post once held by the aged Countess von Osten Sacken, wife of the representative of the Tsar of all the Russias.

Lady Ermyntrude Malet, formerly British ambassadress in Berlin, was considered one of the most beautiful women at the court. Lady Lascelles, until her early death, was a great favourite with the Empress, and our present (1911) ambassadress, Lady Goschen, is already most popular She takes a lively interest in institutions which may benefit her poorer compatriots, and the Governesses' Home is under her special protection To raise funds for this home, Lady Lascelles held a large fancy bazaar at the Embassy a few days before her death, and Lady Goschen has lately given a concert for it in the Embassy ball-room, at which she has realised over £100

A Wedding at the Embassy

When Sir Frank Lascelles' only daughter married Mr. Spring Rice, in 1904, the Embassy in Berlin was the scene of much revelry and gaiety. The wedding was solemnised in the English church by the British chaplain, then the Rev. Mr. Fry, and all Berlin Society was invited to the Embassy for luncheon. The Wilhelmstrasse was crowded with carriages, footmen in English livery lined the steps leading to the square inner hall, luncheon was served in various rooms, and toasts were drunk to the health of the young couple, who left for their honeymoon amid showers of congratulations The bridegroom has since then been knighted, and has distinguished himself by his diplomatic work in Teheran.

Cherchez la Femme

When the King visits Berlin, he is the guest of the Emperor, and one of the imperial palaces is placed at his disposal If, during his stay, he should wish to entertain at the Embassy, he, of course, acts in the capacity of host, and is no longer represented

The German royal family frequently honour the Embassy entertainments by their presence The morning visit of his Imperial Majesty to Sir Frank Lascelles while the latter was still in bed—before eight o'clock in the morning—was so much talked of at the time, that one need hardly touch upon it here

French is the universal language of diplomacy, and it is a *sine quâ non* that the ambassadress should be a good linguist If she has reached her exalted position by the various diplomatic stages, her sojourn in foreign lands will have made her more or less cosmopolitan and polyglot. International marriages are discouraged, and a foreign wife is likely to impede the promotion of a diplomat, for a wife's influence has been known more than once to turn the tide of politics The familiar adage "*cherchez la femme*," is nowhere more applicable than in an embassy If the ambassador be the eye of his Government, ever watchful to protect the interests of his countrymen abroad, and to maintain amicable relations with the sovereign to whom he is accredited, his wife has other problems to deal with, which are nowhere more subtle and complex than in Berlin, where social *nuances* demand an attitude of impartial neutrality which is not always easy to maintain

By "MADGE" (MRS HUMPHRY)

The Modern Lack of Ceremony as Regards Visits—How *Not* to Decline an Invitation—A Courteous Invitation and Reply—Some Essential Marks of Politeness

DISRAELI, in his "Lothair," wrote of a visit to a country house that "it is a series of meals mitigated by the new dresses of the ladies"

Since his day there have been great changes in country house etiquette In fact, the very word seems out of place, so free and easy are the manners and customs of this century in its early youth, as compared with those of the mid-Victorian period The youth of both sexes behave with a *sans-gêne* that would horrify their grandmothers, and would also startle their mothers if the latter were not well on the same road themselves

However, the hostess is still allowed the privilege of inviting such guests as she may

wish to have in her house, and she is still permitted to suggest the day when she can receive them, and mention that on which the visit may terminate To such cool requests as "Dear Mrs Dash,—Could you put us up for a couple of nights next week, perhaps the 14th and 15th? It would be *so* sweet of you!" she can find some excuse for replying in the negative Such relief is still possible, but whether it will continue to be so for very long is another question Things are marching at a great rate, and leaving the conventions far behind

Modern Manners

The attitude of too many invited persons is that of conferring a favour by accepting an invitation to stay a week or so at a country house It peeps out in the tone of the reply "Thanks so much for your invitation I am so sorry that I cannot accept it, but I am very busy in getting my new house shipshape You will excuse me, I know"

These were the exact words of a note of the kind written by a woman of good position Not a word of thanks, and "excuse" quite in the wrong place The regrets should have been expressed as though inability to accept the invitation was the writer's loss The thanks also might have been warmer But the letter is typical of the bad manners of to-day

The usual invitation runs as follows

"My dear Mrs Whyte,—Can you and Mr Whyte spare us a few days next month? We should be so pleased if you could come to us on Monday, the 17th, and remain till the 24th The Hunt Ball comes off on the 19th, and I know you are fond of dancing Hoping you can come, and with kind regards to you both, believe me, very truly yours,—CONSTANCE GRELNI"

The reply should not be delayed too long. The mistress of a country house has to plan out her relays of guests and fit in her friends so that all those she is anxious to have shall be included Therefore, a delay in answering is not common politeness

Letters of Acceptance

In sending an acceptance it is usual, and convenient, to mention not only the day of arrival, but also the date of departure, that suggested in the invitation This prevents any misconception on the point, such as arises occasionally from indistinct writing, the similarity between the figures 3 and 5, 7 and 9, etc

If a refusal is sent, the regret expressed should be all for oneself, and a good reason should be given A prior engagement is the usual one. It covers everything, and is therefore adequate An inadequate excuse is a rudeness It shows so clearly that the writer is declining for the simple reason that she would rather stay away, and has trumped up some futile excuse for want of a real one.

In writing to accept any invitation the present tense, not the future, should be used. "It gives me great pleasure to accept," not "It will give me" Acceptance is done in the present, though the visit itself is in the future. This is very frequently forgotten.

Apropos of the hunt ball, or any other amusement mentioned in an invitation, it would not be very polite to dwell enthusiastically upon one's pleasant anticipation of it To do so might suggest the idea that the invitation had been accepted rather on account of the ball than for the pleasure of staying with one's host and hostess. This may be quite the state of the case, but good manners forbid it to be allowed to appear.

Motors and Chauffeurs

On receiving an acceptance the hostess writes again, expressing her pleasure at the news that her friends are coming, and giving them information about the trains, saying that the visitors will be met at whatever hour they may decide to arrive at the station. In wealthy circles, where many travel in their own motor, the capacity of the garage is referred to as adequate, or otherwise, to the accommodation of another For instance:

"There will be room for your car between the dates mentioned, as the Greys leave us on the 16th, taking theirs with them"

Or:

"I regret to say we shall not be able to put up your car. It is unfortunate, but our garage is limited in size, and the Marshes and Mallows will be here, and theirs quite fill it, added to our own You can always have one of ours, however"

A Wise Convention

In addition to valets and lady's-maids, the upper-class hostess is now expected to house chauffeurs as well Taking everything into consideration, a hostess is rather more like the manageress of a hotel than the owner of a private house during the visiting season. And the behaviour of her guests often goes far to confirm the impression As often as not they give their address to their acquaintance without taking the trouble to mention the name of their host Consequently replies arrive without the line "c/o So-and-so," once considered imperatively necessary It is an unpardonable omission, or would have been considered so not long ago, but it serves to show the trend of things It is also a stupid omission, especially if the house should happen to be one of several grouped together. The name of the owner on the envelope ensures its punctual delivery. The name of the addressee is probably unknown in the district where he or she is only on a visit. There is a good, solid reason for many of the rules of politeness

BEAUTIFUL WOMEN IN THE SOCIAL WORLD

LADY ANGELA FORBES

One of the beautiful daughters of the late Earl of Rosslyn and sister of the Countess of Warwick. A keen sportswoman and a brilliant member of society. Lady Angela has recently opened a florist's shop in George Street, Portman Square

Photo, Rita Martin

BEAUTIFUL WOMEN IN THE SOCIAL WORLD

Princess Pretiva, daughter of H H the Maharajah of Cooch Behar, one of the most powerful of Indian potentates, and an enthusiastic sportsman Princess Pretiva's four brothers have been educated at Eton, and she and her elder sister are well known in London society

Photo, Rita Martin

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPEDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

STENCILLING

By Mrs. DOUGLAS

The Choice and Preparation of a Design—The Flowers that will Produce Effective Reproductions—Cutting the Stencil—Painting the Design—Brushes and Mediums Required—Articles to which Stencilling can be Applied

PAINTERS and decorators commonly use metal stencil-plates—stencil comes from tinsel, a name once applied to thin sheets of metal—for marking numbers on gates, the letters of names, and many varieties of such simple untutored ornaments as are commonly applied in the lower class of domestic dwelling.

These facts have caused some people to look almost contemptuously on stencilling. But the woman who makes her own design, cuts her own stencil-plate, and applies it with judgment to curtains, cushions, table-centres, and clothes, may make of stencilling a genuine art.

First prepare your design. This may be conventional or floral. If floral, it is well to know that some flowers are much more useful for stencil reproductions than others. The object is to get simple, decisive outlines, with effective notes of colour supplied by the flowers or berries introduced into it. The design must also be one that may be cut out without too much labour or time. A characteristic of a stencil design also is that all the lines of the plate must be connected so that it is a complete whole, and that there are no loose pieces. The result of the lines of the plate being all united is that the stencilled design consists of detached or interrupted lines. A little study of the design that illustrates this article will make this comprehensible.

Berries with decorative leaves, such as

Fig. 1. The stencil design shown as a border to a casement curtain. In this the corner is not utilised.

Fig 2. The apple design used on a square cushion cover The corners are used in this

holly and bryony make good designs, and the contrasting colours red and green are always popular. Mistletoe, with its quaint, slim leaves and pallid berries, is good for a running border, or a palely tinted frieze, high up above a plain dark green wall-paper. The vine with its grapes is, of course, magnificent for stencilling, as for everything decorative, but should be done on a fairly large scale, as, if too small, it is difficult to cut out

Having planned your design draw it carefully with a firm outline on fairly strong paper, such as cartridge or brown paper, and then lay it on a sheet of either cardboard or glass, and prepare to cut it out It is easier to cut on glass, but glass is apt to spoil the edge of your knife Cut with an ordinary penknife, but see that it is sharp and that its point is good Your hand must be steady, so that you keep to your line, and cut neither too much nor too little Procure from your oilman some notting; a pennyworth does a good deal—it is a preparation of glue and varnish, and is used to stiffen the plate Coat the design well with it, hang it up to dry, and it is ready to use next day

The design printed on the card presented with this part is ready, after it is coated with notting, for cutting out, and may be used to produce any of the decorations shown in the three illustrations This card is strong and will serve for some time Metal plates are, of course, stronger, but you cannot cut them out yourself, and so they are more expensive

To Paint the Design

Purchase from an artist's colourman proper stencil brushes They are quite cheap, short, stubby brushes made of hog's hair, and it is best to have a separate brush for each colour. Oil paint is used, and the cheap twopenny tubes are good enough The paint should not be put on too thickly if you want the surface to be smooth Little or no medium or oil should be used The design is not painted in the ordinary manner. The paint is dabbed on, and the stenciller makes a continuous tapping noise as she dabs on the colour

Stencilling is really most used for curtains. The popular short casement curtains are admirable when stencilled You may have a simple border about four inches deep, or a spraying design could go about twelve inches up the curtain The colours, of course, must harmonise with the decorations of the room

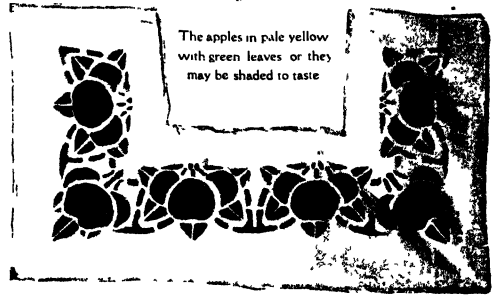
Cushion-covers are also excellent for stencilling In London, where everything in winter gets hopelessly grimy, many housekeepers like to have washable covers in which to encase their dainty brocade cushions, and stencilled covers are more uncommon than embroidered ones Young girls' dresses and overalls also look very artistic when stencilled, and one good design can be applied to different things in varying colours

Will Stencilled Work Wash?

The design that illustrates this article can be used for various things In Fig 1 we see it used as a running border on a casement curtain In Fig 2 the corner is utilised, and it forms a square on a pale green sateen cushion-cover Fig 3 shows the yoke of a holland overall in process of manufacture It is stencilled in green. The colours used on Figs 1 and 2 are those natural to the design—the pale green, red, and yellow of the apples, the green of the leaves, the brown of the stems

Thrifty housewives will say stencilled work does not wash But it does—not for ever, perhaps but for seven or eight times Wash the articles rapidly in boiled soapsuds, dry quickly, iron on the wrong side, and they will look as good as new When the colours begin at last to give way, it is an easy matter to get out your brushes and colours and touch them up again

Fig 3 The stencilled design arranged on a yoke for an overall or washing gown



THE HANDKERCHIEF CAMISOLE

How to Cut the Handkerchiefs—Joining the Pieces with Insertion—Forming the Yokes—Insertion Threaded with Ribbon Will Add to the Dainty Result

HERE is a way in which a dainty and useful little camisole can easily be fashioned from three pretty kerchiefs These will provide the main foundation, besides which will be required eight yards of narrow insertion,

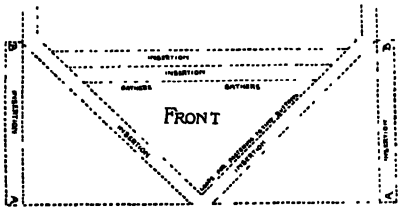


Fig 1 Diagram showing the arrangement of the three triangular portions that form the front of the camisole

three yards of lace for edging, and a few yards of coloured bébé ribbon

The handkerchief bodice can be put together by simply following the diagrams here given, without the trouble of cutting out a pattern in the ordinary way. Another point in its favour is that it can be so quickly made, and it is also economical in cost

Before setting to work to make the bodice, the handkerchiefs should be folded from corner to corner, and pressed with a moderately hot iron to ensure a perfectly straight line across the centre This must be cut through with a pair of scissors so that each handkerchief is divided into two equal triangular portions The pieces can then be arranged in readiness for putting together, and it is a good plan to pin them in the required position on the background of a large sheet of paper The side sections must be placed so that the embroidered edges will come on the outside The centre pieces are arranged at an angle to form an embroidered V back and front (Figs 1 and 2)

The whole bodice is joined together with insertion, and strips of the necessary length

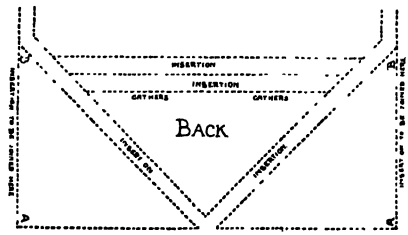


Fig. 2 Here the three portions are arranged to form the back of the camisole

to connect the back and front to the side pieces can be cut and tacked in position These can be carried right over from the back to the front, thus fixing the two portions together, and forming the sleeve without the necessity of a seam on the shoulder. However, if preferred, the sleeve band can be fixed afterwards and neatly sewn down to the bodice with little mitred points The prettiest way of joining in the insertion is to make the embroidery points stretch over it, and each one should be sewn neatly down, the stitches being hidden in the edge On the left side of the front, the embroidered edge should be left unjoined to the insertion, as the bodice will fasten here The tiniest pearl buttons should be used for the purpose When all the sections are fastened together, the bodice may be fitted on the person for whom it is intended, as the back and front will probably need to be taken into tiny gathers, according to the width required When these are made, the yokes, formed of strips of insertion joined neatly together, should be sewn in position, all the raw edges being

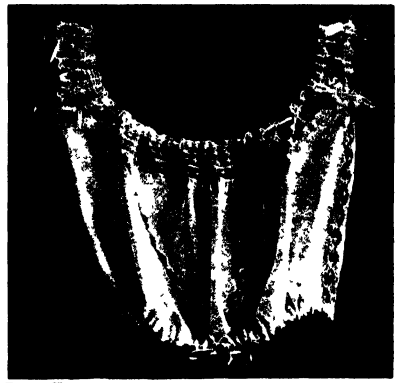


Fig 3 The camisole when finished A dainty and inexpensive piece of lingerie that can be made both easily and quickly

turned slightly over to the right side and hidden under the insertion borders

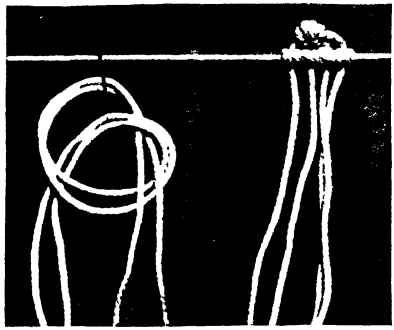
An edging of dainty lace will form an effective finish for the top of the camisole and round the sleeve bands A pattern should be selected with eyelet-holes for the purpose of threading with bebe ribbon, as this will serve the double end of giving a pretty effect and drawing up the camisole The insertion chosen may also be one which will take a running of ribbon, and it may be threaded up and down the joins The bottom of the camisole is completed by sewing a strip of insertion under the embroidery points, so that it forms a hem to hold a ribbon or tape (see Fig 3)

A very pretty undership for wearing with a transparent evening blouse can be made from this pattern with silk Maltese or real lace handkerchiefs With very choice kerchiefs of fine old lace, it is even possible on these lines to make a very effective overblouse upon a tight foundation of silk or net.

MACRAMÉ WORK

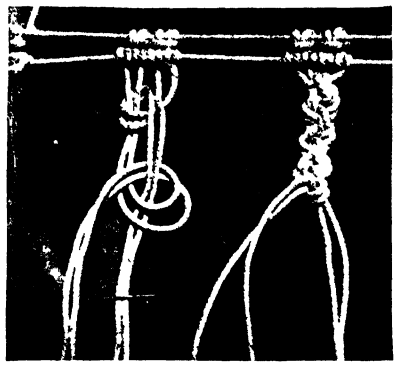
Continued from page 1123

THE PICOT KNOT Another way to fasten the stitches on with only one foundation cord is as follows Take two threads of equal



How to put on the picot knot, a method of fastening on the stitches with only one foundation cord

length find the middle of them and make an ordinary knot, draw it up tightly, being sure it is in the middle of the length, then fasten



The double knotted bar a stitch much used in macramé work in which two threads and two foundation cords are used

on the foundation cord as before (on the second cord)

The following bars and patterns are some of those most used in macramé work The threads are supposed to be already on the second foundation cord before following out the description of patterns so the number of threads are counted from that each time not the number put on to the first foundation cord

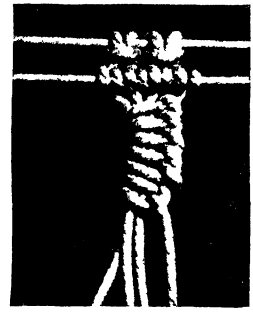
SINGLE-KNOTTED BAR This particular stitch is often used and is worked as follows Having got the threads knotted on to the foundation cords hold the first thread in the left hand straight down, take the 2nd thread in right hand and pass it over the 1st one, under and up through the loop thus made, then hold the 2nd thread in right hand, and work the same stitch with the left hand (1st thread) Repeat this alternately for the length required, drawing up each stitch tightly as it is made

DOUBLE-KNOTTED BAR is worked exactly in the same manner, but two threads are used instead of one, therefore, a double number of threads require to be put on to start with

BUTTONHOLE BAR For this four working threads are required and the 4th must be very much longer than the others Hold the first three threads in left hand, taking the 4th in right hand pass it over the others, under and up through the loop thus formed, and draw up tightly

SINGLE GNOMIC BAR Four threads are required for this Hold the 2nd and 3rd threads in left hand, take the 4th in right hand, passing it over them, under and up through its own loop, draw tightly. Then hold the 2nd and 3rd threads in right hand, taking 1st thread in left, passing it over them, under and up through loops as before Repeat these stitches for length required

DIAMOND BAR Eight threads are required for this Hold the 4th in left hand, sloping it towards the left, and work macramé knots on it with the 3rd, 2nd, and 1st threads keep the same 4th thread in right hand and turn it towards the right, working macramé knots on it again with the 1st 2nd, and 3rd threads Then work the other half of pattern by taking the 5th thread in right hand, sloping it towards the right, and work knots on it with the 6th, 7th, and 8th threads Then take the same thread into left hand, turning it towards the left and work knots on it with 8th, 7th and 6th threads cross this over the first leader (the one on which the knots were first worked in the left-hand side of pattern), and work a macramé knot on it, and make knots with the remaining three threads



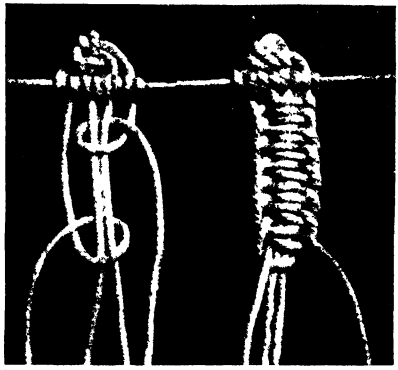
The buttonhole bar here shown requires four working threads of which the fourth is much longer than the other three

Turn as before, and work back with 1st, 2nd, and 3rd threads

Then, holding 1st leader in right hand sloped towards right, work knots with 6th, 7th, and 8th threads Turn and work back to left-hand side, repeat

DOUBLE DIAMOND, HAVING KNOTTED CENTRE AND A THIRD FOUNDATION CORD For this pattern eight threads are required Hold the 4th thread in left hand towards the left, and work macramé knots on it with the 3rd, 2nd, and 1st threads then hold the 3rd thread, keeping it close up to the line of knots and work similar knots on it with the 2nd, 3rd, and 4th threads Then hold the 5th thread (centre one), in the right hand, towards the right, and work knots on it with the 6th, 7th, and 8th, then take the 6th and work knots on it with the 7th 8th and 5th threads (the 5th being the outside one now) This is half the diamond

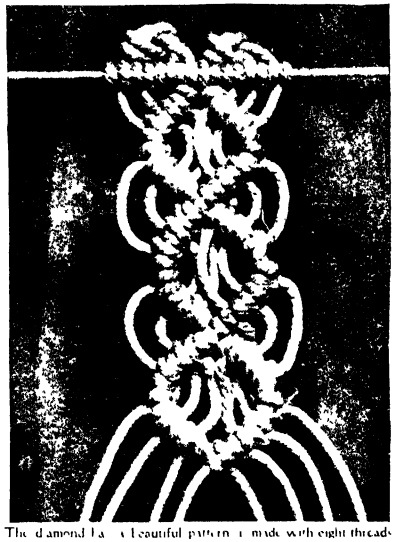
The Genoese knot is made by holding the two centre threads in the left hand straight down, and working eight stitches of the Genoese bar, which has already been described Then pass the two central threads upwards through the division between the two points of the star, tie each one lightly to its working thread left and right of knot



The single Genoese bar a most effective knot requires four thread

Then take the leader, hold it in the left hand towards the left, and work macramé knots on it with the next seven threads then use the 7th and 6th threads as leaders on the left-hand side and knot the next seven threads on to them close up to the others Then use as the leader the 9th thread, holding it towards the right and working knots on it with the next seven threads Take the 8th and 7th threads to turn as leaders, hold them towards the right and knot the next seven threads on them This completes the diamond Then fasten a 3rd foundation cord across the board, and knot the threads on to it with macramé knots and it is ready to continue any further pattern

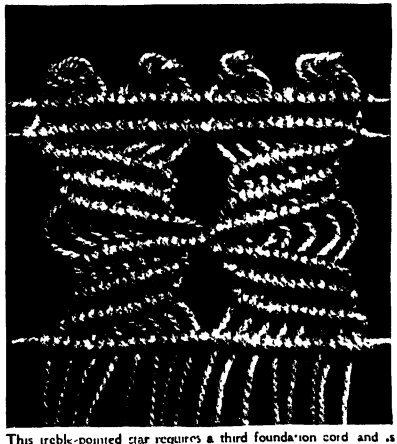
TREBLE POINTED STAR Sixteen threads are required for this pattern Hold the 1st thread in the right hand towards the right and work macramé knots on it with the 2nd, 3rd, 4th, 5th, 6th, 7th and 8th threads then take the 2nd thread, which is now the outside one on the left, holding it close beneath the other one towards the right, work macramé knots on it with the 3rd, 4th 5th, 6th, 7th, 8th, and 1st threads Then take the 3rd thread, holding it in the same way, and work knots on it with the 4th, 5th, 6th, 7th, 8th, 1st, and 2nd threads Then take the 16th thread (the outside one on the right), hold it towards the left, working knots upon it



The diamond has a beautiful pattern made with eight threads

with the 15th, 14th 13th, 12th, 11th 10th, and 9th threads, next take the 15th thread, holding it as before and work knots on it with the 14th, 13th 12th, 11th, 10th 9th, and 10th threads, then take the 14th thread, work knots on it with the 13th, 12th, 11th, 10th 9th 10th and 15th threads

To be continued



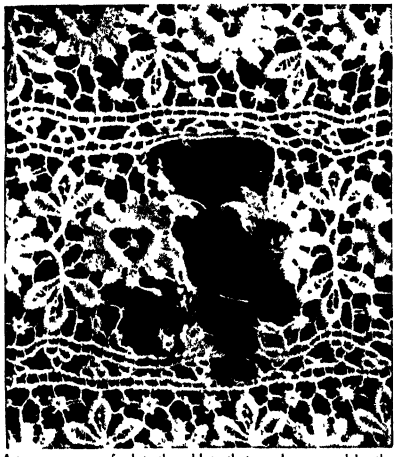
This treble-pointed star requires a third foundation cord and is worked with sixteen threads

THE REPAIRING OF THREAD LACE

How to Trace the Design for the Torn Portion—Darning in the Pattern—Working Over the Entire Design—How to Insert a Piece of New Lace to Match—Repair of Black Torchon or Silk Lace

IT is possible to mend lace almost as effectively as embroidery (the repairing of which was dealt with on page 766).

Of course, when treating tears in those varieties which are made entirely of thread,

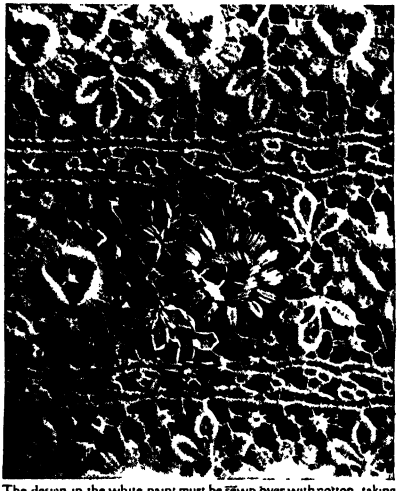


A tear in a piece of white thread lace that can be repaired by the ordinary needleworker

such as torchon and Irish crochet, there will be no means of providing a background to work upon in the shape of a patch Thus it is necessary to make up the destroyed material entirely by hand-worked stitches

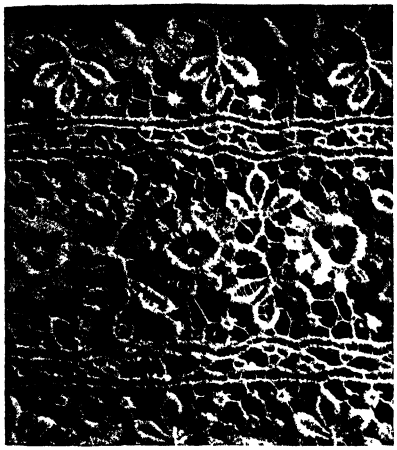
The first necessary step towards a repair of this nature is to get a whitened piece of the design on a green linen background and tack the lace exactly over it

The first step towards repairing the damage is to get a correct tracing of a perfect portion of the lace which exactly corresponds to that which has been torn away. To do this, stretch the lace on a board over which has been spread a piece of some dark material which will throw up the pattern as strongly as possible Black velveteen will answer the purpose better than anything else. Pin a piece of tracing-paper over the lace, and follow out the principal points with a soft pencil. When this is done, remove the tracing, and, by means of carbon paper, transfer the pattern on to a piece of dark green linen. The black pencil-marks will be found to show up fairly distinctly, but they should be intensified by outlining the pattern as clearly as can be with Chinese white paint



The design in the white paint must be sewn over with cotton, taking loose stitches in a contrary direction to that of the finished mend

or thin enamel This is best done with a very fine camel-hair brush, and the wet paint should be left to dry for a little while The lace is then put over the linen background, and arranged very carefully, so that the painted pattern falls in exactly the right place where the lace one is torn away. The piece should be very securely tacked round on to the background some inches away from the hole, and again just outside its farthest area The broken and frayed edges can be cut away with sharp scissors, and any loose ends or sections, which are to be worked into the mend, fastened to the pattern on the background by means of pins The lines and spaces shown by the white paint are now sewn over with cotton, the stitches being taken quite loosely, and drawn in the opposite direction, either across or longways, to

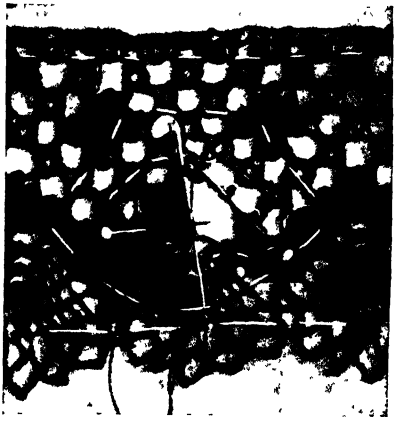


To obtain the raised effect, it is generally necessary to execute two layers of darning over the tacking stitches

that in which they will run on the finished pattern. If any part of the lace is very much raised, it can at this juncture be padded with extra stitches, or with tiny slips of muslin The pattern is again worked over with a sort of darning stitch on the top of the tacking, and securely joined in the proper places to the rest of the lace. Care will be needed in the process to keep the needle well above the linen background, or the thread will get caught through on to the wrong side It should be studied to give the work an outline resemblance to the finished pattern The threads which show underneath the background should next be severed cleanly with a sharp pair of scissors The lace can then be pulled gently away from the linen, and the loose threads which are left from the tacking can be cut away Now will come the finishing touches of the darn, and the entire pattern should be worked over very carefully, copying it closely from the rest of the lace.

A tear in black lace which will be best mended by darning. The pattern is not definite enough to require tracing on a background before beginning the work

It is sometimes a good plan to iron the work before doing this, and, of course, the completed mend will want carefully pressing Probably it will look better still if it is washed with the whole piece of lace before it is worn, as this would thoroughly settle the fresh threads into their places It is very important not to drag the stitches, or draw them too closely together in working Rather than this, it is wise to err on the side of slackness, as the threads are sure to shrink a little in washing It is, again, most important to ensure that in texture and shade the mending cotton exactly matches that in the original pattern



Black lace to be repaired should be tacked on to a white handkerchief The threads of the darns as they are drawn into place may be fixed with pins

Lace of a very large and decided design can sometimes be better repaired if the principal pieces, such as flowers and leaves, are made separately These can then be tacked to the tracing on the linen background, and the connecting threads of the pattern worked in to secure them in their proper place in the tear If an odd piece of new lace, exactly to match, is to be found, it will, of course, be possible to execute a very perfect mend All that will need to be done is to cut out the principal parts of the design, tack them on a background, and fasten them into the hole in the manner described Sometimes it is worth while to get some lace which almost matches at a shop, and cut and adapt it for the purpose

Black torchon or silk lace, without a very definite pattern, can be darned without a previous tracing Finish off the ends of the threads by running them into the thickest part of the darn on the wrong side. The final trimming of the ends should be left until the work is completed. Only attempt lace-mending by daylight The close matching of stitches and shading can never be accomplished satisfactorily in artificial light.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned:

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

HOW TO MANAGE THE KITCHEN RANGE

Three Kinds of Ranges—Their Advantages and Disadvantages Compared—How to Choose a New Range—Parts of a Range Explained—Regulation of the Dampers—The Boiler and Oven—Why the Kitchen Range will not Act properly—How to Clean the Kitchen Range—Best Fuel to Burn

THE careful study of this article, and its accompanying photographs, will smooth away many of the difficulties so often connected with that mystery of mysteries—the kitchen range. It is an extraordinary fact that very many housewives and cooks will attempt quite elaborate cooking without first learning the mechanism of their stove, then, when the results are unsatisfactory, they blame maker, builder, coal—everything except their own ignorance.

There are three kinds of coal ranges in ordinary everyday use

1 A closed range
2 An open range
3 The convertible stove, which can be used open or shut as desired, and this is a most excellent type of stove

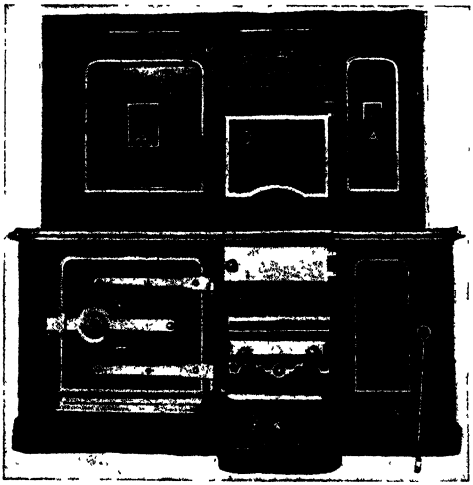


Fig 1 A closed range. A Removable doors into flue passages through which the flues are swept B Boiler C Oven D Adjustable hood folded down to close range E. Boiling ring in hot-plate. F. Sliding dampers into flue passages G Ash-pan

What is a Closed Range?—A closed range has the top of the fire space enclosed under iron plates, in which are at least three removable lids, called boiling-rings. The flame under the iron plates, or "hot-plate," as it is called, is conducted round and under, or over the ovens, before it escapes out through one of the three flues into the chimney shaft. Through which flue the smoke and flame make their exit will depend on the arrangement of the dampers. These will be explained later.

What is an Open Range?—In an open range the fire space is not enclosed, so that a considerable portion of the flame, heat, etc., passes directly into the chimney

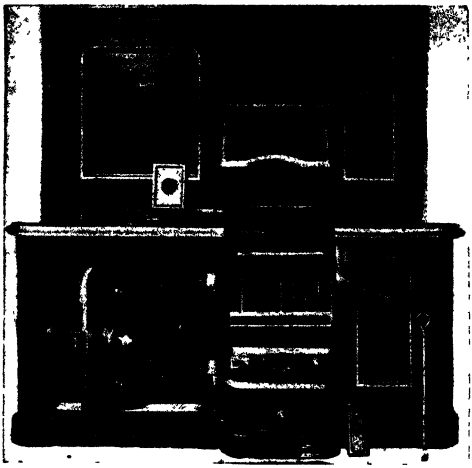


Fig 2 A convertible range A Removable soot doors into flue passages and at the side and bottom of range B Boiler or if this is placed at the back of the fire space, it would be a second oven C Oven D Adjustable hood pulled up to open range E Hot-plate pushed back to throw range open F Dampers to regulate draught through flue passages G Ash-pan

What is a Convertible Range?—A convertible range is the one shown in the illustration By a simple adjustment, the back of the stove nearest the fire is thrown open, the hot-plate over the fire is pushed back, and the flames and smoke pass directly into the centre flue

Open and Closed Ranges Compared

The Advantages of a Closed Range—Cleanliness, utensils are easily kept clean and last longer, heat quickly obtained and easily regulated, fuel economised if dampers are carefully regulated, refuse quickly and pleasantly burnt, more heat obtained, and cooking possible, with the same amount of fuel as used in an open range, hot-plate convenient for the cleanly heating of irons

The Advantages of an Open Range—Burns slowly, as the draught is less strong, this reduces amount of fuel used, aids in ventilating the kitchen, a vital point where it has also to be the living-room of the family; gives out a cheerful heat and light; convenient for airing clothes

The Disadvantages of a Closed Range—Dries the air, and does not aid ventilation, expensive if dampers are not understood and carefully regulated, cheerless in appearance when required for purposes other than cooking

The Disadvantages of an Open Range—Dirty and dusty, blackens and quickly wears out utensils, liable to smoke, often irregular in action; extravagant, as heat is wasted by radiation into the kitchen, causes unnecessary discomfort and heat to the cook.

How to Choose a New Range

Select a range that is simply constructed, so that the different parts and their uses can be easily understood Avoid a stove with a very ornamental finish, as this often means more time and labour has to be spent in cleaning If the sides and back of the upper part are lined with tiles, so much the better, a light glazed surface reflecting, instead of absorbing, light and heat, and the tiles are very easily cleaned Give full consideration to the probable durability and efficient working of any ranges under inspection, noting if the doors are thick and heavy, dampers easily regulated, ovens ventilated, suitable arrangement made for toasting and grilling, and provision made for heating plates etc

If possible, secure:

1 *A convertible stove*, as already explained

2 *An adjustable grate*, in which, by a lever-like arrangement at the side, the bottom of the grate can be raised when only a small fire is required This enables the fire always to be kept on a level with the top of the ovens, instead of a low fire more than half-way down them The latter plan allows the air drawn into the stove to pass in unheated, thus chilling the entire stove

3 *Reversible Dampers*—By these the heat and flame can be directed so as to give the greatest heat either to the bottom or top of the oven All foods do not require top-heat when baking, nor yet bottom heat Meat requires top heat, bread, cakes, pastry bottom heat

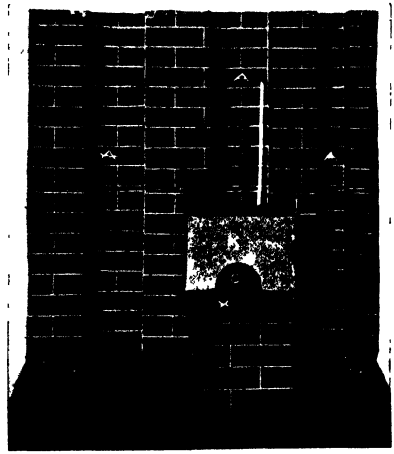


Fig. 3 Range removed to show the construction of flues and the boiler A Flue passages behind the oven, boiler, and second oven. B The arch-boiler, also called "saddle-back boiler" from its shape C Passage for fire under boiler into centre flue passage X Iron grating on which the fire rests

Fig. 4 (back view). Upper part of range turned to show the position of dampers A indicates removable soot doors through stove into flues the doors are shown leaning against stove B, Adjustable sides of hood to pull out when an open range is needed C Adjustable top of hood F The sliding shutter-like arrangement of the three dampers

Explanation of Some Parts of the Range

Flues are passages built in the back of the stove, behind the iron plates They are often built of brick, as shown in Fig 3, but are best of iron Bricks loosen after a time, and the soot clings to their rough surface, also, unless built up by an experienced workman, they are often faulty, and do not correctly fit the range Through these flues the heat, flame and smoke pass from the stove into the main chimney shaft They are, as it were, three little chimneys leading into one large chimney There are usually three flues—one behind the oven, one behind the boiler and fire space, and a third behind the second oven

Dampers are flat iron shutters, which slide in and out when pulled or pushed from the front of the stove in an iron framework at the back of the range (see Fig 4) They jut right out across the flue passages, so that when a damper is pushed in from the front, the flue is blocked, no draught is caused, nor can smoke, etc, escape, thus heat is cut off from the part of the stove nearest that damper. When a damper is pulled *out* the flue is left open, the draught is sharp, and the heat is drawn to that side The dampers can, of course, be partly pushed in or pulled out as required If all three dampers were pushed in, there would be no exit for the smoke, and it would all pour out into the kitchen through every crevice in the stove.

Soot Doors—These are removable doors fitting into holes in the iron plating of the stove They can be seen marked A in Figs 1 and 2. In Fig 1 some have been lifted out to show the openings into the flues, sides, and bottom of stove. There are usually three fixed in the back of the upper part of the range, one on each side above the ovens and one at the bottom of the stove under the oven, and another under the second oven or boiler Through these openings the flue-brush is pushed and worked up and down and round and round, so that all the soot falls on to the bottom part under the ovens Then the soot-rake, supplied with the range, is pushed through the small doors under the ovens, and the soot is raked out into a dustpan or paper.

Hints on Regulating the Damper

1. *When lighting the fire, or when burning dry kitchen refuse after cooking is finished,* pull out all three dampers

2 *To heat water for the house supply, baths, etc*, pull out middle damper, and push in the other two.

3 *To heat left-hand oven,* pull out left damper, push in the two others.

4. *To heat both ovens,* pull out both side dampers, and push in middle one.

5. *To keep in a low fire,* push in dampers over ovens, pull middle damper half-out, and make up fire with cinders, slack, and dry kitchen refuse

6. *If the hot-plate gets red-hot,* or the stove makes a roaring noise, or ovens are burning the food in them, the stove is drawing too fiercely, wasting fuel, and wearing out the iron Push all dampers about half in, or one or more entirely.

The Boiler

The boiler is of iron, and should be "self-feeding," as cooks when busy are apt to forget to fill it The boiler is best placed behind the firebricks of the grate (see Fig 3). This utilises space, and makes it possible to have two ovens The "arch," or "saddle-back," boiler is a usual shape, the heat being drawn from the grate under the arch, thus boiling the water as if in a kettle.

The Oven

must have at least one movable shelf, and it is most desirable that the top and sides are lined with enamel, grey or white. Not only will it be more easily cleaned, but a light surface reflects heat instead of absorbing it. Some ovens nowadays are made so that the sides, with their shelf brackets, can be pulled right out This is a delightfully simple arrangement for cleaning, and much to be advocated

Two ventilators should be fixed to every oven, one an *outlet*—that is, a small window-like arrangement which, when opened, lets the fumes, etc, of the food cooking in the oven escape into the flue passage—the second an *inlet* This is a sliding ventilator fixed in the front of the oven door, which allows the cool outside air to be drawn into the oven to cool and freshen it When either of these ventilators is open, the temperature of the oven will, of course, be lowered.

Why the Kitchen Range Will Not Act Properly

Cooks are very fond of complaining that the stove will not "draw," bad pastry, pale joints, and no hot water being the result. Here are some of the reasons that may be the cause of the annoyance:

Faults of the Architect—Insufficient height of the chimney shaft, this causes a *down* draught.

Faults of the Builder or Stove-setter —Flues badly set, or leakage of air into them through loose bricks

Faults of Surroundings —The presence of a higher building or tall trees close to the chimney, these causing down draughts

Faults of the Cook —Sooty flues, *the commonest cause of all* As often as not, the three little chimneys—*i e*, flues—are blocked with soot, all the way up and all the way down Also, it is allowed to accumulate over and round ovens and boiler, preventing the heat penetrating to them or air entering the stove, without which it cannot burn Soot is a most excellent *non*-heat conductor, therefore its presence in a cooking range is to be highly deplored

How Often to Clean the Range

Daily —Brush and take soot from under the boiler and from over and under ovens every morning

Weekly —Thoroughly brush the flues at least once a week, or twice, if much cooking is being done, or a very soft, gaseous coal used Wash the shelves, sides, etc , of the oven with a stiff brush and hot soda-water Scrape off all burnt particles with an old knife The fumes given off from a dirty, greasy oven are most unpleasant, they will penetrate all over the house, and ruin the flavour of foods cooked in it

Half-yearly —Have the main chimney shaft swept by the chimney-sweep Many people have it done quarterly, and this is really the wisest plan

How to Clean the Kitchen Range

1 Cover the dresser and table with a dust sheet

2 Close doors and windows, or the soot will fly about

3 Put on a coarse apron and a pair of housemaid's gloves

4 Collect brushes and all necessary appliances

5 Remove any rug, the fender and fireirons, and lay down a hearth cloth, or at least sheets of newspaper

6 Lift off all movable parts, such as boiling rings, etc , and brush any soot from them into the ashbox or a piece of paper

7 Remove the bars in front of the grate by pulling them up and out Rake out all cinders and dust, particularly from the back, under the boiler

8 Take out all the soot doors, and brush the backs of them

9 Put the flue-brush—it resembles a large bottle-brush—up and down each flue as far as it will reach

10 Brush all soot from over the ovens down the space at the side of each

11 Lift off the soot doors under ovens, push in the soot-rake, and rake out all soot on to some paper

12. Replace all the parts. Wash any greasy parts with hot soda-water or cloth dipped in turpentine, and blacklead the stove Wash tiles with hot soapy water

13. Polish steel parts with fine emery paper, brickdust, or even fine ashes

14 Lay the fire

15 Brush and wash the hearth, using hearthstone if it is to be whitened

16 Polish fender and fireirons, and replace them

17 Remove soot, hearth cloth, etc. Open doors and windows

18 Do not forget to sift and save all cinders, merely rejecting the ashes

What Fuel to Use

If possible, use a hard steam coal, as not only is it moderate in price, but also it makes less soot and smoke than the soft, gaseous varieties used in open grates in sitting-rooms, and burns slowly with a good, powerful heat

To economise fuel, use the small coal simultaneously with the large pieces, otherwise the coal-cellar will soon be half-full of slack, or coal-dust Coal-dust cannot be used to light a fire by itself, but it is most useful for keeping up the fire if shaken over and mixed with larger bits, or the fine dust can be mixed with a little water, and used to bank up a fire when only a low one is needed

Coke is much cheaper than coal, and produces, when mixed with the latter, a clear, smokeless, very hot fire *Cinders* also make a splendid fire, and soon kindle, being porous *Dried potato parings, dried orange rinds*, and similar substances, all burn readily and help to save coal *Pine cones*, owing to the amount of turpentine they contain, make splendid fire-lighters

Avoid constantly poking the fire, as it causes much waste of coal, but it should be made up frequently, adding a little at a time

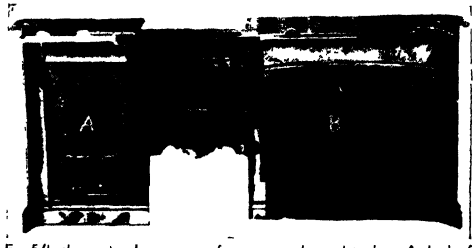


Fig 5 (back view) Lower part of range turned round to show A back of boiler, and B, back of oven the boiler being in this instance, on one side in place of a second oven

The foregoing are general rules which may be safely followed with all cooking ranges Before making the actual purchase of a new range, it is advisable to obtain particulars of several makes, and compare the advantages offered by each in relation to the requirements of the family

Improvements are constantly made in the direction of supplying every possible facility for the different kinds of cooking

LENTEN FARE

Advantages of Lenten Diet—Typical Menus for a Week—Recipes for Cooking Vegetable Soup—Salted Fish—Egg Dishes—Cheese Dishes

GLANCE through the menus, and you will notice there is no meat mentioned, except in the Sunday's dinner. Study them more carefully, and you will find the nourishment lost by omitting meat has been amply made up by substituting such valuable foodstuffs as eggs, cheese, semolina, spaghetti, etc

At this season many people omit meat on principle from their daily bill of fare, and it would be a distinct advantage if many others did it, if only for their health's sake.

The average Englishman eats far more meat than is good for him, and would derive great benefit if he lessened his butcher's bill and indulged more in eggs, cheese, etc , if only for one week out of every four

MENUS FOR THE WEEK

Monday

* Potato Soup (p 98, Vol I)
Fried Cod Steaks or Stuffed Brill
Egg Salad
Date Pudding
Cheese Pudding

Tuesday

Scotch Cabbage Soup
Baked Fish Soufflé
Coffee Pudding
Eggs in Tomatoes

Wednesday

* Haricot Purée (p 400, Vol I)
Boiled Salt Fish Egg Sauce
Parsnips *Baked Potatoes (p 773, Vol I)
Baked Chocolate Pudding
Cheese Fritters

Thursday

* Normandy Soup (p 400, Vol I)
Fried Whiting Anchovy Sauce
Curried Eggs
Semolina Mould and Stewed Rhubarb

Friday

White Vegetable Soup
Salt Fish Balls
Egg and Celery Cutlets
* Cassolettes of Mixed Vegetables (p 897, Vol II)
* Apple Amber (p 541, Vol I)

Saturday

* Lentil Soup (p 400, Vol I)
Creamed Fish in Potato Border
Devilled Eggs
Normandy Pippins and Cream
Macaroni Cheese

Sunday

* Clear Soup à la Julienne (p 97, Vol I)
* Calf's Brain Fritters (p 401, Vol. I)
Roast Beef
* Baked Potatoes (p 773, Vol I)
* Tomatoes au Gratin (p 1013, Vol II)
* Apple Charlotte (p 1014, Vol II)
* Olives à la Madras (p 94, Vol I.)

NOTE.—The recipes for all dishes marked with an asterisk have been given in previous numbers. Where "stock" is mentioned in soup, substitute milk or milk and water

RECIPES

STUFFED BRILL

Required About four pounds of brill
For the stuffing
Quarter of a pound of shrimps
Two ounces of butter
Two ounces of flour
Half a pint of cold water
One egg and one extra yolk
Two teaspoonfuls of anchovy essence.
Half a teaspoonful of lemon-juice
Salt, pepper, and cayenne to taste

Wash the fish, and with a sharp knife cut out the bones in the middle, but do not divide the upper and under sides of the fish at the fins, or remove the small bones along the fins, the object being to have a bag of flesh in which to put the stuffing. Shell and chop the shrimps, then pound them in a mortar.

Melt the butter in a saucepan, stir in the flour smoothly, then pour in the cold water, and stir over a slow fire until the ball of paste can be rolled about without sticking to the pan , add this mixture to the shrimps and pound them well together Next add the eggs, anchovy, lemon-juice, a few grains of cayenne, and salt and pepper to taste. Mix all thoroughly.

Spread this stuffing over the inside of the fish, pressing the pieces together neatly. Lay the fish on a buttered baking-tin, sprinkle a little lemon-juice over it, cover with a piece of buttered paper, and bake in a moderate oven from twenty to twenty-five minutes.

FRIED COD STEAK

Required · Three cod steaks
One egg
Breadcrumbs
Half a lemon
Two teaspoonfuls of chopped parsley.
One tablespoonful of melted butter
Salt and pepper
Frying fat
(*Sufficient for four persons*)

Cut the steaks about one inch thick Wash and wipe them carefully. Beat up the egg on a plate, mix with it a little lemon-juice, the parsley, butter, and a seasoning of salt and pepper. Brush the steaks over with this mixture, then cover them with breadcrumbs, pressing them on firmly with a knife so as to make a smooth, even surface Have ready a pan of frying fat, deep enough to completely cover the fish When a bluish smoke rises from it, put in a steak, fry it a golden brown. It will probably take about ten minutes. After the first two or three minutes lower the heat of the fat, otherwise the outside of the fish will become too dark before the middle is properly cooked. Lift the steaks on to a piece of paper to drain Serve them on a lace paper or fish napkin. Garnish with slices of lemon and fried parsley, and hand with it a tureen of any kind of fish sauce, such as anchovy, egg, or oyster.

EGG SALAD

Required Four hard-boiled eggs
One lettuce
Three tablespoonfuls of cream
Three tablespoonfuls of mayonnaise sauce
One tablespoonful of chopped parsley
One tablespoonful of chopped celery
One teacupful of cooked macaroni
Salt and pepper
(*Sufficient for four persons*)

Boil the eggs for fifteen minutes, or even longer if they are really new-laid Shell, and slice three of them thickly Separate the yolk and white of the fourth, rub the yolk through a wire sieve and chop the white finely

Wash and look over the lettuce carefully, and pull it into small pieces

Cut the macaroni into pieces about an inch long. Whip the cream until it will just hang on the whisk, stir the mayonnaise lightly into it, and season carefully Put a layer of lettuce in the salad bowl, then one of egg, next one of macaroni, celery, parsley, and dressing, and so on until all the ingredients are used The last layer should be of lettuce Garnish it prettily with the yolk and chopped white

N B—If a cheaper dish is preferred, leave out the cream

DATE PUDDING

Required Four ounces of dates
One and a half ounces of castor sugar.
Six stale sponge-cakes
Two eggs and two extra whites
The rind of two lemons
About half a pint of milk to soak the cakes
(*Sufficient for four or five persons*)

Put the cakes in a basin, pour over them enough milk to moisten them Stone the dates, and cut them in strips Beat up the cakes with a fork, add the dates, the grated lemon-rind, and the beaten eggs. Mix all well together

Slightly butter a pie-dish, pour in the mixture, and bake it in a moderate oven for about half an hour Whisk the whites of the two eggs to a very stiff froth, flavour them with vanilla and two tablespoonfuls of castor sugar. Heap this all over the top of the pudding, sprinkle over it a tablespoonful of castor sugar. Put it back in a cool part

Eggs in tomatoes

of the oven until it is a very pale brown, if the oven is really slow, it will take from ten to fifteen minutes If liked, sprinkle a little pink sugar or a few "hundreds and thousands" over the top, and serve.

N B—If preferred, stale bread or any plain cake may be used in place of sponge-cake

CHEESE PUDDING

Required Six ounces of grated cheese
Three ounces of breadcrumbs
Two eggs
Milk to make it the consistency of batter
Salt and pepper
(*Sufficient for four persons*)

Thickly butter a pie-dish. Mix together the crumbs, cheese, and a good seasoning of salt and pepper Beat up the eggs, add a little milk to them, then stir this into the crumbs and cheese, add enough milk to make the mixture the consistency of batter Turn it into the pie-dish and bake it in a moderate oven until it is just set and the top is nicely browned

SCOTCH CABBAGE SOUP

Required · One firm, white cabbage
Two ounces of butter or dripping
Two level tablespoonfuls of medium oatmeal
One tablespoonful of chopped parsley
One medium-sized onion
One pint of hot milk
One and a half pints of boiling water
Salt and pepper
(*Sufficient for four persons*)

Wash the cabbage carefully, and, if possible lay it in salt and water for half an hour.

Next cut it into thin shreds Throw them into fast-boiling water and cook them for five minutes, then drain off the water. Melt the butter in a saucepan, add the cabbage and chopped onion and cook these for three minutes, taking care they do not brown, then add the water, when it re-boils sprinkle in the oatmeal, add a little salt, and let the soup boil gently until the cabbage is quite tender Stir it now and then to prevent it from burning. Add the milk gradually. Season the soup carefully; add the parsley, and serve in a hot tureen.

BAKED FISH SOUFFLÉ

Required: One breakfastcupful of any cooked, chopped fish.
Half a breakfastcupful of cooked potato.
Two eggs.
Two ounces of butter
Two tablespoonfuls of milk.
Two teaspoonfuls of chopped parsley.
Salt and pepper.
(*Sufficient for four persons*)

Well butter a soufflé mould; failing that, use either a deep au gratin dish or a pie-dish. Melt the butter in a saucepan, add the mashed potatoes and beat them together with a fork until they are hot and light. Add the chopped fish, parsley, and milk. Separate the yolks and whites of the eggs Beat up the yolks and stir them into the mixture; season it carefully, and lastly stir in the stiffly whipped whites of the eggs Turn the mixture into the mould, or dish, and bake it in a quick oven until it is well puffed up and nicely browned. It will take about half an hour Serve it at once.

COFFEE PUDDING

Required: Five ounces of bread, without crust.
Two ounces of candied peel
One lemon
Three ounces of sultanas.
Three ounces of castor sugar.
Two eggs
Half a pint of milk.
Quarter of a pint of cream
Half a pint of strong coffee
(*Sufficient for six persons*)

Cut the bread into neat, small dice; put these in a basin, add the finely chopped peel, the grated rind of the lemon, and a few drops of the juice, also the sugar and sultanas, having first cleaned and stalked them.

Well beat the eggs, add the milk, then strain these on to the dry ingredients, mixing them well in. Now add the cream and coffee and stir them in Have ready a well-greased mould or basin, pour in the mixture; cover the top with a piece of greased paper, and steam it for two hours. Turn it carefully on to a hot dish, and serve with any nice sweet sauce.

N B.—If preferred, leave out the cream and use milk in its place.

EGGS IN TOMATOES

Required: Four new-laid eggs
Four well-shaped, even-sized tomatoes.
A few sprigs of parsley.
(*Sufficient for four persons*)

Cut a neat slice from the top of each tomato, and carefully remove a little of the centre with a teaspoon, until a space is made big enough to hold an egg. Break an egg into a cup, then slip it carefully into the tomato When all are filled arrange them on a baking-tin (it will probably be necessary to keep them in an upright position with wedges of bread). Bake them until the egg is nicely set, then serve them on a lace paper and garnish with parsley.

N B —If the eggs are cooked rather longer until the yolk is hard they are excellent cold.

BOILED SALT FISH

Required: About three pounds of salt fish, or a small codling
Milk and water to cover it
(*Sufficient for six persons*)

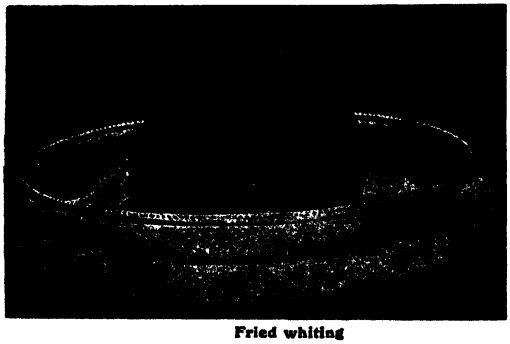
There is no need for this fish to be the sodden, unappetising dish it so often is, owing entirely to careless cooking

Well wash the fish. Put it with the skin side uppermost in a basin of cold water and let it soak overnight. This will remove some of the salt. Next day rinse it well, put it in a pan with tepid milk and water in equal parts Bring it to boiling point, skim it well, and draw the pan to the side of the fire Let the fish simmer very gently for about twenty-five minutes, or until the flesh easily leaves the bones. This is best ascertained by drawing out one or two bones from the upper ridge of the back. Be careful that the water does not boil; if it does, the fish will be tough and stringy

When done, lift out the fish, drain it well, and arrange it on a heated napkin on a hot dish. Hand with it boiled parsnips and egg sauce.

Or—

After the fish is cooked, remove all skin and bones, break the



Fried whiting

flesh into large flakes, stir it into the egg sauce, and serve it piled up in a hot dish.

BAKED CHOCOLATE PUDDING

Required. One pint of milk
Two eggs and one extra yolk
Two tablespoonfuls of chocolate
One tablespoonful of cornflour
Two tablespoonfuls of castor sugar
Half a teaspoonful of vanilla essence
(*Sufficient for five persons*)

Chop the chocolate small, or grate it Put it in a pan with a quarter of a pint of the milk and boil it until smooth Watch it carefully, as it easily burns

Mix the cornflour smoothly and thinly with two tablespoonfuls of the milk; add it and the rest of the milk to the chocolate, and stir until it boils Then draw the pan to the side of the fire and let it cool Separate the yolks and whites of the eggs Beat up the yolks and when the milk and chocolate are a little cool add them, stirring them in well Flavour with vanilla. Pour the mixture into a buttered pie-dish, and bake half an hour Beat the whites to a stiff froth, add the sugar lightly, and heap this over the top of the pudding, sprinkle a tablespoonful of sugar over the top and bake very slowly until the meringue is a pale biscuit colour It will take about fifteen minutes Serve at once

CHEESE FRITTERS

Required Cheese
A little oil and vinegar
For the batter
Two ounces of flour
Three tablespoonfuls of tepid water
Half a tablespoonful of oil, or melted dripping or butter
The white of an egg
(*Sufficient for four persons*)

Cut some rather thin strips of cheese about two inches long and one inch wide Put them on a plate, sprinkle them with oil and vinegar and a little pepper, and let them lie in this for about half an hour, turning them now and then

Put the flour in a basin with a few grains of salt Make a hole in the middle, and stir slowly into it the tepid water and oil, or melted dripping Beat all well together Whisk the white to a stiff froth, and stir it very lightly into the batter Have ready the pan of frying fat, when a faint blush smoke rises from it dip the slices of cheese into the batter with a skewer, then drop them into the fat and fry them a golden brown (they will take about four minutes) Drain them on paper, and serve them very hot

FRIED WHITING

Required Three or more whiting.
A little flour
Salt and pepper
One egg
Breadcrumbs
Frying fat
Fried parsley for garnishing.

Wash the fish thoroughly, remove the eyes, and cut off the fins. Hold the fish firmly in the left hand, then with the right draw round the tail and push it sideways through the mouth. Keep it in place by sticking a small skewer first through the upper jaw, then through the tail, and out through the lower jaw. (The required length can be cut from an ordinary wooden skewer, but be careful not to splinter it when cutting)

For three whiting, mix together about two tablespoonfuls of flour, and a good seasoning of salt and pepper. Coat the whiting lightly with the flour (this dries it, while the salt and pepper improve the flavour).

Beat up the egg on a plate, and put the crumbs in a piece of paper.

Put the pan of frying fat on the fire to get hot. Brush each fish all over with the beaten egg, then cover it with crumbs When a bluish smoke rises from the frying fat put in a whiting and fry it a pretty golden brown After the first few minutes, lessen the heat slightly by moving the pan to a cooler part of the stove or lowering the gas, otherwise the outside of the fish will become too dark before it is cooked through When sufficiently fried, lift it on to a tin lined with paper, so that all fat may drain from it If the fat was the right heat the fish will have a nice crisp coating of egg and crumbs If the fish seems greasy and sodden, the fat was not hot enough when the fish was first put in

Curried eggs

Before frying another fish make sure that a bluish smoke is rising from the fat, otherwise it is not hot enough When all are cooked, fry the parsley Move the pan of fat from the fire, then throw in a handful of nice heads of parsley, but be sure to dry them well in a cloth first. As soon as the fat ceases to sputter, lift the parsley quickly on to a piece of paper, when it should be a lovely green Be careful not to over-fry the parsley, or it will become an ugly brown, if not black Arrange the fish on a lace paper on a hot dish, put a tuft of parsley in each eye socket, and garnish the dish with the rest

CURRIED EGGS

Required Four hard-boiled eggs
One ounce of butter
Half an ounce of flour
One level teaspoonful of curry powder.
One teaspoonful of chutney
Two teaspoonfuls of chopped onion.
A little grated apple

Quarter of a pint of milk
Six tablespoonfuls of boiled rice.
Salt and pepper.
(*Sufficient for four persons*)

Melt the butter in a saucepan, add the onion, flour, and curry powder, and fry them gently for about five minutes. Now add the milk to the flour, etc., and stir it over the fire until the sauce boils and thickens. Add the chopped chutney, about a tablespoonful of grated apple and salt and pepper to taste Let this sauce simmer gently for about fifteen minutes. Boil the eggs for twenty minutes, shell them at once, then cut each egg in half the round way of the egg, and cut each half across in four.

Arrange some of the sippets of egg in a circle on a hot dish, chop the rest of them coarsely. Stir them into the curry sauce, and pour this into the middle of the egg sippets. Arrange a neat border of nicely boiled rice round the dish, and serve

N B —If preferred, the eggs may be merely cut in halves, and served in the sauce They are excellent this way, though the dish is not so ornamental

SEMOLINA MOULD

Required One pint of milk
Two ounces of semolina
One tablespoonful of castor sugar.
Vanilla
(*Sufficient for four persons*)

Rinse out a saucepan with cold water, to lessen the risk of the milk burning Then pour in the milk, and bring it gently to boiling point. When it boils shake in the semolina, stirring it all the time Let it boil gently until the semolina is quite clear and the mixture thick Keep it continually stirred. It will probably require about eight minutes to cook it. Add the sugar and vanilla to taste. Then pour the mixture into a mould that has been rinsed out with cold water, as when poured into a wet mould it is more easily turned out. Leave until cold, then loosen the edge round the top and turn the mould carefully out on to a dish. Serve with stewed rhubarb, or with jam and custard round it preferred If the mixture is too thick to pour smoothly into the mould, add a little more milk.

Macaroni cheese

STEWED RHUBARB

Required Two bundles of forced rhubarb.
Half a pint of boiling water.
Four ounces of loaf sugar.
(*Sufficient for four persons*)

Wash the sticks of rhubarb after cutting off both ends. Wipe the sticks, and cut them into pieces about three inches long. Boil the sugar and water, lay the rhubarb in a large pie-dish, pour over the water and sugar, cover the dish tightly, and stew the rhubarb slowly in the oven for about half an hour, or until the pieces are tender but not broken. Then raise them carefully and lay them in a dish, boil the syrup over the fire until it is reduced by about one-third, then pour it over the rhubarb.

N.B —Add a strip of lemon-rind, if liked, to the syrup while it is stewing in the oven. It can be cooked in a saucepan on the fire, but more care is needed to see the pieces do not cook into a broken mass. If outdoor rhubarb is used, it often requires to be peeled, and a little cochineal added to colour the syrup prettily.

WHITE VEGETABLE SOUP

Required One pint of white stock, pot liquor, or water
Half a pint of milk
Two ounces of butter.
One ounce of flour
One onion
One stick of celery
A teacupful each of strips of carrot, turnip, and French beans (if in season)
A small bunch of parsley and one bay-leaf
Salt, pepper, castor sugar

After preparing the vegetables, cut all into strips like small thin matches. Lay these in cold water. Melt the butter in a saucepan, add all the vegetables after straining off the water. Cook the vegetables gently in the butter; they should absorb the butter, but must not brown in the least. Next add the stock or water, the parsley and bay-leaf, and half a teaspoonful of castor sugar, and one level teaspoonful of salt. Simmer the soup for about half an hour or until all the different kinds of vegetables are cooked Mix the flour smoothly with the milk. Strain it into the boiling soup and stir gently until it re-boils. Cook the soup for five minutes, then remove the parsley and bay-leaf, season the soup carefully, adding more milk if it is thicker than good rich cream Serve it in a hot tureen with croûtons or toast cut into dice.

SALT FISH BALLS

Required: One breakfastcupful of raw fish.
One pound of raw potatoes.
One egg
Pepper
Frying fat.
Quarter of an ounce of butter.
(*Sufficient for eight persons*)

After washing the fish, pull it with two forks into flakes. If it seems likely to be very salty, do this in water—it will remove enough salt, and soaking will not be necessary. Peel and quarter the potatoes. Put

them in a saucepan with the fish and enough boiling water to cover them. Boil the two gently until the potatoes are soft. Drain off the water and shake the potatoes about in the pan over the fire to dry them. Mash and beat the potatoes and fish together until they are well mixed and very light. Add the butter and a seasoning of pepper Beat up the egg and stir it in Have ready a pan of frying fat Take two tablespoons, fill one with the mixture, heaping it up slightly Then scoop it out with the second spoon, drop it in the frying fat, from which a bluish smoke should be rising, and fry it a pale brown Drain it well on paper, when all the balls are fried, pile them up on a lace paper, garnish with fried parsley, and serve at once

EGG AND CELERY CUTLETS

Required Three hard-boiled eggs
One raw egg
Half an ounce of butter
Half an ounce of flour
One gill of milk
Half a teaspoonful of lemon-juice
One large tablespoonful of cooked chopped celery
Salt and pepper
Breadcrumbs
Frying fat
(*Sufficient for eight cutlets*)

Cook about three crisp white sticks of celery in the milk until tender, adding to it the same amount of water When they are tender, strain off and save the milk-and-water and chop the celery Shell the cooked eggs and chop them rather coarsely Melt the butter in a saucepan, stir in the flour smoothly, add a gill of the milk the celery was cooked in, and stir all over the fire until this "panada" boils well Add the chopped eggs, celery, lemon-juice, and seasoning to taste Mix well, and turn it on to a plate to cool Then shape it into neat cutlet shapes and cover with beaten egg and crumbs Fry a golden brown in hot fat for about two minutes

CREAMED FISH IN POTATO BORDER

Required Half a pound of any cooked fish
One ounce of butter
One ounce of flour
Half a pint of milk or fish stock
One hard-boiled egg
One teaspoonful of lemon-juice
Salt and pepper
Mashed potato
(*Sufficient for four persons*)

Break the fish into large flakes after removing all skin and bone Melt the butter in a saucepan, stir in the flour smoothly Then add the milk or fish stock, and stir the sauce over the fire until it boils well Then add the fish, the egg cut in dice, salt, pepper, and lemon-juice to taste Make this mixture thoroughly hot Arrange the mashed potato in a neat border round a hot dish, marking it prettily with a fork Pile the fish mixture neatly in the centre, and serve at once

N.B.—Salt fish is excellent cooked this way.

DEVILLED EGGS

Required Four hard-boiled eggs.
One ounce of butter
Two tablespoonfuls of tomato sauce
One tablespoonful of Worcester sauce.
One tablespoonful of mushroom ketchup.
One teaspoonful of chopped chutney
Half a level teaspoonful of dry mustard.
Slices of buttered toast
(*Sufficient for four persons*)

Melt the butter in a stewpan, add the mustard, tomato and Worcester sauces, ketchup, and chutney Heat these well. Shell the eggs and cut them in thick slices Put them in the sauce and heat them through gently

Trim and butter the toast, arrange the eggs neatly on the slices Pour the sauce over, and serve immediately

NORMANDY PIPPINS AND CREAM

Required One pound of Normandy pippins
One quart of water
One pound of castor sugar
One lemon
Cochineal
A small piece of whole ginger and cinnamon
Quarter of a pint of cream
(*Sufficient for eight persons*)

Wash the pippins. Put them in a basin with the water and let them stand overnight Next day put the apples, a little cochineal, and the water in a pan, with half the sugar, the lemon cut in slices, and the spice Cook gently until the fruit is about half done, add the rest of the sugar, and simmer gently until the apples feel tender when pierced with a skewer

Arrange the apples in a glass dish, strain over the syrup Just before serving fill in the centre of each apple with cream, whipped until it will just hang on the whisk and flavoured with sugar and vanilla

MACARONI CHEESE

Required Quarter of a pound of macaroni
One ounce of butter
Half an ounce of flour
Half a pint of milk
One teaspoonful of made mustard
Three ounces of grated cheese
Salt and pepper
(*Sufficient for four persons*)

Break the macaroni into pieces an inch long Have ready a pan of boiling water with a teaspoonful of salt in it, throw in the macaroni, and boil until tender, then drain off the water, and wash it in cold water to prevent the pieces from sticking together

Melt the butter in a saucepan, stir in the flour smoothly, then add the milk and salt and pepper to taste Stir this over the fire until it boils well, then put in the macaroni and half the cheese Well butter a fireproof au gratin dish—or, failing that, a pie-dish- put in the macaroni and sauce Sprinkle the rest of the cheese over it, and put it in a quick oven until it is a pale brown.

Meantime, cut some neat, small triangular pieces of bread, fry them a golden-brown in hot fat, then, when the macaroni cheese is nicely browned, arrange them as a border round the edge of the dish

The following are good firms for supplying Foods, etc, mentioned in this Section Messrs Brown & Polson (Corn Flour), J S Fry & Sons, Ltd. (Cocoa), Samuel Hanson & Son (Red, White & Blue Coffee), George Mason & Co, Ltd (O K Sauce), International Plasmon, Ltd. (Plasmon Oats)

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

MISS MARY ANDERSON (Madame de Navarro)

"Idle at school, and unsuccessful. Began stage life at sixteen, very successful. Left stage at twenty-eight. Flattering offers to return refused." Such, according to Miss Mary Anderson, is her biography in brief. She, in 1887, definitely retired from the stage, amid universal regret, and although many tempting offers have been made to her—including one of £30,000—to appear once more on the stage, Miss Anderson has declared that "Nothing on earth would induce me to return to the glare of publicity again." One of the most beautiful, as well as one of the most popular, actresses on the stage, Miss Anderson made her début at the age of sixteen. This was in 1875, her first appearance in this country being made at the Lyceum Theatre in 1883, when she immediately took London by storm. For four years she was kept busy by engagements on both sides of the Atlantic. A prolonged illness, however, caused her temporary retirement from the stage, after which she married Antonio de Navarro. It was then that she announced her withdrawal from the dramatic profession, and retired with her husband to the Court Farm, Broadway, Worcestershire, where their two children—one son and one daughter—were born. Here she leads the simple life, happy with her garden, her children, and her husband, and beloved by the villagers for her charitable work. Miss Anderson is a Californian by birth.

Madame de Navarro
Elliott & Fry

MISS HELEN GLADSTONE

The youngest daughter of the famous Liberal statesman, Miss Helen Gladstone, who was born in 1849, first distinguished herself as a student at Newnham College, of which she was vice-principal from 1882 to 1896. Then she became interested in social work in London, and immediately after her father's death, in 1898, left Hawarden to become a resident at the Women's University Settlement at Southwark, which has for its object the brightening of the lives of those whom Dame Fortune has ignored. In April, 1910, Miss Gladstone went back to Hawarden, to the great regret of hundreds of poor people in Southwark, who had come to regard her as their chief helper and counsellor in times of trouble. But she still takes the keenest interest in the work of the settlement. Such is her popularity in Southwark that an inmate of one of the common lodging-houses once offered to marry her, "if he were satisfied that she had sufficient means."

Miss Helen Gladstone
Elliott & Fry

MRS. BRAMWELL BOOTH

As leader of the Women's Social Work of the Salvation Army since 1884, Mrs. Bramwell Booth, who married the eldest son of General Booth in 1882, is nearly as important a person as her husband. Thousands of women have to thank Mrs. Bramwell Booth for a fresh start in life, for it was she who organised, and is still responsible for, the rescue work amongst women—one of the most useful and praiseworthy features of the work of the Salvation Army. Before her marriage Mrs. Booth did a great deal of work in the slums of Paris, and it is doubtful if any other woman knows so much about the darker and more tragic side of life. Mr. and Mrs. Booth have seven children, and it must be a source of much gratification to their parents

Mrs. Bramwell Booth
E. Mills

to know that each one of them is enthusiastically following in their footsteps, and devoting their time to religious and social work among the masses.

MRS. GERTRUDE ATHERTON

A CALIFORNIAN by birth, Mrs Gertrude Atherton published her first book, "The Doomswoman," in 1892. Since then she has written close upon twenty novels, the first to attract marked attention being "Patience Sparhawk and Her Times," published in 1897 Mrs Atherton was born at San Francisco, and began writing when quite young She has a great love for California, indeed, her books are the literature of California She is one of those authors who love art for art's sake, and has been heard to remark "I have no hobby except writing That, too, is what my career has been composed of" Mrs Atherton, who can claim Benjamin Franklin amongst her ancestors, has one daughter, and resides for the most part in America, although she is fond of France She married, early in life, a Chilian gentleman, Mr Atherton, who died a few years after the marriage, and Mrs Atherton has remained a widow ever since.

Mrs. Gertrude Atherton
Thomson

THE EX-EMPRESS EUGÉNIE

THE daughter of an officer in the Spanish Army —Count de Montijos—the ex-Empress Eugénie was born in Granada on May 5, 1826, her mother, Doña Maria Manuela Kirkpatrick, being descended from a Roman Catholic family of Scotland, who sought refuge in Spain after the fall of the Stuarts The Empress's childhood was spent in Madrid, and, after attending school in Toulouse, she travelled much with her mother, residing for some time in London However, in 1851 she paid a long visit to Paris, where her beauty captivated Napoleon III His wedding with her was celebrated with much magnificence at Notre Dame on January 29, 1853 Until 1870, the year of the Franco-German War, the life of the Empress was comparatively uneventful

The war, however, resulted in another revolution in Paris A Republican Government was again proclaimed, and the Empress was compelled to fly She left Paris secretly, and, on September 4, entered Belgium Subsequently she took up her abode in England, and in England, with the exception of occasional and short visits to Spain and France, she has remained ever since

Napoleon III died in exile at Chislehurst on January 9, 1873, and, a few years later, the Empress was overtaken by another great sorrow, the death of her only son, the Prince Imperial On February 27, 1879, the Prince sailed from England with an expeditionary force to take part in the campaign against the Zulus in South Africa. On June 1, however, a reconnoitring party was surprised near the Mozani river, and among those killed was Prince Louis Napoleon himself. The Empress, who now (1911) is in her 86th year, resides at Farnborough, in Hampshire.

The ex-Empress Eugénie, widow of Napoleon III.
L. N. B. Fleet Agency

LADY LONDONDERRY

CHÂTELAINE of three of the most stately homes of England—Seaham Hall, Sunderland, Mount Stewart, co Down, and Wynyard Park, Stockton, in addition to Londonderry House, Park Lane (one of the finest of town residences)—Lady Londonderry has earned the reputation of being a wonderful hostess Indeed, such a high opinion of Lady Londonderry did the late King Edward have that on the occasion of the Kaiser's first State visit to this country, she was asked by his Majesty to give a banquet for him at Londonderry House, which she did with tremendous success Lady Londonderry, who is a sister of the present Earl of Shrewsbury, was married in 1875, and has one son, Viscount Castlereagh, and one daughter, who is now the Countess of Ilchester. Although her ladyship takes a leading part in society, she has found time for a great deal of charitable work, particularly in Ireland, where she has done much to develop the cottage industries of the poor When at her Irish home, Lady Londonderry does a great deal of boating on the lough, sailing and steering in a very seaman-like fashion

Lady Londonderry
Lafayette

MRS. RALPH THOMAS (Miss Helen Gould)

MRS RALPH THOMAS is the daughter of the famous American financier and railway magnate, the late Jay Gould He it was who left a fortune estimated at fourteen million pounds to be divided between his six children, of whom Miss Helen Gould was the third She astonished her friends by marrying, when she was thirty-two years of age, Mr Ralph Thomas, and has devoted practically the whole of her life to charity While her parents were alive, she spent her time working among the poor of New York, and after her father's death, in 1892, Miss Gould plunged into the study of law in order to enable her to manage her own affairs She is credited with acting as her own agent and broker in all her more important charities and business matters She cares little for society or publicity, preferring to do good by stealth One of her greatest joys is to fill her country houses with poor cripples As a result of her wide benevolence to the American forces during the American - Spanish War, she received a gold medal from Congress, the official badge from the veterans of the Civil War, and numerous souvenirs and other recognitions from nearly every patriotic organisation in the States.

Miss Helen Gould
Miller

QUEENS OF THE WORLD

No. 4 (*continued*) The Empress of Russia

Continued from page 1123, Part 8

THE princess took the keenest interest in helping forward the various philanthropic societies which her mother had founded in Darmstadt, and which had been named after her They consisted of a hospital, nursing association, and an orphanage, established by Princess Alice at the terrible period of the Franco-German War, and the "Alice Society for the Education and Employment of Women of all Classes," having for its objects the better education of women generally, and the opening up to them of new fields of labour Princess Alix was a constant visitor at the hospital and at the orphanage She also developed a keen interest in all that concerned the position of women, and did her utmost, so far as a young princess could, to further her mother's excellent plans for breaking down the barriers which excluded women from many of the educated professions

Thus she spent the years following her sojourn in Great Britain, assisting her father, and making herself popular with poor and rich alike by her gracious manner and the keen interest which she took in the welfare of all classes

A Romantic Story

Many speculations were rife about this time as to who the husband of Princess Alix would be Many alliances were suggested, but apparently the young Princess had fully determined to bestow her hand where she had given her heart In one of the letters to Queen Victoria her mother had written, she said "You say rightly, what a fault it is of parents to bring up their daughters with the main object of marrying them A marriage for the sake of marriage is surely the greatest mistake a woman can make"

Apparently, Princess Alice had become imbued with her mother's views on this subject, and although several suitors were mentioned whose wealth and rank were far beyond her own, Princess Alix refused to consider their proposals Was this because there was "someone else" at this period? It would almost seem so

It was known that the young Tsarewitch, who was four years older than Princess Alix, being born at St Petersburg on May 18, 1868, was very much attracted by the unmarried daughter of the Grand Duke of Hesse But marriage between them was thought to be impossible, for, in the first place, his parents had a much more ambitious matrimonial alliance in view for him, and in the second place, there was the difference in religion, for when a Protestant princess marries into the Russian Royal Family, she is required to enter the Greek Church

It was in 1884 that Princess Alix first met Nicholas II, but ten years elapsed before she became his wife. His parents were disappointed in his choice, while Queen Victoria objected on the score of religion Seeing how deep their son's attachment was, however, the former at last yielded to the charms of the Princess, while Nicholas's uncle, the Grand Duke Sergius, came to England and pleaded his nephew's cause so eloquently that at last Queen Victoria consented to the wedding

Religious Difficulties

The Princess, however, fought long against her conversion to the faith of the Greek Orthodox Church, which was essential to the union "You cannot love him, then," once exclaimed her brother Ernest, after trying in vain to induce her to make this sacrifice of her religion "But I do," protested the Princess earnestly, with tears pouring down her cheeks, "indeed I do!" She was quite willing to join the Greek Orthodox Church, but refused to utter the formula declaring her old form of faith to be false and wicked At the suggestion of Alexander III, however, the obnoxious words were omitted

This incident illustrates the firmness of mind of the Empress, where a matter of conscience is involved, and for some years after her marriage she was unpopular at the Russian Court on account of the courage she displayed when enforcing her opinions She introduced many reforms at the Russian Court She refused to allow smoking among her ladies, she set her face against the idle rich who used Court influence for their own purposes, and abolished much of the pomp and ceremony

The betrothal of Princess Alix to the Tsarewitch was announced on April 20, 1894, and on November 3 following—which was two days after the death of his father Alexander III, and one day after his accession to the throne of "all the Russias" had been publicly announced at St Petersburg - Nicholas II announced that the Princess Alix of Hesse, the bride of his choice, had accepted the orthodox faith under the name of Alexandra, and would be henceforth known as the Grand Duchess Alexandra Feodorovna

Her Wedding

Princess Alix had been summoned to the bedside of Alexander III at Livadia, and for some time it was supposed that the marriage would be celebrated during his lifetime This was not to be, however, and national mourning was suspended for a day on November 26, 1894, when the marriage took place in the private chapel of the Winter Palace at St Petersburg

The manifesto issued by Nicholas II on the occasion of his marriage explains, to a certain extent, why the ceremony took place so soon after the death of his father.

"Solicitous for the destinies of our new reign," he said, "we have deemed it well not to delay the fulfilment of our heart's wish, the legacy, so sacred to us of our father, now resting in God, nor to defer the realisation of the joyful expectation of our whole people that our marriage, hallowed by the benediction of our parents, should be blessed by the Sacrament of our Holy Church"

The marriage was made the occasion of much rejoicing For the first time in recent Russian history the troops were withdrawn from the line of route, and no restraint was placed upon the erection of temporary stands, the climbing of lamp-posts, and the occupation of every coign of vantage, exactly as is done in London on the occasion of a State pageant The official programme indicated that there would be cavalry escorts with the carriage, and when it appeared without a single mounted soldier, the delight of the people was boundless

H.I.M The Empress of Russia, daughter of the Grand Duke of Hesse and grand-daughter of Queen Victoria, whose marriage to the Tsar took place in November, 1894 The magnificent national robes and crown are a worthy setting for the Tsarina's stately beauty

Photo, Stanley

Thus did the young Tsar show his courage on his marriage day, and further enhanced his popularity by issuing a manifesto granting important alleviation of pains, penalties, fines, debts, and arrears of taxes to the peasantry, pardon for the Polish rebels of 1863, mitigation of punishment to Siberian exiles, and a reduction of one third of the terms of imprisonment to all criminals

Bad times, however, were in store for the Royal couple Revolution became rampant, and Nihilists stalked the land To-day they find their chief delight in the society of their children

Her Children

The eldest, Grand Duchess Olga, was born on November 15, 1895, and then followed the Grand Duchess Tatiana, born June 10, 1897, the Grand Duchess Marie, born June 26, 1899, and the Grand Duchess Anastasia, born June 18, 1901 Not until three years later, on August 12, 1904, was the Grand Duke Alexis, the heir apparent, born The news of his birth was welcomed with rejoicings all over Russia, and when he was christened three days later in the church of the Peterhof Palace, both the German Emperor and King Edward were represented as godfathers

At "The Farm," situated in a remote part of the magnificent grounds of Peterhof Palace on the Finnish bay, the Royal children have their pets, and here in the evening they listen to the music rendered by their mother and father. For both the Tsar and Tsarina are very musical A celebrated violinist once said of the latter that if she were in another sphere of life she would have won great fame. The Tsar, too, plays the violin well, and is very fond of an instrument called the balalaika, which is a kind of guitar with only three strings He often sings to this instrument, for he possesses a tenor voice of excellent quality Never are the Tsar and Tsarina so happy as when they have an excuse for staying a few days at "The Farm" in the company of their children "What a happy family they would be," remarked one who has spent years in their service, "if they were not overshadowed by grim State cares"

A Pathetic Picture

Here is a final picture of the Tsarina The scene is Reval, on the occasion of the historic meeting of the Tsar and King Edward last summer "Tired and ill, she remarks in a burst of confidence to an officer standing by "I am feeling so weary that I had far rather have stayed at home, but as my absence would certainly have been misunderstood, I have made a great effort to come"

Could anything be more pathetic?

SOCIETIES WHICH HELP WOMEN AND CHILDREN

No. 3. THE INVALID CHILDREN'S AID ASSOCIATION

Patron: THE QUEEN. Founder. MR. ALLAN GRAHAM. President and Chairman of Council: THE RIGHT HON. THE EARL OF ABERDEEN.

How the Association was Founded—The Methods of Working—The Duties of a Visitor—Education and Training of Invalid Children—Branches and Federated Societies

Objects of the Association

THE I C A A was formed in 1888 for the purpose of helping, supervising and, if possible, curing the seriously invalided and cripple children of the poor

The general aim of the association is to obtain for the children the best possible medical treatment, a good education, and the means of earning their livelihood in the future In order to carry this into effect, the association endeavours to provide every suitable applicant with a friend, who shall give, so far as circumstances will permit, unstinted personal service, doing and getting done everything that experience, commonsense, and kindness may permit

Those who know something of the suffering endured, often most patiently, by many hundreds of little children revere the memory of the late Mr Allan Graham, to whom this association owes its existence

Method of Working

The association has a council, meeting four times a year, and an executive committee, partly elected and partly nominated, including among its members several eminent surgeons and hospital sisters This committee meets twice a week, to consider cases and to decide as to the steps that should be taken in each instance At the present time there are about 8,000 current cases in London alone These are all in the charge of visitors, each of whom undertakes to befriend one or more children These visitors are grouped into districts and branches, of which there are now fifty-eight The work of each district is controlled by a selected visitor, chosen for experience, organising ability, and, where possible, nursing knowledge This visitor is styled a representative

REPRESENTATIVES are requested to send in a report every quarter of all their children, and to furnish particulars, as soon as possible, of any new case referred to them

VISITORS, who undertake the supervision of one or more children, are asked to report on their progress and general condition at regular intervals to the representative of the district in which the children live The great desire of the committee is that the visitors shall become the real friends of the children, and also bring into their lives interests beyond their own often limited horizon.

The following are a few points which visitors are asked to bear in mind :

1. In trying to help the child, never forget that it is one of a family, and that it will be true kindness to endeavour to strengthen the family tie, and expect the parents to take their share in everything that we do for the good of the child (In 1909 over £1,000 was contributed by parents)

Endeavour to strengthen the child's character, and help it to face the difficulties of life bravely, and to look forward to doing some work in the future

When the child is old enough to work, encourage the parents to make every effort to have him or her taught some suitable trade, and help them in the matter if required

The Charity Organisation Society will often co-operate in this

The Need for Education

For a physically defective child, education is of the greatest importance, and if the child can go to school, you should see that it attends as regularly as possible

If the child is unable to go to school, try to provide some home teaching, and get the child's relations or friends to carry this on between the visits

2 Watch constantly the physical condition, and find out if the child is attending any hospital, if necessary, encourage the parents to take it regularly, and advise and help them in carrying out the treatment recommended, and if a medical opinion seems necessary, communicate at once with your representative

If a surgical appliance has been provided, see that it is worn and kept in order, and report at once to your representative if it needs repair

3 Visit regularly, and let the child feel that it can rely upon you Disappointment is bad for a sick child, and we want, by example, to teach the value of a promise When prevented from going at the appointed time, if possible let the child know In some cases, however, it may be useful occasionally to visit the home when not expected

4 Do not give money or other relief without first consulting your representative This rule does not apply to small luxuries or personal gifts on special occasions

When Parents Pay

5 Payments are often made by the parents towards the maintenance of their children in homes, towards the cost of surgical instruments, or for the loan of spinal carriages, etc

When these payments are received by the visitor, it is very desirable, for the parents' sake, that the money should be collected weekly, and a careful account should, of course, be kept Visitors should never make up deficient payments without consulting the representative

Money collected should be paid to the representative before the end of every quarter, and any contributions obtained from friends for the benefit of a particular child should also be sent to the representative for transmission to the office

It will be readily understood that to carry out this work efficiently the association must be in close touch with many other organisations, such as hospitals, convalescent and nursing homes, district nurses, and special schools, as well as with philanthropic agencies of all kinds

Co-operating Agencies

The Charity Organisation Society is constantly asked to investigate cases where charitable relief is thought to be necessary, and, in its turn, sends numerous cases to the Invalid Children's Aid Association to be dealt with Among other co-operating agencies may be mentioned the Hospital Sunday Fund, the Hospital Saturday Fund, and the Ragged School Union

The National Society for the Prevention of Cruelty to Children gives valuable assistance in cases where parents are guilty of wilful neglect, a visit from one of their inspectors often preventing the necessity of more drastic measures having to be taken, as our readers will have learnt from the account of the work of the N S P C C on pages 262 and 413 of Every Woman's Encyclopædia

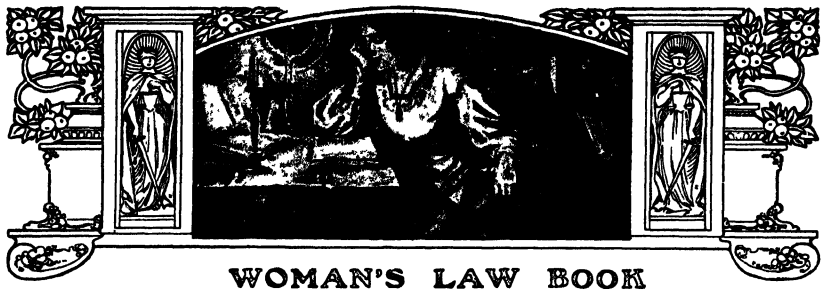
The association is in constant communication with the Poor Law authorities Many cases not suitable for voluntary treatment are referred to the guardians, who have very extensive powers with regard to physically and mentally defective children These powers are, unfortunately, permissive, and not compulsory, and are not universally adopted The Metropolitan Asylums Board has established seaside homes for tuberculous children at Herne Bay, Margate, and Risington, and has schools for ringworm and ophthalmic cases, as well as for the feeble-minded - with which latter the I C A A does not deal Apart from homes and special schools, it is sometimes advisable to board out invalid children for a time in the country Where this is done, the children are put in the care of a local committee, or of someone interested in such cases, who will visit them from time to time

Where it is quite impossible for a child to attend even a special school, arrangements are made for a visitor to give it instruction in its own home, often with most happy results, and the peevish, fretful invalid becomes a bright, intelligent scholar

Branches and Federated Societies

London itself has fourteen branches These are worked by local committees, but are in close touch with the centre In many cities and provincial towns there are societies which undertake the charge of invalid children, in addition to other work These are able to join in a federation (of which the centre is the London I C A A), and thus obtain valuable advice and assistance

Further particulars with regard to this work can be obtained from the secretary, 69, Denison House, Vauxhall Bridge Road, Westminster, S W



WOMAN'S LAW BOOK

By G D LYNCH
(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

LANDLORD AND TENANT

Continued from page 1135 Vol 5

As regards married women, before January 1st, 1883, their contracts were void, but women married since that date are under no disabilities as regards the disposal of their property, and are quite capable of entering into leases and making contracts binding on their separate estate, and women married before that date are practically in the same position as regards property acquired since 1882

Other Persons under Disabilities

A convict cannot make a valid lease, but the court may appoint an administrator to deal with his property and grant leases for him

A person of unsound mind is not prevented from taking a lease, but such lease is voidable by him in the same way as a lease made by him

A man while drunk agreed at an auction to make a purchase of houses and land, and there is no doubt whatever that the court would have allowed him to repudiate his bargain when he regained his senses But, as a matter of fact, when sober he affirmed the contract, repented of his bargain later on, and when sued for payment on the contract pleaded that he was drunk at the time he made it The court held that, although he once had an option in the matter and might have cancelled his contract, he was now bound by his affirmation of it.

Corporations

Corporations may make leases of their property and take leases in both cases by deed and under their common seal It is a great mistake to regard the seal as a relic of an ignorant age. It is no such thing. The seal is the only authentic evidence of what the corporation has done or intends to do. The Crown is a corporation, and its leases are restricted to terms of thirty-one years or three lives Most Crown lands are now vested in the Commissioners of Woods and Forests, whose leases are restricted as above, but who may grant building leases for ninety-nine years Colleges and universities are civil corporations whose powers of leasing formerly were unrestricted, but since the time of Elizabeth, and particularly in the last century, various acts have been passed limiting their powers of granting leases to terms not exceeding twenty-one years. The Charity Commissioners have power to authorise leases, and ecclesiastical corporations (which includes bishops and archbishops) can make leases with the consent of the Ecclesiastical Commissioners

The following are also authorised to make leases—trustees, executors and administrators, mortgagors and mortgagees in possession, agents on behalf of their principals, the trustee in bankruptcy, and liquidators.

The Parcels

In that part of the lease known as "the parcels" the premises should be accurately described, such qualifying expressions as "containing 100 acres be the same more or less" should be avoided whenever possible.

Things accidentally and temporarily severed from the thing demised will pass with it if essentially a part of it, as, for example, the doors of a house, although not in their places at the time And in the same way anything obviously necessary for the enjoyment of the thing demised will pass with it. Such things are usually called easements of necessity.

Examples of such easements are the use of a drain, the use of a coal-shoot and water-pipes, the use of an artificial watercourse and the right to support. But the most important of these easements is "the way of necessity," which is a means of approach to the premises granted either by an undefined way or by such way as may be defined and selected by the grantor, the selection when once made being final The tenant may also acquire an easement of necessity over adjacent property retained by the lessor

The principle to be observed is this—that "the grantor having given a thing with one hand, is not to take away the means of enjoying it with the other"

The general rule is that things on the premises pass by a demise of the premises as such, therefore the acceptance of the lease of a house does not raise an implied obligation to pay an additional sum for the fixtures

However, in leases made since 1881, a conveyance of land includes and operates to convey with the land "all buildings, erections, fixtures, commons, hedges, ditches, fences, ways, waters, watercourses, liberties, privileges, easements, rights and advantages whatsoever appertaining to the land or any part thereof" And a conveyance of land having houses or other buildings thereon operates to convey with them "all outhouses, erections, fixtures, cellars, areas, courts, courtyards, cisterns, sewers, gutters, drains, ways, passages, lights, watercourses, liberties, privileges, easements," etc

Reservations

Certain rights and easements are impliedly reserved to the lessor, and others may be expressly reserved by him As an example of the former we may take the case of a right of support where such support is mutual between adjoining buildings Another example is the right to use a common drain.

Sometimes when new buildings are being erected according to a definite plan, and contemporaneous leases of adjoining plots are made, each lessor is bound not to obstruct the lights essential to a building erected by another lessee, although there is no such express reservation in his lease The commonest of all express reservations is the reservation of sporting rights, particularly the reservation of game Where "trees" are excepted, the reservation does not include fruit-trees And where "minerals" are excepted the lessor's right to work them will be subject to the lessee's right to have support to the surface

LAW AND MONEY MATTERS

continued from page 1026, Part 8

INSURANCE

Expectation of Life

WHERE the expectation of life is a long one, the assured will pass as a first-class life paying an ordinary premium, but where the expectation is not so good, the company may still be willing to accept the risk as a second-class life, which means that a slightly increased premium will be payable by the assured If, however, the assured is disposed to back his opinion against that of the medical officer, some companies will accept him at the ordinary rate, provided that if he fails in his expectation they may deduct a certain percentage from the amount payable To give an illustration, a man of thirty whose parents are both living is constitutionally sound, but suffers from occasional attacks of asthma His expectation is thirty-five years, but the office will only insure him on a premium payable by a man of thirty-seven He insures his life for £1,000, with profits, pays the premium on his real age, and if he dies before sixty-five his policy is worth only £900 odd, whereas if he attains that age, the £1,000 is payable in full And in any event, if he lives for fifteen or twenty years, being insured with profits, the bonuses will probably make the deficiency up to £1,000

Bonus

A policy for a life assurance may be effected with profits or without profits. When effected with profits, it is called a bonus policy, and in this case the premium is a little larger than in the case of a policy effected without profits It is generally advisable to insure with profits, and thus acquire the benefit of the bonus, which is a sum of money paid out to the policy-holders by the company from time to time Bonuses are usually declared every five years, and are payable in cash, or may be applied in reduction of the premiums or added to the sum insured

When the age has not been admitted, a birth or a baptismal certificate should be produced, and if neither of these are obtainable, a certified extract from an entry in the family Bible may satisfy the company, or an affidavit of the widow or some near relation who can state their belief in the age of the assured

Proof of Death

The burden of proving the death of the assured falls on the party who is entitled to receive payment, a certificate of the doctor who attended the deceased will be sufficient when procurable, or a copy of the registrar's certificate of death

Proof of Title

Persons applying for the insurance-money must establish their claim by producing a copy of the probate of the will, or by showing their letters of administration, or any other deeds or documents relating

to the policy and to the disposition of the amount insured.

Days of Grace

Thirty days are usually allowed on a life policy for payment of the premiums after they fall due, but to these thirty days the three days of grace must not be added If application is made to the company within the thirty days, the period may generally be extended by payment of a small fine

Surrender Value

In the old days, if the premiums were not paid when due the policy lapsed, and became valueless; but now, in most companies, after a certain number of payments have been made—for example, under ordinary whole life assurance after the payment of three years' premiums—the policy acquires a certain value, called a surrender value, which, on the death of the assured, would still be payable

CHILD LAW

Continued from page 907, Part 7

When a Child's Responsibility for its Actions Begins—Severity of Older Days—Modern Punishment of Children Capable of Criminal Offences

Criminal Capacity

No criminal liability can be attached to a child under seven years of age, a child under that age is considered incapable of committing a crime, and the presumption of law cannot be refuted Between seven and fourteen the presumption in favour of innocence is still continued, but the presumption may be rebutted by evidence of knowledge that what he did was wrong This, however, must not be presumed from the mere commission of the act, but must be proved by the circumstances under which it was done

Some Old-time Horrors

It is quite certain, too, that no modern jury would accept as evidence of a "mischievous discretion" circumstances which were sufficient to satisfy the judges and juries of ancient days that the juvenile accused had displayed craft and cunning, and we are not likely to hear again of a girl of thirteen being condemned and executed for killing her mistress, or of a boy of eight sentenced to death and hanged for burning some barns at Windsor, because it was made to appear that he had malice, revenge, craft, and cunning, forsooth, or of an infant under nine years who confessed to killing a child of the same age as himself, and was duly convicted

But quite within recent times a little boy of eleven was charged and found guilty of manslaughter, his schoolmaster being called as one of the witnesses against him to show the amount of his intelligence

Acquitted

In a case where coining implements were found in a house occupied by a man and his wife and a child ten years of age, the jury were directed to acquit the child of a felonious possession And in another case where a little girl of ten was charged at Oxford with stealing coals, she having taken a few knobs from a large heap and put them into her basket, the jury found her "not guilty," and the foreman of the jury added "We do not think that the prisoner had any guilty knowledge," notwithstanding that the facts were undisputed

Over Fourteen

Children over the age of fourteen, but not of full age, are in very much the same position as persons who have arrived at their majority, the presumption in their case being that they possess a sufficient degree of reason to be responsible for crimes, unless the contrary is proved But an infant cannot be convicted of criminal offences under the Debtors' Act, nor can he be adjudicated a bankrupt

And for certain offences, which it is needless to specify, boys under fourteen cannot be convicted of the commission or of the attempt, nor can any evidence of their capability be given against them

Evidence of Children

In criminal proceedings, whether under the Prevention of Cruelty to Children Act, 1904, or the more recent Children Act, 1908, if the child who is tendered as a witness does not, in the opinion of the Court, understand the nature of an oath, the child's evidence may be received, though it is not given upon oath But only if the child is possessed of sufficient intelligence to justify the reception of the evidence and understands the duty of speaking the truth

No person, however, can be convicted on such unsworn evidence unless it is corroborated by evidence relating to the facts and circumstances of the case.

GLOSSARY OF LEGAL TERMS USED IN THIS SECTION

CORPORATION is either aggregate, consisting of many members, or sole, consisting of one person only It is also either civil or ecclesiastical, and the authority of a common seal is its hand and mouthpiece The several members of a corporation and their successors constitute but one person in law.

BONUS.—A profit.

DAYS OF GRACE.—Three days, called days of grace, are added to the time of payment fixed by a bill of exchange. On life assurances thirty days of grace are allowed, on fire and burglary insurances, fifteen

SURRENDER VALUE.—The value attaching to a policy after a certain number of premiums have been paid.

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting ; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 8. BALZAC AND EVELINA HANSKA

By J. A. BRENDON

NOT merely was Balzac a great writer, he was also the possessor of a gigantic personality He was an utterly abnormal man, his genius exaggerated his manhood, and he was addicted to the wildest of extravagances and the most reckless of excesses For this reason, therefore, he can be compared, among *littérateurs*, most aptly to Lord Byron Unlike Byron, however, Balzac was unpardonably mercenary

Avarice was the most vicious trait in his character He placed a monetary value upon everything, his relations, especially his mother, he drained of money without scruple, and even at the climax of his romance he wrote and told his amorata that his recent letters to her were worth 1,600 francs 2,000 francs, including the sheets he had enclosed for Mademoiselle Borel, a governess whom he was arranging to place in a nunnery

Balzac's Vanity

A more conceited man than Balzac, moreover never lived His vanity knew no bounds, while still a child he was convinced in his own mind of his capabilities For many years, however, he stood upon the stage, hidden and unnoticed among the chorus, but at last the limelight was thrown upon him, and then the world saw him as for a long while he had seen himself

Again, Balzac soon grew dissatisfied with the fortune of his birth His parents were comparatively well-to-do and eminently respectable provincial bourgeois, but this was not good enough for the son. Accordingly, and apparently without justification, he claimed relationship with the D'Entragues family, and then on finding in a fifth century document that a concession of land had been made by a De Balzac, immediately assumed the "de" as a prefix to his own name Thus disguised as Honoré d'Entragues de Balzac he was able to deceive himself into believing that he really was a person of great importance and noble ancestry, and he deceived himself more successfully than he deceived his friends

Early Struggles

His childhood and early struggles call for but little mention here These years, however, are years of intense and absorbing biographical interest, for Balzac, like Byron, made life fantastic

His parents afforded him a liberal education, but Balzac took but little trouble to avail himself of it

Human nature was his chosen study, to write was his sole ambition And, while still a child he selected the journalistic world as his Utopia His parents tried to turn him from his purpose, but in vain

In 1819, therefore, seeing that he was obdurate they took an attic for him in the Rue Lesdiguières, and allowed him to go to Paris Two years of struggle, they thought, would serve to dispel his illusions and to convince him of his folly more effectively than could argument

In this, however, they were mistaken, for, although his initial efforts ended in failure, and in that which is more bitter than failure,

in ridicule, Balzac was not discouraged. For the present he was content with the knowledge that he was schooling himself, and that gradually he was mastering his art

In the seclusion of his humble garret, moreover, he was wildly happy, and in his letters he has left a delightful picture of his mode of life there

Letters from "The Stranger"

Conscious of the power which lay latent in him, Balzac worked industriously to develop it. The quality of his writings improved rapidly, and in 1829, on the publication of the "Physiologie de Mariage," suddenly he became famous. "From the day of its appearance," declared Werdet, "literature counted another master, and France another Molière." Success followed success. "Scènes de la Vie Privée" and "Peau de Chagrin" both appeared before 1832, and the latter, the immortal story of the wild ass's skin, was perhaps the greatest triumph of his life.

Balzac was now the man of the hour. The chorus of praise was universal, he was overwhelmed with flattery, inundated with praise. It is surprising, therefore, except to the fatalist, that one short, anonymous letter which he received at this time should have impressed him deeply. He received many such letters, and many of them must have been more worthy of notice than that in question, for, although it has not been preserved, it appears to have been remarkable neither in style nor for its sentiments. But, none the less, this letter touched some subtle chord in Balzac's heart. Some mystery surrounded the person of the writer. This, instinct told him. The letter, which was signed "L'Etrangère," bore the postmark Odessa. More than this Balzac could not discover, in spite of his endeavours, he failed to unmask the stranger's incognito. This served only to stimulate his interest, and he allowed it to run riot, in his mind he created delightful and romantic pictures of himself and his mysterious admirer.

Seven months later he received another letter in the same handwriting. On this occasion the tone was less constrained, and clinging to the letter was an element of pathos which stirred the passion in his soul from its very depths.

"You, no doubt," "L'Etrangère" wrote, "love and are loved, the union of angels must be your lot. Your souls must have unknown felicities. The Stranger loves you both, and desires to be your friend. She likewise knows how to love, but that is all. Ah, you understand me."

This was soon followed by a third letter. "A word from you in the 'Quotidienne,'" it said, "will give me the assurance that you have received my letter, and that I can write to you without uneasiness. Sign it 'A. l'E——'. H. de B."

Balzac now was delighted, and despatched his reply immediately. On December 9 it appeared duly in the "agony column" of the "Quotidienne." "M. de B. has received the letter; only to-day has he been enabled to acknowledge it by this paper; he regrets he does not know where to address his reply. A. l'E——. H. de B."

In the following spring (1833), L'Etrangère made herself known to Balzac; she was, she declared, the Countess Evelina Hanska, the wife of a Polish nobleman living at Wierzchowna, in the Ukraine. She gave him to understand, moreover, that she was young and beautiful, and, although immensely rich, not happy with her husband.

The countess's vanity, perhaps, is pardonable. Indeed, she has been described as possessing "splendid shoulders, the finest arms in the world, and a complexion of radiant brilliancy. Her soft black eyes, her full red lips, her flaming masses of curled hair, her finely chiselled forehead, and the sinuous grace of her gait gave her an air of abandon and dignity together, and a haughty, yet sensuous, expression, which was very captivating."

Balzac, however, before even he had seen her, was raised to a frenzy of excited adoration, the woman became his ideal, and with her he soared to the loftiest heights of romance, pouring out before her all his hopes and aims. The countess, moreover, for her part, was fascinated by the novelist's personality, and she longed to meet the man whose books displayed such an incomparably intimate knowledge of her sex, and with this object in view arranged immediately to visit Switzerland with her husband and her child.

As soon as he had heard of the party's arrival at Neufchâtel, Balzac set out post-haste from Paris, keeping as a secret from all his friends the reason for his sudden departure. The lovers had arranged to meet on the promenade, and, in order that Balzac might be able to identify her, it had been decided that the countess should be seated with one of his novels on her lap. In spite of this precaution, however, Balzac passed by her several times before he dared to speak, because the countess, in her excitement, had allowed the book partially to be concealed behind a scarf, and Balzac was greatly afraid lest he should address the wrong person. At last, however, he mustered his courage, and spoke. The momentous meeting had taken place, and in it Balzac found the fulfilment of his dreams, he was raised to an ecstasy of delight.

A Beautiful Countess

"There I found all that can flatter the thousand vanities of that animal called Man," he wrote to his sister, "and of a poet, the vainest of them all! But why do I talk of vanity? There is no such thing here. I am happy, very happy . . . The essential is that we are twenty-seven, that we are ravishingly beautiful, that we have the finest black hair in the world, the deliciously smooth, fine skin of a brunette, an adorable little hand, a twenty-seven-year-

old heart, all innocent . . . I do not speak of the colossal riches what are they when compared with a masterpiece of beauty? . . In the shade of a great oak we gave one another the furtive, earliest kiss of love! Then I swore to *wait*, and *she* to keep for me her hand, her heart"

The countess has left no record of her first impressions, perhaps at first sight she was disappointed to find that this "small, fat, inelegant person" had been the idol of her dreams This Balzac himself feared, but he thought that his eyes would redeem him, he knew their power, they were the "eyes of a sovereign, a seer, a conqueror"

At the time romance may have blinded the countess's eyes, but soon they were opened She had fallen in love with Balzac's creations, the sight of the creator filled her with disappointment Her idol lay before her shattered, for, in spite of his wit, in spite of his brilliance, she saw Balzac merely as a gross and ugly, discontented egotist

But, none the less, he was a persistent wooer, and at this time, at any rate, there can be no doubt as to the sincerity of his love Christmas found him again with the countess, on this occasion at Geneva

Balzac, the brilliant French novelist, whose infatuation for the Countess Hanska forms one of the most remarkable stories in the history of romance

Here he stayed for six weeks, six weeks of rapturous happiness, but already in the distance could be seen the cloud, at present no bigger than a man's hand, which ultimately was to darken his whole life The romance of the situation appealed to Evelina's fancy Moreover, she had chosen Balzac, and she felt that she ought not to discard him lightly, but transfer to the man the affection and adoration which she had bestowed upon her mind's conception of him she could not

Moreover, gradually she became obsessed with the fear, and it was a very real fear, that Balzac's pertinacity was prompted less by the force of an uncontrollable passion than by visions of the ultimate acquisition of her fortune

Thus she began to doubt and hesitate, and her hesitation preyed upon the infatuated mind of Balzac, until finally it wrecked his life, and accelerated greatly, if it did not actually cause, his death

The first definite quarrel occurred in 1834, while Balzac was staying at Vienna with the Hanskas Evelina accused him of giving her a position subsidiary to his work. This is a common cause of lovers' quarrels, but in this case it was less unreasonable than in most, for when engrossed in work Balzac was strangely unreasonable He would write for eighteen to twenty hours a day, for weeks on end, never sleeping, and eating but rarely, hot baths formed his sole recreation, and strong coffee his sole stimulant When the work had been completed, immediately he would proceed to the other extreme. Werdet records that after one of these spells of work he accompanied the novelist to Véry's, the most select and expensive restaurant in Paris Here, to the astonishment of all the other guests in the restaurant, Balzac consumed 100 oysters, twelve chops, a young duck, a pair of roast partridges, and a sole, in addition to a dozen pears, and innumerable sweets Having appeased his hunger, Balzac then characteristically endeavoured to borrow from his guest the money to pay the bill This Werdet was unable to provide The novelist, therefore, took five francs to tip the waiter, and stalked out of the restaurant, shouting loudly, "I am Honoré de Balzac"

In spite of the Vienna episode, however, Balzac, on his return to Paris, continued to carry on a voluminous correspondence with Evelina To these letters he devoted several hours a day, and they form perhaps the most monumental series of love letters which ever have been written, and, in addition, if only one could feel sure as to their absolute sincerity, the most delightful

The letters are marred, however, by the wail of complaint which pervades them always, and it was this spirit of discontent which finally stamped out the last embers of Evelina's love His life was not dull and lonely Indeed, she was disgusted by the

amazing reports of his gaiety and dissipation which reached her ears from other sources. Again, Balzac was not a pauper; he was making at least £3,000 a year, probably much more, and if his debts were a burden to him and worried him, why, she wanted to know, did he make no effort to pay them?

In 1842, however, seven years since first he had met her, Balzac received from the countess a letter in a black-edged envelope The long anticipated event had taken place, Count Hanska was dead, and at last Balzac saw the solution to all his troubles and unhappiness So long ago as the time of his first visit to Vienna, he had arranged to marry the countess after her husband's death, and even then it seemed impossible for that event to be postponed for long, since the count was many years older than his wife and very decrepid

Sir William Hamilton, blinded by Nelson's dazzling greatness, died in happy ignorance of the wrong which the great admiral had done to him Perhaps love had cast a similar spell over Count Hanska, for, with the exception of occasional fits of jealousy, he regarded his wife's attachment to the novelist with placid approval The story of Nelson and the story of Balzac, however, end very differently In the one, the finale was an immortal, splendid triumph, in the other, it was filled with all the pathos of unrequited love, the tragedy of broken, unattainable ideals

In his inmost heart, Balzac must have realised even at this time that he had lost Evelina's love But he would not admit it even to himself, he would not acknowledge defeat, he was determined to woo and win her yet But he must have known that it was impossible, for, eloquent though they were, deaf ears would not listen to his appeals. Excuses for delay Evelina always had at hand Anna, her daughter, was still quite young, still in need of a mother's care, it would be unfair to marry and leave the child motherless An aunt disapproved of her friendship with Balzac, he must not come to see her, he must not even write

But still he persevered, and in 1843 it seemed likely that his patience would be rewarded Anna fell in love, and her suitor, Count Georges Mniszech was highly eligible Balzac's health and spirits both returned It was the happiest year of his life, in the spring he visited Evelina at Diesden, and in the summer she herself came to France and stayed with him at his house at Passy Balzac was in an ecstasy of joy, his treasures and the delights of Paris he laid at the feet of his beloved, and his cup of happiness overflowed when, in the autumn, he was allowed to accompany her and the newly betrothed pair on a tour through Germany and Italy

From the pinnacle of happiness, however, he was cast into the depths of woe After his return to Paris, Evelina's letters once again became hard and cold Balzac's disappointment was intense His health broke down; he became the victim of chronic colds and was tortured by neuralgia. But his constancy never wavered; if other women influenced and enchanted him, these were fleeting fancies Evelina Hanska was his guiding star; she was the predominating influence in his life When she smiled, life smiled on him, when she frowned, life frowned darkly also

The year 1846 again found him happy. Anna was about to be married Balzac was allowed to visit Evelina at Rome, and here he was given permission to prepare a home in Paris Hopeful and enraptured, he hastened straightway to Paris, found the house—a delightful place in the Rue Fortunée (now the Rue Balzac)—and furnished it in lavish, splendid taste In 1847 the future mistress came herself to direct the alterations, everything appeared to be settled, and Balzac thought that his troubles now were ended, at last his dream was about to be realised

Later in the year he set out for Wierzchowna to receive his prize, he travelled for a week without cessation, and arrived at his destination, utterly exhausted, before the letter which he had written from Paris announcing his departure To his astonishment, however, again the lady temporised Again, therefore, Balzac fell ill, his heart was weak, and in the biting cold of a Russian winter he suffered terribly Four months later he returned to Paris a wreck, a shadow of his former self Still undaunted, however, he returned to Wierzchowna in September, 1849, but not yet would the countess give a definite answer to his prayers Once even she threatened to break off the engagement. To break it off after all these years! The shock laid Balzac prostrate Winter, moreover, was approaching, the cold was intense, and he grew weaker day by day At last, therefore, perhaps out of pity, Evelina yielded, the man had proved his great devotion, and on March 14, 1850, she married him at Kief Immediately he forgot all his troubles, all his disappointments He was "nearly mad with happiness" (the words are his own), and there is something truly pathetic in the picture of this great man who, although he was dying of heart disease, perhaps of a broken heart, found only sweetness in life now that, after sixteen weary years of waiting, he was being allowed to marry a woman who did not even pretend to love him

Balzac's married life lasted for five months only The joys of his Paris home he barely tasted, the charm of married life he knew not Those five months achieved what sixteen years of faithful devotion had failed to accomplish, the scales fell from his eyes, and he saw and realised to the full the utter emptiness of loveless wedlock He had made his own nest, made it slowly and laboriously, now it was necessary for him to lie in it A kindly fate, however, took compassion on him, and, on August 17, 1850, death released him from the bondage of disappointment.

BETROTHAL RINGS (FOREIGN)

By LYDIA O'SHEA

The Antiquity of Betrothal Rings—Egyptian Rings—Jewish and Foreign Rings—"Regard" and Name Rings—Martin Luther's Betrothal Ring

WHEN our thoughts go back to old forgotten, far-off things and woings long ago, they turn instinctively to those broad, sun-scorched plains of Egypt, through whose desert places

"flows the lordly Nile,
From the banks the great stone faces
Gaze with patient smile!"

Fig 1 An ancient Egyptian betrothal ring From the ring depend heart-shaped pieces of gold and beads of coral, that jingle as the wearer moves her hand

Ages and ages have passed since Luxor, beloved to-day of tourists, was once the ancient city of Thebes, the city of a hundred gates, the capital of Rameses II, whose imperious and beautiful daughter defied convention and drove her own swift chariot over the fiery sands

Ages and ages have passed since those days, but the sculptured figures upon the rocky banks still sit motionless, impassive through the centuries, gazing with quiet, inscrutable eyes across the blue waters of their well-loved Nile, thinking—ah! could they but unbend from their fearsome majesty, and tell us the history of their days, of their hopes and fears, and, above all, of the mighty love which came sweeping in an overwhelming tide into their hearts and lives, turning the grey to golden, and the shadow to sunshine, and bringing into the eyes of some lovely daughter of a proud Pharaoh "the light that never shone on land or sea"!

But the quiet eyes and the baffling smile change not The stone lips are silent We must be content, therefore, to dream our own dreams and picture our own visions of the woings of those bygone kings, in the fair assurance that, apart from custom and race traditions, it varied very little from what we know to-day "In all ages every human heart is human," and love is infinite and changeless, having no age, but youth eternal

Round the first illustration, then, we may weave what fancies we like It represents an Egyptian betrothal ring, now in the Eastern section of the South Kensington Museum

Fig 3 Top view of Fig 2 Note flat bezel at top of sketch is centre in Fig 2

It is very dainty in construction, being composed of a single slender hoop, from which hang a number of heart-shaped laminæ of thin gold, intermingled with beads of coral, so that as the wearer moved her hand the little pendants must have swung and jingled with a faint musical sound, even as the modern Egyptian girl desirous of attracting throws out her hands so that the bracelets upon her wrists, adorned with little silver bells, may jingle daintily as she moves along.

Sometimes precious stones, such as diamonds, were used instead of the coral Then the effect would have been more striking and artestive to the eye

Fig 2 An antique Jewish betrothal ring An elaborate form of ring, used, probably, only at the actual betrothal ceremony

From Pharaoh, the ruler, let us turn to Israel, the ruled and oppressed, and note the curious forms of the Jewish betrothal ring (Figs 2, 3, 3a)

Very elaborate and wonderful are these rings, too large and complicated to be worn, but suitable only for use at the actual betrothal ceremony, which was regarded as so important in the eyes of Jewish lovers

The prevailing design depicts a single, very wide hoop, ornamented with five knobs, or bosses, set round at regular intervals, the bezel usually taking the form of the Ark of the Covenant, or a tower or temple surmounting all

Fig 3a The pointed bezel represents the Ark of the Covenant

These rings were of gold, elaborately ornamented with fine filigree scroll-work, which forms a conspicuous feature in all of them, and decorated with enamel, white and blue or green

The "Temple" is self-explanatory, and the five bosses are often supposed to represent the number of witnesses at the ceremony which the Jewish law required

This class of ring is sometimes referred to as the *Mazal Tob*, which means "Joy be with you," or "Good luck to you," since this was the favourite Hebrew inscription engraved on the inside

There are many beautiful German and Flemish rings of this type still in existence, a number of them dating from the sixteenth and seventeenth centuries

After the ceremony was over the rings were taken off and kept as mementoes by the contracting parties One cannot help wondering what kind of treasures these Israelitish women carried back with them into Palestine, when, by Pharaoh's orders, they were at length driven out

Fig 4 An East Indian silver "pendant" ring, with pear-shaped drops that tinkle as the hand moves

from Egypt, and ere they departed "did according to the word of Moses, and they borrowed (or 'demanded') of the Egyptians jewels of silver and jewels of gold and raiment, and they spoiled the Egyptians"

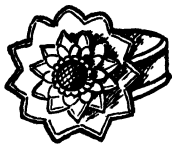


Fig 5 An Indian ring made in either glass or crystal, backed with silver foil, to represent a daisy

Fig 4 represents an East Indian ring very similar in idea to that of the Egyptian one, inasmuch as it is composed of a single band, but a wide one in this case, and to its centre are affixed bunches of hollow, pear-shaped silver drops, which jingle with a soft, melodious note with every movement of the hand These "pendant" rings, with the stones or drops falling over the fingers and glittering with each movement, are extremely characteristic of the East, where the love of colour and glitter is absolutely inborn A short while ago this form of ring was introduced by a few London jewellers, a little chain of diamonds being allowed to swing across the fingers, but the fashion was not taken to very kindly

Fig 5 is an Indian ring made either in glass or crystal, backed with silver or foil, and made much in the shape of a daisy Some of these rings are of surprisingly large size, and were sometimes worn probably upon the thumb, since in the course of ages each finger in turn has been the betrothal and wedding finger

Fig 6 shows a curious Byzantine betrothal ring, the bezel chased with two heads, a man's and a woman's, and a small cross above the pair The remainder of the ring is jointed and adorned with feminine portraits

Fig 6 A curious Byzantine betrothal ring, the bezel bearing portraits of imperial rulers, the other portions adorned with feminine portraits

The class of ring known as the "Giardinetti," or garden rings, is shown in Figs 7 and 8, the name originating from the fact that the predominating design of the rings was a basket or bouquet of flowers Very pretty and fanciful are many of these floral rings, and often the stones used were of a particular colour to represent certain blossoms, while emeralds depicted the green leaves

The importance that was attached to betrothal rings differed considerably in various countries, though on the whole it was regarded as a binding act and a sure forerunner of marriage In Spain, particularly, the gift of a ring is regarded as a true promise of marriage, but among the old Vikings of the North the exchange or giving of rings did not apparently form any vital part of the ceremonies, but was regarded principally as a kind of memorial gift. The custom of the betrothal ring was only introduced into Norway at a much later period, and then imported from the South

Fig 7 A "Giardinetti," or garden ring, so called from the predominating design being a basket or bouquet of flowers

France has produced two very pretty types of engagement rings—the marquise and the "regard" ring The first of these is shown in Fig 9, where a fine oblong emerald forms the central portion, and is surrounded by diamonds Fig 10 gives another example, with diamond leaves surrounding a ruby centre

Fig 8 Another example of a "garden" ring The design is a forget-me-not in turquoises

The "regard" rings, which were formerly in great vogue, were so called because the initials of the stones with which they were set formed that word

Fig 9 A marquise ring in which a centre emerald is surrounded by diamonds

R uby
E merald
G arnet
A methyst
R uby
D iamond

The account of Martin Luther's betrothal ring, given by Mr H Noel Humphreys, in "The Intellectual Observer" (February, 1862), is full of interest

"The betrothment ring of Luther is composed of an intricate device of gold-work set with a ruby, the emblem of exalted love The gold devices represent all the symbols of the Passion In the centre is the crucified Saviour On one side is the spear with which the side was pierced and the rod of reeds of the flagellation, on the other is a leaf of hyssop Beneath are the dice with which the soldiers cast lots for the garment without seam, and below are the three nails At the back may be distinguished the inside of the ladder and other symbols connected with the last acts of the Atonement, the whole so grouped as to make a large cross, surmounted by the ruby, the most salient feature of the device On the inside of the ring the inscriptions are still perfect They contain the names of the betrothed pair, and the date of the wedding-day in German, 'der 13 Juny 1525' This was the ring presented to the wife at the betrothal, and worn by her after the marriage"

Fig 10 A fine marquise ring in diamonds, with a ruby in centre

The marriage ring was still more complicated, being a double ring, of which every point and structure had some symbolical meaning.

Fig 11 The betrothal ring of Martin Luther It represents the symbols of the Passion and is surmounted by a ruby, the emblem of exalted love

LOVE SCENES IN PICTURES

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This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions The chief headings are

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc
How to Manage a Sunday School

THE ORIGIN OF THE AUTHORISED VERSION OF THE BIBLE

The Story of the Early Translations—Preparing a New Edition of the Old Testament—What Excavations in Egypt Have Proved—Celebration of the Tercentenary of the Authorised Version

The first copy of the Authorised Version of the Bible was printed in 1611 Before the issue of the Authorised Version three other versions were in use in Great Britain The most popular of these was the "Geneva" Bible, prepared by Englishmen who had fled from England during the persecutions in the reign of Queen Mary

The Geneva Bible

It was not published until 1560, and was prefaced with an address to Queen Elizabeth, calling her attention to her numerous enemies, of whom "some are worldlings, who, as Demas, have forsaken Christ for the love of this world; others are ambitious prelates, who, as Amaziah and Diotriphes, can abide none but themselves, and, as Demetrius, many practise sedition to maintain their errors" Therefore the translators declared that there was no way so expedient and necessary for the preservation of God's Word and the destruction of her enemies as to present unto her Majesty the Holy Scriptures "faithfully and plainly translated according to the languages wherein they were written by the Holy Ghost" Upon the title-page is inscribed "The Bible and Holy Scriptures contained in the Old and New Testament, translated according to the Ebrue and Greke, and conferred with the best translations in divers languages. With most profitable Annotations upon all the hard places, and other things of great importance, as may appear in the Epistle to the Readers"

Some of the "other things" were most obnoxious to James I Two of them in particular annoyed him In a note beside 2 Chronicles xv 16, which tells how Asa "removed his mother from being queen," we find this remark, "Herein he showed that he lacked zeal, for she ought to have died" This probably referred to the death of James's mother, Mary Queen of Scots Against Exodus i 17, where we are told that, contrary to the king's command, the men-children were saved alive, the note runs, "Their disobedience to the king was lawful, though their dissembling was evil." This James I considered most pernicious teaching. He said, "To disobey a king is *not* lawful, such traitorous conceits should not go forth among the people" Therefore when, in 1604, Dr Reynolds, the leader of the Puritan party, proposed a new translation, although the bishops were not generally in favour of it, the king seized the opportunity as a means of eliminating dangerous doctrines and also of displaying his learning in theological matters

A Wise Rule

Most fortunately for those who came after him, one of the fourteen rules drawn up for the guidance of the translators runs, "No marginal notes at all to be affixed, but only for the explanation of the Hebrew

or Greek words which cannot, without some circumlocution, so briefly and fitly be expressed in the text."

Without this rule, one can imagine that the King might have been tempted to suggest footnotes to counteract the "evil influence" of some of the marginal references in the Geneva Bible

The Translators of 1611

James I is sometimes called a "learned fool," and, no doubt, though impolite, there is a certain amount of truth in the remark. However, with regard to the translation of the Bible, he did not allow his foolishness to get the better of his learning

Fifty-four translators were appointed to meet in different groups at Westminster, Oxford, and Cambridge, the Dean of Westminster and the two University Hebrew professors being appointed as presidents King James commanded the Bishop of London to request the other bishops to discover in their various dioceses all those who had especial skill in the Hebrew and Greek tongues, and who had "taken pains in their private study of the Scriptures for the clearing of any obscurities either in the Hebrew or in the Greek, or touching any difficulties or mistakings in the former English translation" These men when found, were to be asked to send "such their observations" for the assistance of the translators called together by the king The letter from James I to the Bishop of London is still extant, and is dated July 22, 1604.

The translators were in every sense fitted for it as scholars, and neither were they drawn exclusively from either the High Church or Puritan party—indeed, some were chosen who had no ecclesiastical bias, but merely for their learning

They were divided into six companies, each undertaking a special portion of the Scriptures, and each was given access to every possible source of information Their task occupied them for about four years, and then two members were chosen from each company, who spent nine months in careful revision of the whole, and after that two years were occupied in the printing

Dr Miles Smith (afterwards Bishop of Gloucester) states in the preface, "Neither did we disdain to revise that which we had done, and to bring to the anvil that which we had hammered, fearing no reproach for slowness nor coveting praise for expedition"

When we consider the number of translations which were made in different languages and their age—the Latin and Syriac versions date back to the second century—and also the various copies of those translations in handwriting long before the invention of the printing machine, we shall realise something of the conflicting evidence which had to be sifted in order to get as near as possible to the original truth

Sources of the Sacred Text

Not one copy, so far as is known, remains of the original manuscripts Sometimes the knowledge of this fact alone causes an uneasy sense of "want of foundations," as Mr Paterson Smyth tells us in his admirable little book, "How we got our Bible" But those who know anything of the Biblical treasures to be found in the great libraries

Dr Ginsburg, the famous Hebrew scholar, engaged in the British Museum on his colossal task of preparing a new edition of the Hebrew Old Testament. Here he has access to 1,400 valuable Hebrew manuscripts

Photo by kind permission of The British and Foreign Bible Society

of the world know that thousands of old Scripture writings—copies of translations of the originals and translations from them—are still at the disposal of the scholars who seek to piece them together so as to produce a complete Bible Apart from the copies and translations, we have another source from which it is estimated that a Bible could be produced, though every manuscript and translation were destroyed The quotations from the Scriptures in the early writings of the Fathers are so copious that scholars believe it would be possible to reproduce the entire Bible from them alone

Basis of Modern Translations

The basis of new translations is the purest text which can be obtained from the original tongues in which the Scriptures were written —the old Testament in Hebrew and the New in Greek. As time goes on we have greater opportunities of getting a pure text than in earlier ages, when fewer manuscripts had been discovered For instance, the earliest manuscript of any portion of the Bible, in the original language, which is at present known to exist was only found in 1892 in Egypt—written on papyrus in the third century This and many other manuscripts have been discovered, not only since the publication of the Authorised Version, but also since the publication of the Revised Version (New Testament, 1881, Old Testament, 1885).

In 1906 the Bible Society made arrangements for the issue of a new edition of the Hebrew Old Testament

This colossal task is being carried out—this is written in 1911- by Dr Ginsburg, the famous Hebrew scholar Day after day he is at work in the British Museum, where he has access to over 1,400 valuable Hebrew manuscripts. These he is able to compare with early English editions of printed Hebrew Bibles (1482-1525), and also with ancient versions, one of the most important of these being the Samaritan version of the Pentateuch, believed by some to date back to 333 B C The original of this is in an ancient ark at Nablous (Shecham) among other Samaritan relics. Several copies of it are to be found in Europe

New Testament Greek

As an instance of Dr Ginsburg's research, we may quote the following In the Authorised Version, verse 6 of the 24th Psalm runs, "This is the generation of them that seek him, that seek thy face, O Jacob" In the Revised Version it is translated, "That seek thy face, *O God* of Jacob," "O God" being printed in italics to show that, although the translators believed this to be the correct translation they had no proof of it Dr Ginsburg has recently discovered an old Hebrew manuscript giving the passage as "O God of Jacob" Many other instances could be given of conjectural emendations receiving manuscript authority.

If we turn to the New Testament, we shall find that the Greek in which it was written was sufficiently unlike any other known Greek as to be termed, in the past, "New Testament" Greek Recently, owing to excavations in Egypt, documents have been discovered, proving it to have been the ordinary, every-day language of the people, such as the disciples, chiefly simple fisher folk, would have been likely to have written in. It is a fresh proof of the truth of our New Testament that its style is rather popular than literary It was written in the language of the people, for the people Our Authorised Version to-day is still the most popular version among English-speaking people

Beauty of the Authorised Version

The Revised Version is certainly the more scholarly and correct, but of the Authorised it has truly been said that its uncommon beauty and marvellous English "lives on the ear like a music that can never be forgotten" "It is," said Father Faber, after he became a Roman Catholic, "like the sound of church-bells which the convert scarcely knows how he can forgo Its facilities seem often to be almost things rather than words It is part of the national mind and the anchor of the national seriousness The memory of the dead passes into it The potent traditions of childhood are stereotyped in its verses It is the representative of a man's best moments, all that there has been about him of soft and gentle and pure and penitent and good speaks to him for ever out of his English Bible It is his sacred thing, which doubt never dimmed and controversy never soiled, and in the length and breadth of the land there is not a Protestant with a spark of religiousness about him whose spiritual biography is not in his Saxon Bible."

It has been said, and with truth, that English literature owes more to the Authorised Version of the Scriptures than to any other source The greatest of our prose writers have willingly acknowledged the debt of gratitude which they owe it for their noblest passages

Purpose of the Tercentenary

The spring of 1911 will see the celebration of the tercentenary of the Authorised Version

Sunday, March 26, is to be observed throughout the country as Tercentenary Sunday, and on March 29 a great meeting will be held in the Royal Albert Hall

The object of these celebrations is not to glorify one particular version, excellent as that is, nor to promote the advancement of one particular society, nor is the collection of funds the end in view, but rather to call the attention of Great Britain to the debt we owe to those who have given us so priceless a treasure in our own tongue, and that we may express our national thanksgiving for it to Almighty God Similar celebrations will be held in Canada, Australia, and the United States.

SMALL CHARITY BAZAARS

Continued from page 429, Part 3

Fortune-telling by Tea-leaves—A Voting Competition—A "Rose Lottery"—Two Important Points to Receive Attention

The majority of the public are interested in fortune telling, and on bazaar days are in high good humour, therefore it would be an excellent idea to place, say, four pretty girls in gipsy costume—the number of girls should be according to the size of the room—to read the visitors' fortunes out of their teacups They might charge sixpence per person, and the fortune, of course, would have to be very brief, but the "art" can easily be learned by studying one of the fortune cups, which can be bought

Novel, easy competitions will provide far quicker and larger sources of income than the ordinary "raffles" A good idea for the former is to place ten lighted candles in a row, and make the spectators blow all ten out by a single effort Threepence could be charged for every attempt, and the winner—who makes a rare appearance—be given a pretty brooch, or some similar reward A variation of the idea is to have all the candles lit by a single match

A Voting Competition

I have known a voting table also to be a very vivid source of interest—the method generally employed is to take three questions of general interest, say, for example, Should M.P.'s be paid? Should you marry without being in love? Who is your favourite actor? The object is to make the questions attack both different sections of the press and of the people Twopence or threepence is charged for every vote recorded, the voter only signing his number, which is assigned him by the attendant, and of which the latter keeps a record The questions should be changed daily, and a prize awarded to the person whose vote agrees with the majority, and whose coupon is first drawn from the ballot-box The results should be prominently posted up

Another idea is to get a tailor's dummy—a local tailor will willingly lend one, dress it up in a man's costume, devoid only of a tie The ladies among the visitors will be required to choose and buy a tie in the bazaar—it ought not to cost them more than sixpence—which they consider most suitable for wearing with the suit, and pin it on I have only once seen one of these figures used, and I counted over 200 ties pinned on to it

Of course, a jury of men decide the "nicest" ties, and a prize is awarded daily

A "Rose Lottery"

A novel form of lottery is called the "Rose Lottery" Bunches of roses of different colours are placed in large vases—there should be two or three vases, and ladies are asked to close their eyes and choose a rose, it having been previously decided which rose on that particular day shall be the winning colour. Say a red rose is chosen, when a lady picks it out she carries it to a stall at the other side of the bazaar (this idea is to relieve too much congestion at one stall), where an enormous rose-decorated basket is prepared containing prizes, the winner is allowed to put in her hand and take her chance of what she secures Some special prizes ought to be featured and advertised to draw people to the lottery A pretty variation on the idea is to have invisible prizes tied on to the stems of the roses and let the public draw at will—they, in any case, keeping the rose or other flower which they draw.

Novelties such as I have named not only make the inward success of the bazaar, but they give the journalists something to write about—something to tell the public, and bring them down.

Important Points

There are two very important points which ought to receive the attention of bazaar organisers, the first is, that either a bank or two well-known persons should be selected as custodians of the receipts, and when the bazaar is over a statement of accounts ought always to be issued—at any rate, to those who chiefly assisted at it To observe strict business rules does not cast a doubt on anyone's honesty, but does avoid the grumbling one often hears at the loose management of the financial end of charity entertainments

The second point is that someone should be appointed to give correct information to the Press When possible, typewritten particulars of any special events, names of stallholders, etc., should be in readiness for the journalists At present it is no unusual experience for those unfortunate individuals to wander round and round the bazaar, forlornly searching for someone who will "tell them anything about anything" Result, dearth of notice in the papers

Tact, firmness, and originality, but, above all, not too many mistresses to direct affairs, spell success for charity bazaars.

A difficulty sometimes confronts the organisers in obtaining back the books of raffle counterfoils and books of unsold tickets from the distributors, but the following plan has been found to work well A special raffle for some dainty prize should be advertised for those helpers only who returned their counterfoils and money by a certain specified date Women sellers, above all, nearly always become punctual under this plan.

At the conclusion of the bazaar there should be a final meeting of the committee, and on this occasion all accounts ought to be presented, and the bazaar affairs generally wound up. The secretary should then write letters of thanks to firms or persons who were prominent in assisting the bazaar.

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPEDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc*	*The Lives of Women Poets, etc, etc*
Decorative Art		
Applied Arts, etc		

WHERE TO STUDY ART

THE BYAM SHAW AND VICAT COLE SCHOOL OF ART

By GLADYS BEATTIE CROZIER

A new Art School and its Ideals—Individuality and Originality Carefully Fostered by Teaching Methods—Hours of Work—Subjects Taught—Fees—Prizes and Scholarships

THIS is the newest of London Art Schools of importance, for it was opened in May, 1910, in a specially designed and splendidly fitted building, containing a set of fine studios, at 70, Campden Street, Campden Hill, W., by Mr Byam Shaw and Mr Rex Vicat Cole, two of the most brilliant of our younger artists.

A studio tea is usually a merry little meal that makes a welcome break in the afternoon's work

It has already become a highly flourishing school, with an attendance of over forty students, and the chance visitor to the school is struck by the youthful spirit of energy and artistic enterprise which animates students and teachers alike, and which is a most stimulating and refreshing thing to meet with.

To the girl art student a peculiar attraction in the teaching lies in the fact that the chief object in the course of training is to stimulate the young artist's own originality, and by constant change of work and of models, to avoid any possibility of staleness or monotony in the daily round of work in the studios.

Work and Working Hours

School working hours are from 10 to 6, with a break of an hour for luncheon and a short rest for tea, except on Saturdays, when the school closes at 4.

During the morning hours, from 10 to 12.30, all girl students who are sufficiently advanced work in the woman's life class, under the direction of Mr Byam Shaw himself. From 1.30 to 4 p.m. a costume model poses, while from 4.30 to 6 there is a draped model sketching class held in the biggest of

Mr Byam Shaw criticising a student's work in the costume class, held daily in the afternoon

the studios for the entire school, men and girl students working together A fresh model sits every day, posed with different accessories, under different effects of light, with the object of encouraging students to sketch general effects rapidly and to depict objects in action

With these ends in view, all sorts of original accessories have been introduced into the studio A hammock in which the model was gently swaying to and fro, and a swing with a child to be painted engaged in more vigorous action, were among the subjects which lately occupied the sketching class.

The Colour Sense

Mr Vicat-Cole has excellent schemes for obtaining original effects of lighting A big cupboard door, leading down to the cellars below, has been pressed into service on one or two occasions to provide an admirable setting for a model posed peeping from the shadow of the open door with a brilliant light behind her, giving the weird effect of some fantastic witch's cave

Round the studio wall runs a narrow shelf beneath which is a most interesting and highly varied collection of vivid and arresting students' sketches, each of which while showing much individuality and character in its treatment, is obviously painted with a keen appreciation of the necessity of depicting every object in relation to its immediate surroundings, an important point which both Mr Byam Shaw and Mr Vicat-Cole are never tired of impressing on their pupils

The colour schemes of these sketches are usually bold and original, and show much true artistic feeling, for Mr Vicat-Cole, himself a very fine and subtle colourist, knows both how to show students to see colour and to teach them the relationships in which colours stand to one another, and how they can be harmonised to produce a beautiful and, at the same time, true effect

'Many an otherwise excellent modern portrait is entirely spoilt by the hopeless way in which the clothes are painted," as Mr Byam Shaw remarked, and the art of how to paint both historic and modern costume has, therefore, been made a special feature of instruction at the school

Both the principals are strongly in favour of students working from the draped lay figure, so as to learn how to give full value to contrasts of texture and material without the necessary interruptions for the model's rests—ten minutes in an hour

Mediæval Dolls

Mr Byam Shaw himself is, as all picture lovers know, a great student of mediæval times, and many of his fine mediæval costumes have been put at the disposal of the students for study

In the still life and lay figure costume painting studio there is a most interesting case hung against the wall, which displays a number of dolls wearing the garb of

Mr Vicat-Cole posing a child model for the sketching class The subject is one for snapshot drawing of a model in motion

A valuable aid to students engaged in historical painting or illustrating is the museum of dolls dressed in correct historical costumes, to which each girl student may contribute

medieval times The knight, the page, the châtelaine, the serving-maid, and, last but not least, the fool, are all represented Their dresses, having been copied from prints and pictures of the day, are correct in every detail. This collection furnishes a valuable means of reference for students engaged either in planning out a set of illustrations to some romantic story whose period is set in olden days, or in composing some important picture.

Each new girl student is invited to contribute to the collection one of these dolls, dressed, of course, entirely by herself. Certainly those the writer saw were a great tribute to their makers' taste and skill

A Kindly Critic

On Saturday mornings the students' weekly unsigned exercises in composition, executed in black-and-white, on a given theme, as, for instance, "Isabella and the Pot of Basil," are pinned up in a row in one of the studios for criticism by Mr Byam Shaw, whose own brilliant illustration work makes him a most helpful critic of his pupils' often very ambitious attempts to portray some difficult subject His comments are keen, yet always kindly, and his humorously apt remarks and suggestions are received with enthralled attention by the group of young artists who, from a respectful distance, surround him, and hang on his words as he passes from one drawing to another, and returns finally to the best picture of the week to pay it a highly coveted compliment with the remark, "I should like to keep that, please!" But sketches are kept to be criticised by one of the visitors at the end of the year.

The school working year consists of 44 weeks, there being vacations of a week at Christmas, a week at Easter, and six weeks in the summer. Students are not bound by fixed terms, but may join at any time, those who join before the summer holidays continuing their term when the school reopens in the autumn

The school work is strictly progressive, and students must pass in antique drawing and in elementary painting before attending the advanced classes New students submit work to qualify for the life class, but beginners, as well as advanced students, are invited to join the school, and those who wish it are prepared for the Royal Academy Schools.

Fees and Prizes

The school fees are as follows:

	£	s	d
By the year (10 a m to 6 p m, ten months' tuition), from date of joining to the same date in the following year	19	19	0
Six months (10 a m to 6 p m) ..	14	14	0
Three months (10 a m to 6 p m)	8	8	0
One month (10 a m to 6 p m) ..	4	4	0
Three months (10 a m to 6 p m), three days a week . .	5	5	0
Sketch class (4 30 to 6 p m, free to day students), 2 months ..	3	3	0

These fees are reduced 20 per cent for the sons and daughters of professional artists and for students engaged in teaching.

There is also a supplementary life class for men and women students unable to attend during the day, held by Mr Byam Shaw from 8 to 10 alternate evenings, except Saturday, the fee for which is three guineas for two months' tuition All students must provide their own easels and painting materials, which can be obtained at the usual discount prices at the school.

In the antique studio. Here students draw in monochrome from casts

A scholarship of one year's free tuition in the school is to be awarded annually at the end of the school year for the best work done in the school.

One month's free tuition with Mr Vicat Cole's landscape class in the country will be awarded for the best landscape done by a student.

Numerous prizes of painting materials are awarded from time to time for the best work done in the various subjects taught

The Staff

Besides the two principals, one or other of whom is in daily attendance at the school, there is an augmentary staff, consisting of Mr. W Dacres Adams, the portrait painter, Mr. D. Murray Smith, R B A, and Mr C Austin Cooper, who is the curator of the school, and under whose instruction young students draw in monochrome from casts in the antique studio, the principals examining their work at certain fixed times

Several very interesting supplementary classes are given in sets of half a dozen lessons of two hours each during the afternoons, the fees for each of these special courses being two and a half guineas

Of these, Mrs Byam Shaw holds the miniature painting class three afternoons a week This class is limited to a few students, so that each may get individual attention

Mr. D Murray Smith, R B A, holds a similar special class on the technique and practice of etching, and from time to time Mr Byam Shaw holds the same short series of six special classes—limited to a few students—for pen and ink drawing, black-and-white wash, decoration, book-plates, lettering, and all things connected with the illustration and decoration of books from time to time

Dr Kenneth Martin lectures on artistic anatomy, illustrated from the living model, during the winter months Mr Percival Silley, M A, lectures on architecture and Practical Perspective

The Summer Curriculum

During the summer and autumn classes are held for animal painting from the life by Mr Carton Moore-Park, the course of instruction including the anatomy of the horse, dog, and the smaller mammals and birds, demonstrations being given from the living animal. The animal painting students have already spent some pleasant and instructive afternoons painting polo ponies out in the open at Wimbledon, and will probably, during the summer months, also visit the Zoo with the object of painting animals from life

Mr Vicat Cole also holds special classes in sketching landscape in oil and water-colours. In June the class meets at Kew Gardens, when the azalea beds are in full bloom and making a picture of dazzling beauty for the young artists' brushes to depict

Mr David Murray, R A, Mr H S Tuke, A R A, and Mr Charles Sims, A R A, are honorary visitors to the school, and take the liveliest interest in the progress of the students, Mr Sims spending no less than two and a half hours on the occasion of his last visit in giving a demonstration lesson in portrait painting from the life, to the delight of the assembled school

FAMOUS BOOKS BY WOMEN

No. 5. "PRIDE AND PREJUDICE"

By JANE AUSTEN

JANE AUSTEN'S reputation grew very slowly, for she was in some respects ahead of her age She could describe those about her with a humorous appreciation which was amazing in one who never lived in other surroundings or society than those which she described Her sense of humour was quite detached from her experience, and her grasp of character and her method of delineating it, in the opinion of some of the highest judges, stand almost without a rival

Her most famous book, "Pride and Prejudice," was published in 1813, and abounds in the qualities which have made her, slowly but surely, famous She wrote of the people she knew and the society in which she moved, and the marvellous way in which her stories flow—the incidents rising one from another in the most natural and inevitable way—is only less delightful than the tiny strokes by which she etches every light and shade in character

In "Pride and Prejudice" appear the Bennet family, well-to-do people living near a small town There is Mrs Bennet, a perfect picture of the unreasonable and irritating woman, most amusing to read of, but utterly infuriating to live with, her lovely eldest daughter, the sweet and gentle Jane, her lively and fascinating second daughter, Elizabeth, Mary, the studious prig, and Lydia and Kitty, two frankly vulgar harum-scarums There is also Mr Bennet, a sarcastic, self-contained man, who has long ceased to receive any pleasure from the society of his wife except being amused at her ridiculous ignorance and the utter folly of her ways "And this," as Miss Austen remarks, "is not the sort of happiness which a man would in general wish to owe to his wife"

The story opens with a young, wealthy, but unmarried man taking a great house in the neighbourhood. And since "it is a truth universally acknowledged that a single

man in possession of a good fortune must be in want of a wife," the keynote of the book is revealed at the very outset

The story portrays a society in which every girl was eager to be married, and frankly thinks of every man as a possible husband Even the delightful heroine, Elizabeth, when receiving a totally unexpected proposal from a man she loathes (accompanied by an intimation that he has held out against her charms as long as he could because her family is so vulgar') so far reveals the husband-hunting attitude of that period as to tell him that "she had not known him long before she felt that he was the last man in the world she could ever be prevailed on to marry"

This unwelcome suitor is the friend of the wealthy young man, and he is so proud and reserved, and, as seems to us to-day, so intolerably self-sufficient, that it is a miracle that even Miss Austen could change him into a hero before the end of the book His attitude is that of a little Providence He separates his friend from Jane because of her "low connections" He is in black anger at falling in love himself with Elizabeth, and her lively spirit, though it induces some resistance in her, is not half strong enough to punish his intolerable conceit as most certainly he deserves

However, his aunt, Lady Catherine de Bourgh, is so utterly hateful, such an insolent, ill-bred, impertinent old harridan, that the nephew shows up less darkly by her side than otherwise he would How Elizabeth tolerates a six weeks' stay in Kent is a mystery—in the neighbourhood of Lady Catherine and in the house with Mr Collings, one of the most exquisitely drawn characters in the book. He was a clerical snob and toady, whose lengthy and ponderous proposal to his first choice can best be summed up in the actual words of another which took place only the other day in real life "I have prayed a great deal about it, and I think you will make me happy as my wife!"

Elizabeth's attitude to her family is one of the charms of the book She is so keenly aware of the absurdities of most of them, and yet so loyal that one cannot help both admiring and loving her

The change in her feelings from utter dislike of Mr Darcy to better understanding, and then love, is shown in a series of delightful scenes Although, however, she is the heroine, other people in the book are also of very great importance, and are drawn with equal care

JANE AUSTEN

Her literary ability has placed her work among the classics For subtle appreciation of character and skill in its portrayal she is unique in her own field that of delineating upper middle-class society

One of the most interesting features of the book is the picture it presents of vanished customs and manners When Elizabeth walks three miles on a muddy day to see her sister, who is ill in a friend's house, she is looked on askance as having done an absurd and questionable thing, she is criticised as having shown "an abominable sort of conceited independence, a most country-town indifference to decorum" It is a lucky thing for this generation that the very word "decorum" is out of fashion, for it seems to have hampered the girls of Miss Austen's time constantly. Miss Austen, however, although content to write of things immediately about her, was intolerant to people living in a lower state of society

This does not accord with the democratic ideas of to-day, but, in spite of this, the serious students of human nature might learn in the works of "divine Jane" much of the character of men and women

The following is a good institution referred to in this Section Trinity College of Music

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include

Practical Articles on Horticulture
Flower Growing for Profit
Fruit Farms
French Gardens
The Vegetable Garden
Alpine Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Timeries, etc., etc.

HOW TO GROW ANNUALS AND BIENNIALS

By HELEN COLT, F.R.H.S.

Continued from page 956 Part 7

Situations and Soils—The Time to Sow—How to Sow Out of Doors—Thinning the Seedlings—Birds and Insect Pests—Watering and Staking—The Flowering Season—Arrangement of Colours—Good Annuals to Grow

"The Bride," a beautiful white variety of scabious that combines effectively with flowers of deep yellow tints

Copyright *Photo J. Murray & Sons*

The choicer kinds of hardy annuals may fitly find a place in the mixed herbaceous border, where they can be employed to fill spaces between permanent plants, as, for instance, where early bulbs have finished flowering.

Hardy annuals and biennials can also be sown in beds reserved especially for cutting purposes. In country gardens the edges of kitchen garden plots are often made to look delightful in this way. There can also be a mixed border of annual flowers only, where space allows, and this shows the flowers to great advantage. Such a border may be seen to perfection at Kew Gardens during the summer months.

Any border which can command a fairly sunny and open situation is suitable for growing annuals and biennials. In the matter of soil, the plants are worthy of more generous treatment than usually falls to their lot. Wherever possible, therefore, the ground should be deeply trenched and manured a short time previously.

The Time to Sow

From the middle of March to the middle of April is the best time for sowing annuals out of doors. Autumn sowing of annuals is only recommended in a warm, light soil, and is not usually

worth attempting in town gardens. Autumn-sown annuals have the advantage of blooming early, and can thus be replaced later by such plants as dahlias, etc.

Spring-sown annuals are often late in beginning to flower, but will consequently continue in bloom until quite late in the season. Those raised under glass, of course,

Cyanus, or cornflower, one of the best hardy annuals of medium height

flower earlier A sowing of hardy annuals for succession and of half-hardy annuals, if desired, can be made out of doors in May or June

Biennial plants are best sown in June, then pricked out, and either planted at once where they are to flower or put into nursery quarters for the winter They must be raised very early in the year, usually under glass, if required to bloom in the same season.

How to Sow out of Doors

The ground first should be deeply stirred, and the top-soil should then be carefully raked, removing all rough stones, etc , the object being to obtain as smooth, fine, and even a surface as may be.

Sow the seeds on a fairly still day, scattering them as thinly as possible, and barely covering them with soil. Exceptions to this rule are such seeds as the nasturtiums and sweet-peas, which should be covered an inch deep, making the holes, two inches or so apart, with a wooden dibber. Very minute seeds, such as Shirley poppy, may be mixed with three times their bulk of sand, in order to ensure better distribution.

Do not water the seed-plots after sowing if you can avoid so doing. It should never be necessary to do so in the spring or autumn If birds are seen to attack any seeds, a network of black cotton may be stretched across the plot on small sticks. This must be done for sweet-peas, in any case, for as soon as the young plants appear, the birds are apt to "top" them unmercifully. Coating sweet-peas with red lead and paraffin—by dipping them first in the oil and then rolling them in the lead—will prevent mice and birds from attacking the actual seeds in the ground.

Thinning Seedlings

Rigorous thinning out must begin as soon as the seedlings are large enough to be handled They must be pulled out by degrees, but, when thinning is completed, each plant should have plenty of space to attain its full size This is a most important point, as only a weak and spindly growth can result if courage is not found to throw away literally handfuls of the young plants where these have come up thickly

Such plants as mallow, godetia, candytuft, and dwarf coreopsis should be allowed a distance apart equal to at least half their height when fully grown In thinning out seedlings, the sturdiest can be set out in groups and the rest thrown away Shirley poppies and other annuals which have a tap-root will not, as a rule, transplant satisfactorily. The accompanying diagram shows the correct method of setting out a group of plants

Dealing with Pests

Slugs and snails will usually assist in the process of thinning, but must be kept at bay as far as possible by putting down saucers of bran moistened with vinegar. These traps should be examined each night, between 11 and 12 o'clock, if possible, and the slugs, etc , be emptied into a pail of brine. Powdered alum is a substance which with advantage may be lightly forked among the plants as a preventive

Watering and Staking

The ground between the plants must be kept well loosened with a fork or hoe, and all weeds removed If this is done, less watering in dry weather will be needed, as the operation allows air and moisture to penetrate to the roots

Always stir over the soil beforehand when watering is necessary, and use a fine-rosed can. It is best to water either in the early morning or in the evening

Some twiggy branches of hazel or birch may be stuck firmly among the groups of flowers if staking is necessary. Here and there the sticks may be secured with bast, but the aim

must be to show as little in the way of supports as possible.

Sweet-peas are usually staked with brushwood six or eight feet in height The neatest method is to place three stakes so as to form a kind of cage, securing it in two or three places with tarred twine, and cutting off the tops level The stakes are, of course, placed on the inner side of the plants Galvanised wire netting and special sweet-pea supports are also used

The Flowering Season

A very important point in successful culture is constantly to remove flowers as they begin to go off, and thus prevent seeding Indeed, the best plan is to anticipate this altogether by picking the flowers constantly and using them for indoor decoration

It is a pleasant characteristic of most flowers that the more one picks the more one may, while to neglect the duty will bring the season of annuals, and notably that of the sweet-pea, to an untimely end

Arrangement of Colours

As regards colour schemes, every possessor of a garden will like to plan her own, so that the barest suggestions only need be given here. A complete border of annuals gives opportunity for working out charming ideas, and beautiful harmonies or contrasts may also be obtained by the judicious use of annuals in herbaceous borders Bold grouping should be the method employed in every case

Sulphur-coloured sunflowers make a good foil to blue larkspur, Mallow (Pink Domino) and Clarkia Salmon queen should be sown near to masses of some white flower Love-in-a-mist or, again, the Swan River daisy, look well in the neighbourhood of yellow œnotheras

Deep yellow tints are good to combine with crimson or white, or to use with an edging of some mauve subject, such as the rock cress, with perhaps a touch of white as a relief

Scarlet tropæolums form a useful background to paler tinted flowers, and the crimson foliage of prince's feather should be employed for the same purpose, with bronze-leaved perilla nearer the edge In conclusion, a word should be said for ornamental grasses and the "gipsy" of flower-sellers, which seem specially designed for decorative arrangement with annual flowers, indoors as well as out

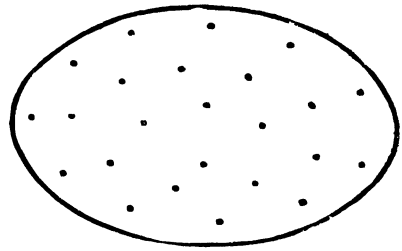
Some Good Kinds of Annuals to Grow

The following is a list of about three dozen of the best hardy annuals.

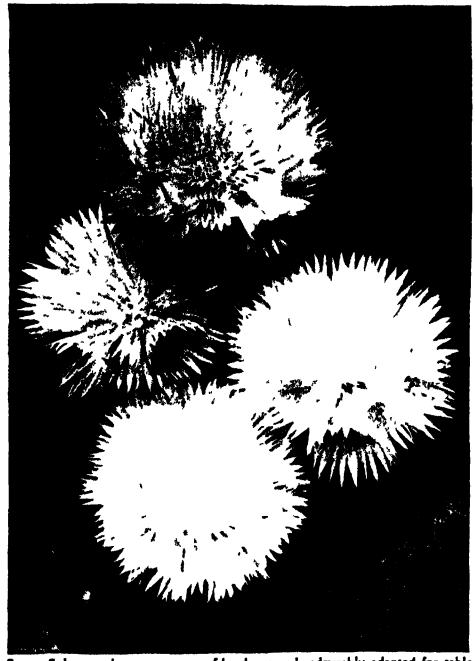
Plants of medium height: Cornflower, Shirley poppy, sweet sultan, double Clarkia, Mallow (Pink Domino and White Lady), love-in-a-mist (Miss Jekyll), godetia (Duchess of Albany, Duchess of Albemarle, and The Bride), eschscholtzia coreopsis, annual chrysanthemum, sunflower, tropæolum, prince's feather, gypsophila elegans, and sweet-peas (tall)

Dwarf plants: Candytuft (white spiral), mignonette (machet and pyramidal), godetia (bijou), Limnanthes Douglasii, Collinsia bicolor, scarlet flax, and night-scented stock

Plants for edging and carpeting: Alyssum Snow Carpet, notana, rock cress, nemophila, leptosiphon, leptosyne, kaulfussia, dwarf nasturtiums, and Virginia stock



A diagram showing the method of grouping plants in the border



Sweet Sultan, a charming species of hardy annual, admirably adapted for table decoration

MARCH WORK IN THE GARDEN

By HELEN COLT, F.R.H.S

Work in the Pleasure Garden—How to Prune Roses—The Greenhouse and Conservatory—The Stove—Work in the Kitchen Garden—Fruit and Vegetables Under Glass

THE last days of February will see the end of the quiet season out of doors. With the advent of March, growth and activity begin to be visible in all directions

The Lawn

The lawn will again need cutting, and should be rolled beforehand in each case Where bare patches are visible, the ground should be well scratched up with a rake, and seed scattered evenly at the rate of one pound to sixteen square yards, covering lightly with sifted soil, and pressing in with the roller afterwards A network of black cotton should be stretched across on small sticks to prevent the ravages of birds The same should be done in the case of crocuses in bloom this month

Herbaceous borders may be made or replanted in the way described in "November Work," on page 140 Well-established perennials will benefit by a dressing of old manure, forked lightly in Be careful not to disturb any late-planted bulbs in doing this

Lime or soot may be sprinkled around the crowns of plants, as either will prove a slight preventive against slugs, etc., which will now begin to be active The preparation called Slugene may be lightly forked in on the surface

Nemesia grandiflora, in mixed colours, a charming half-hardy annual which may be sown in March

Copyright, J. Murray & Sons

Forced bulbs which have finished flowering can be planted out, leaving the foliage to wither naturally

The present is the best time to divide the everlasting pea (*lathyrus latifolius*) if it has grown to considerable size White Pearl is an improvement on the old pink variety. Lupins and larkspurs, as well as a large proportion of more delicate herbaceous plants, are better planted now than in October, if the soil is naturally cold and wet

Hardy annuals are sown this month, and will be found useful in filling spaces among the permanent plants.

How to Prune Roses

Roses growing on a south border may be pruned during the early part of the month, but the bulk of the pruning should be left until the 25th at least, by which date the danger of very severe frosts should be over Tea roses are not pruned until three weeks later than the more robust varieties

In pruning roses the following simple rules should be observed After removing dead wood, cut out also all weak and useless twigs. Then cut down all such old stems as are not bearing strong young growths, almost to the ground This will give the plant more light and air

Now shorten the shoots, cutting back those varieties which appear weak, to two buds only from the base, medium growers to a third of their length, and very strong specimens to one-half only

The cuts should be made with a sharp knife in an outward direction, just above an eye and at as short a slant as possible These directions apply to all ordinary bush and standard roses The planting of roses may also be done during the present month.

The Conservatory

Zonal pelargoniums should now be making a good show, also cinerarias and primulas. Forced shrubs should be a special feature, notably Paul's double scarlet thorn, as well as azaleas, rhododendrons, camellias, etc.

Batches of arum lilies and of lilies-of-the-valley should also be ready for conservatory use. As the days lengthen, more watering will be required. Shorten all straggling growths from plants which have done blooming, and remove them to a slightly warmer position in order to make new growth

Do not keep hard-wooded plants in a warm conservatory for too long a time, as they like a cooler temperature If they are obliged to remain, keep them in the coolest part of the house.

The Greenhouse

Propagation of bedding plants may be effected quickly and easily this month if a hotbed is used, with a temperature of 75° to 80° Plenty of cuttings may also be struck without this assistance—notably of perpetual-flowering carnations, placed in moist sand, and of early flowering chrysanthemums Shade all cuttings from bright sunshine

Sow seeds of annuals, both tender and hardy Roses may be grafted in heat, and cuttings may be taken of tea roses

Dahlia tubers which were lifted in the previous autumn will give good cuttings shortly if earthed up on benches in a warm house Where there is no greenhouse, or if it is not desired to increase stock, the tubers may be started in a cool frame, and afterwards be divided and placed in pots or boxes

This should be done as soon as the plants have made two or three inches of growth Good plants will by this means be produced for planting out at the end of May or beginning of June

Keep the atmosphere of the house moist, and suppress insects as much as possible by the use of the syringe and sponges

The Vegetable Garden

The rotation of crops to be grown this year should receive attention It may be given as a general rule that the same crop should not be sown or planted on the same plot as the previous year

Ground intended for carrots and onions should be dressed with lime, soot, and a small quantity of salt

Sowings may be made this month of parsnips, leeks, onions, carrots, beans, peas, radishes, turnips, seakale, asparagus, cauliflowers, savoys, spinach, salsify, chervil, parsley, lettuce, beetroot, and small salads

Plantings may be made of globe and Jerusalem artichokes, potatoes, horseradish, etc Make up mushroom-beds New asparagus-beds may be made up with good loam and rich manure before planting in April Divide and re-plant rhubarb

Potatoes and Salads

Corn salad, or lamb's lettuce, is a much-neglected salading, seeds of which can be sown this month in drills for summer use.

Ground should be prepared for planting potatoes, which can be begun about the middle of the month, and continued until all main and late crops are finished. In cold districts, all sowing and planting is best done at a slightly later date, say ten or fourteen days after the time usually indicated.

Plants of lettuce grown in frames should be tied up for blanching

Seeds may be sown now of tomatoes and marrows in gentle heat, in order to be ready for planting out in May or June Ridge varieties of cucumber may be sown, and seedlings of indoor varieties be planted in well-prepared hotbeds, though these may now be less heated, owing to increasing warmth from outside

Celeriac should now be sown under glass, and seeds of celery in cold frames for a main crop, planting out the seedlings of earlier sowings in frames

Potatoes, cauliflowers, carrots, seakale, asparagus, and mushrooms may be had from the forcing-house

The Fruit Garden

Fruit-trees and bushes can be planted early this month in propitious weather Mulch and clean the old stock Finish up any pruning left undone

The grafting of fruit-trees may also be carried out when the sap has started to flow freely

Any fruit-trees which have started in mild weather to come into blossom should be protected with nets, or with old fern fronds tied here and there among the shoots The ground between the fruit-bushes should be lightly hoed to aerate the soil

Fruit under Glass

Early grapes should now be making rapid progress Speaking generally, one lateral should be left to each spur, and one branch of fruit on each lateral, in disbudding Stop the laterals at the second leaf beyond each bunch

If the grapes do not set freely of their own accord, the rods should be shaken gently, or a camel-hair brush may be used The temperature of the vinery at night should be 60° or 65° This may rise to about 80° at closing-time, when a good moist temperature should be secured by syringing Late vines will now be breaking their buds

Peaches should be disbudded, and if the fruits become crowded, some of them should be removed from the under side of the branches Syringe with soft tepid water morning and evening, and close the house early Do not let the temperature rise above 50° at night Re-pot pines in mild weather.

Figs must be pinched back to the fifth leaf, removing the weakest shoots if crowded Give liquid manure, and use the syringe every day The night temperature should not exceed 65°.

Bring out strawberries from cold pits for succession, and feed freely after the fruit has set Plant out melons in frames, and bring on successional crops in a strong loam soil.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

BADMINTON

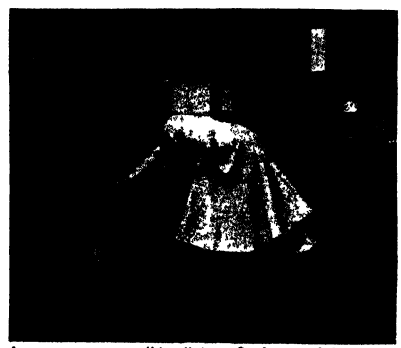
By MISS M. K. BATEMAN, All-England Ladies' Doubles Champion, 1910

Continued from page 1049, Part 8

Grace and Ease of Movement—Back-Hand Strokes—Hints and Suggestions

A BEGINNER (as the game is very fast and, when well played, graceful in the extreme) should endeavour to acquire from the first an easy and free style, no matter how many aces are lost in the process, rather than try to win aces in an incorrect style Once she has learnt to take and make strokes in the right way she is bound to improve Remember always to keep slightly moving, with the right foot a few inches in front of the left By moving, it is not meant that the player should be hurrying from place to place in the court without rhyme or reason, but should, as it were, be feeling the floor, as a fencer does The body must be slightly inclined forwards, with muscles and joints supple, and eye steadily fixed on the shuttle Rapid movement in any direction is then easy, and that fatal moment's delay in starting caused through standing with both feet firmly planted side by side is obviated.

A tyro at the game ought to learn very early how to clear overhead from one base line to another, as this is a most important "safety" shot To do it properly, the whole arm should be raised until the elbow is slightly higher and practically at right angles to the shoulder, the forearm, wrist, and racquet sloping backwards so that the head of the racquet is pointing down the back When the shuttle is immediately above the head it should be hit as hard as possible, the head of the racquet finishing a foot or so in front of the place where the shuttle was at the time of impact, and facing straight in front of the player



An attempt to return a "drop" shot. Swiftness and decisiveness of movement are essential in Badminton

Slowness of movement is a great failing with beginners. A good remedy for this is to take as many strokes as possible overhead, and to take long, springing strides, which are less tiring and very much quicker than short, running steps.

Another common fault is the tendency beginners have to run round their backhand

strokes and take them forehand, which is absolutely fatal If their backhand strokes are weak, players will find their difficulties greatly simplified if they slip their thumbs up the back of the handle of their racquet

It is extraordinary how few of even the really good players are able to do the backhand wrist smash close to the net. Yet it is perfectly simple if the thumb is placed in the same position as for the last stroke All that is then necessary is a half forearm wrist and thumb movement from left to right, the thumb and wrist being levered over with a jerk, so that a flicking movement is given to the head of the racquet

Advanced Play

A player who is leaving the nursery stage and starts playing with good players will find that the service is the most difficult part of Badminton, especially when there is an aggressive opponent on the other side of the net waiting to either smash or rush a service

Perhaps the best, and certainly the most difficult to learn, is the long, low, straight service, the shuttle being aimed at the extreme inside corner of the centre line, and within, of course, the back-service line This is suitable to either court, but, like all services, should be varied by a high or short service to make it really effective

A high service ought, if not returned, to drop about two inches inside the back-service line, and is best directed to the outside corners of the court

A short service should just skim the net without touching, and drop on or just over the crease line But the secret of good serving lies in the retaining of the same action for all services, the alteration being made at the last moment by the wrist

Ladies' singles, although excellent practice, are not so popular with women at tournaments as are ladies' or mixed doubles, possibly because of the tremendous physical strain and exertion singles entail

Ladies' Singles

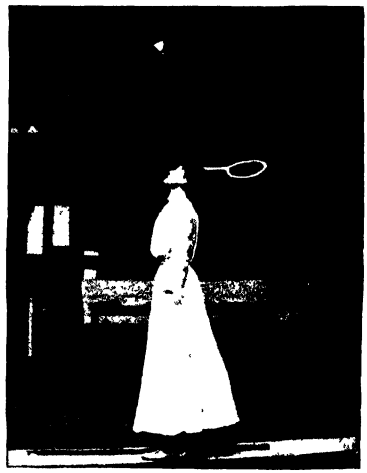
Patience is a good single player's great asset. This fact is borne out by that famous Devonian Miss M Lucas, who holds, and has held, on six occasions, the All-England Ladies' Singles Challenge Cup She is patience personified, and goes on clearing and placing until she has made a certain opening for herself, and then brings off a brilliant winning stroke Many players are the cause of their own downfall by trying to hurry a rally by too much smashing, or by trying impossible fancy shots

Ladies' doubles are always popular, and attract a large entry at tournaments The ideal combination for this event is the "pivot" game, a mixture of the "side-by-side" and "back-and-front" game, the players working all the time in a circle That is to say, if the girl in the right court be near the net, the left-hand player is then about half-way back in her court, and is ready to take a high shot, should one come over her partner's head—the partner crossing over from the right to the left court near the net, and working back as the rally continues A good many players adopt this form of the game Miss Cundall and Miss Gowanlock have played it consistently for several years with very good results. Miss M. Lucas and the writer also prefer this combination

The only couple to play absolute "sides" successfully were Miss Thomson (now Mrs Larcombe) and Miss M Lucas

The Back-and-Front Game

The back-and-front game can never be really suitable for ladies' doubles, on account of the strain on the back player No woman, unless she be exceptionally strong physically, should attempt to play back, no matter how good a player she may be, especially now that so many players have learnt the value of the straight half-court shot down the side lines These shots are too



A forehand "overhead" stroke When the shuttle is immediately above the head, the arm should swing forward and hit it as hard as possible

far back for the net player to reach, and too far forward for the back to negotiate

The back-and-front game a season or so ago became extremely popular with men for mixed doubles play, possibly because by taking the back of the court they get most of the game

For the last two seasons the pivot game, amongst first-class players, is coming back into favour, as really good all-round players, like Miss Lucas, Miss Larmenie, and Miss Murray are quite wasted by playing the waiting game at the net

To sum up briefly the secrets of success I would unhesitatingly recommend the would-be champion to hit hard, but not recklessly, always to keep on the move, remembering that to attack is the best defence, to enter as many tournaments as possible, and not to lose her temper or be discouraged

A SEALING-WAX OR HAT-PIN PARTY

A Dainty Pastime for Winter Evenings—A Blue Bird Modelled in Wax—The Large-headed Pin—Imitation Tortoiseshell—Modelling Over a Wire Design—The Transformation of an Old Buckle

If you want to give your friends an amusing afternoon with profitable results, invite them to a "hat-pin party."

The necessary paraphernalia is as follows: Some sticks of coloured sealing-wax, two or three methylated spirit lamps, some ordinary common hat-pins, a few corks, and some small table-knives.

It is wise to have a dust-sheet spread over the dining-room table to avoid any chance of spoiling it, and the spirit lamps should be set on small trays or plates. The guests are invited to seat themselves, presented with a supply of sealing-wax, and asked to try their hand at making a hat-pin. To the maker of the pin which, at the end of the afternoon, shall be judged the best and most artistic will be given a prize. Anyone with clever fingers and a good eye for colour will get really beautiful results.

A Simple Hat-Pin

To make a hat-pin, melt the wax and dab it all over the head of a pin, and model it until it is a perfect round. Then hold the head close to the flame to restore the gloss. Be careful not to touch it again until it is cool. Pretty effects can be gained by dabbing a number of colours on the head and then running them all one into the other. If only one colour is used, such as rose or turquoise blue, it looks well to scatter spots over it in gold or silver wax. To do this, heat the point of a pin, put it in the gold or silver wax, and just touch it on the finished head. Then fuse it near the flame. In appearance the result will resemble a Venetian bead.

This is the simplest form of hat-pin; but, if cork is used, more elaborate shapes can be made. Cut the cork to the desired form with a very sharp knife. Then smash the head off a common hat-pin with a hammer, and thrust the end into the cork; the wax will hold it firm. A very pretty pin made in this way is shown in the illustrations.

First the cork is covered with amethyst wax, then a raised edge of silver wax is put on all round. For this the wax is pulled out and rolled, and then reheated bit by bit, the pin being held near the flame while it is pressed into position.

The Blue Bird and Other Fancy Pins

The "blue bird," another charming design illustrated, also is modelled in cork. The point of a hat-pin can be used for marking the feathers.

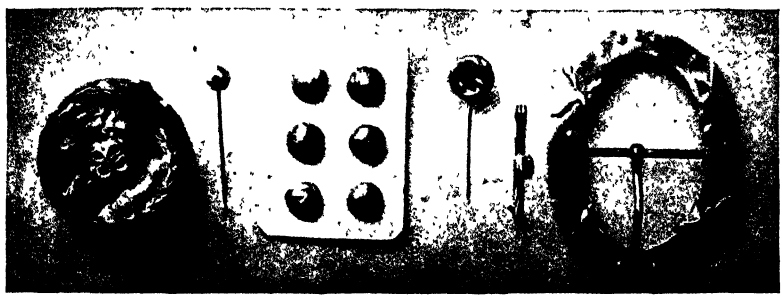
To make the large, flat, round pins which now are fashionable, the pins would have to be prepared before the party. The head of such a pin is made of a wooden button mould. The thick end of a steel pin, after the head has been broken off, is put into the hole in the button and kept in position by seccotine. The large surface of the button affords considerable scope for decoration. It is a great improvement to stamp on it a design with some small metal object, such as the fancy top of the screw used in a small curtain-rod bracket, or a seal may be used.

A couple of contrasting shades of wax, mauve and turquoise blue, with some silver are used together in the pin of this description seen here.

How to Prepare Surfaces for Wax

If a little variety is wanted for a sealing-wax party, guests may be asked to bring their own objects for decoration, and any number of useful things may be made, such as buttons, buckles, lace-pins, brooches, necklaces, hair pins and combs, and trinket-boxes. To do an imitation tortoiseshell pin a very fine covered wire must first be twisted over its head, or the wax will chip off as soon as it is dry. A side-comb must also be prepared for taking the wax by having a piece of soft thread bound round and round the top. When making cross bars on a metal buckle, or a raised rim on a wooden box, the wax must be rolled on to a fine covered wire to make the work lasting, and then applied in the same manner as the edge on the cork pin. In putting a design like the little central boss shown on the small round box, the design is first made in the twisted wire and then covered and modelled in the wax.

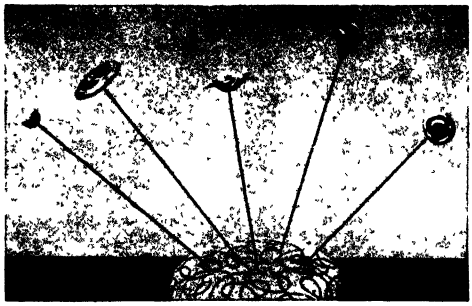
While making buttons, the shank of the button should be held between a pair of pincers in the left hand, and the modelling done with the right. The round polished gilt or silver buttons are very pretty for blouses. And flat gun-metal buttons with a rim can be made into a charming set for a gentleman's waistcoat. With regard to buckles, any old worn-out one of metal will suffice, and will be completely transformed when covered with wax. A delightful brooch can be made from a little gilt safety-pin that



Some charming examples of the possibilities of sealing wax in the form of a box, buttons, lace pins, a brooch, and a buckle

can be purchased for sixpence. An uneven lump of blue wax on this will have the appearance of a piece of turquoise matrix.

Sealing-wax enamelling is not difficult, but it requires some patience, and, where a design is to be put on a flat surface, great care should be taken to see that that surface is perfectly smooth before the decoration is begun.



Novel yet simple designs for hat-pins in sealing-wax The centre design is that of the "blue bird" now so popular

As in all other handiwork, practice alone will make perfect; but a neat, quick hand, guided by the artistic eye, will quickly fashion the most effective decorations for various small objects, such as lids of trinket or stamp boxes, pin-trays, and for the touching-up of any worn enamel. The beauty of this work will be found to depend greatly upon the excellence of its finish.

PEN-PAINTING IN OIL COLOURS

Utensils Required—The Use of Transfer Designs—The Admirable Effects Which Can be Obtained

PEN-PAINTING in oil colours is a most fascinating hobby The utensils required are about one dozen tubes of oil colours, a palette, a palette knife, a penholder, a box of pens (circular pointed, medium, broad), a sheet of blotting-paper, drawing-pins, and a drawing-board, if possible—if not, the lid of a strong cardboard box will do

Pen-painting is most effective if done on velvet, velveteen, or short-haired plush of a firm texture. Transfer patterns can be put successfully on velvet, with a cool iron and light pressure. Flower or leaf designs look more effective than conventional ones The transfer designs chosen should be coloured blue for all dark colours, except, of course, for peacock or any shade of blue; then the design should be red

To work the design, stretch the material tightly on the board and fix it with drawing-pins Squeeze the oil colours on to the blotting-paper (not on the palette) a few hours before they are to be used—twenty-four hours in winter and about six hours in summer. This is important, since in this way is removed most of the liquid oil, which otherwise would run on the material, and, therefore, spoil the entire work.

A bottle of medium to fix the colours (1s) should also be procured and mixed with the colours as used Care should be taken to have too much rather than too little of each colour required on the blotting-paper.

The following oil colours are necessary, and most can be bought in 3d. tubes: Flake white, Prussian blue (all shades of blue, by mixing larger or smaller quantities with flake white, can be produced), lemon chrome, chrome yellow, emerald green, chrome green, crimson lake, rose madder.

The two last named are more expensive than the rest, and are sold in smaller tubes It will be found that very little of these two colours is, however, required, and once the initial expense of getting the tubes of paint is overcome, little more will be necessary, except that the student will find it useful to add, as she wishes to paint more, burnt sienna, scarlet lake, vermilion, and Vandyke brown to her stock of colours.

Use the palette knife to mix the colours

A design for the two sides of a book-cover in pen-painting on velvet Velveteen, plush or satin, are also suitable materials for this simple work

on the palette, after the blotting-paper has absorbed the liquid oil, and to put sufficient for one stroke on the pen Place the pen firmly on the material, beginning at the edge of a flower or leaf, always emptying the pen with each stroke of its contents of paint A firm ridge will thus be formed, using the outer or inner edge of the pen, according to which side should have the stronger edge The strokes of the pen must not be too long, just the length of a crewel-work stitch

The student will find that if she possesses an 'eye for colour the work is very quickly learnt, and lends itself to the most surprising decorative effects It need hardly be emphasised that shading and filling-in of flowers and leaves require both bold and light strokes

Pen-painting is exceedingly quick work. Illustrated are two bunches of flowers which were worked in two hours and a half only Painted tables, bellows, photo cases, book-covers, cosies, and other articles on velvet mounting can be made in this way, and, if necessary, an upholstress can be employed to mount the work. Panels for evening gowns, or revers for evening cloaks can be produced with the most astonishing effect once the student has become proficient.

When the painting is dry, which in winter takes about one week, nothing can rub off the colours The work can be brushed as hard as possible without doing any damage. The colours fade only after years of constant use, though they can be freshened by going lightly over the pattern again with a pen

The best effect is produced with big patterns on big surfaces, as the strokes of the pen can then be made broader and look more effective In the illustration, which demonstrates the effect of daffodils, spiked leaves, and feathery grass, it will be seen, however, that each of its kind can be made to look as natural as possible.

The value of the gift of a book-cover, such as the one illustrated, can be enhanced by putting the initials of the recipient slanting across the top left-hand corner of the one side of the cover, painting it in golden colour by using chrome yellow When monograms or lettering of any kind are painted with the pen, care must be taken not to put the colours on too thick, for it is necessary, in order to produce a good effect, to moderate the use of the paint

HOW TO MAKE A DAINTY BEAD NECKLET

For the necklet illustrated will be required a gilt snap, costing about 4d , some fine linen thread, and two fine needles, specially made for bead threading and sold by any shop selling the beads Three kinds of beads will be needed, and some nacré (mother-of-pearl) plaques, which are dyed in a number of charming shades First select your colour, and choose smooth, well-cut pieces of nacre, round, oval, triangular, or square, as preferred, costing from 4d each

The plaques are formed of two pieces of nacre placed together, with holes for the needle to pass through, but in working it is often necessary to pull them apart, and relax with a spot of fish glue After choosing the nacré select the tiny metallic beads and some larger glass beads, of shades to correspond or contrast with it. Some pearl beads are also needed

Thread two needles with thread sufficient for the length required, securing the two ends to the snap, take both needles through a large glass bead, packing any end of thread there may be into its tube, pass both needles through a pearl bead, and then on each one separately take up, say, thirty of the tiny metallic beads ; then both needles through a pearl, large glass bead, and another pearl, and so on

This necklet is composed of nacré plaques tiny metallic beads, with larger glass and pearl beads

After the third section proceed with one needle only for the top row Thread twenty metallic beads, two pearls, needle through nacré plaque, two pearls, twenty metallic beads, two pearls, and then the centre nacré plaque, and proceed to correspond with the half already made, as far as the single row is needed. Now take upon the second needle about twenty tiny metallic beads, two pearls, twenty metallic, one pearl, pass needle through plaque, one pearl, five metallic, back through same pearl, plaque, and pearl again This forms a drop Proceed in this way, allowing sufficient length for the second row to drop well below the top row of necklet, and keeping the two sides as even as possible Proceed for the remainder of necklet with both needles, and fasten off neatly at clasp.

A tiny spot of fish glue is often found very useful in fixing an obstinate bead, or in preventing the beads from slipping between the pieces of nacré, as they are sometimes liable to do.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE BULLDOG

Continued from page 1171, Part V

By HENRY ST. JOHN COOPER

Author of "The Bulldog Kennel Book," "Bulldogs and Bulldog Breeding," "Bulldogs and Bulldog Men," etc.

The Question of Housing the Bulldog—Treatment of Puppies—Advice on Distemper and other Canine Ailments—The Value of the Bulldog

A BULLDOG should not be kept on the chain attached to a small kennel. If he is not to be kept in the house, his kennel should be a roomy one, with a covered-over run attached to it. The floor should be of wood, and, for preference, removable, so that it may be easily cleaned. Asphalte, however, also is good, but ordinary concrete is liable to be too cold and damp. Cold and damp are the two greatest enemies the young bulldog can have.

A snug, warm, dry kennel, but not a stuffy, unventilated one, cleanliness, but not frequent bathing, especially in the winter time, good food, fresh water, and as much exercise as possible are all necessary to keep the dog in health.

Treatment of the Puppy

A young puppy should be allowed as much freedom as possible; the mature dog can do with less exercise, but he should have, at least, one good walk a day, unless he has the run of the house, the yard, or the garden.

Puppies, after leaving the mother, require feeding four, five, or even six times a day. From six weeks old until three months of age, the first meal should be a milky one. Bread and milk are good, as is oatmeal porridge with milk. The latter is excellent, as it is a bone-forming food, and a bulldog cannot have too much bone. The second meal, at eleven o'clock in the morning, may be a fair-sized handful of raw lean meat, either passed through a mincing-machine or shredded up finely with a knife. This may be followed by a couple of puppy biscuits, broken up not too small, and given dry rather than soaked.

The last meal of the day may be similar to the first, and should be given as late as possible in the evening.

After three months of age the puppy can do with a less number of meals, but with a greater quantity at each meal.

Raw meat is always excellent, but it should be sound and wholesome, and as lean as possible. Trimmings from joints, which the butcher will usually supply to his customers for a trifle each week, should be procured daily and boiled down, then mixed, with the gravy or broth in which they are boiled, with one of the patent foods now on the market. Never, and this is of the utmost and vital importance—should small bones, such as those of fish, game, poultry, and rabbits, be given to bulldogs, or, indeed, to any other breed of dogs. These small, brittle, hollow bones, when crushed between the teeth, splinter into sharp-ended fragments, which have been known to pierce the intestines and cause agonising death. Large bones are excellent for a puppy to gnaw at, for they strengthen the jaws and teeth, and induce a flow of saliva that promotes digestion. Green vegetables, boiled with the butchers' pieces, may be given freely, for their cooling effect on the blood.

The bulldog puppy is not more liable to contract distemper than a puppy of any other breed, but when infected with this terrible disease there is no denying the fact that it usually goes harder with him than with one of the stronger breeds.

Distemper

In the treatment of distemper the following points may prove of service to the dog-owner who finds herself obliged to combat this dreaded disease. From the beginning of the illness meat must be absolutely withheld, either in solid or liquid form This point is of the utmost importance. The patient should be fed entirely on farinaceous and milky food, and if he refuses to eat, milk enriched with one of the dried-milk preparations now so much used, or with good condensed milk—a dessertspoonful of the latter to about half a pint of slightly warmed cows' milk—should be given, by force if necessary, in small quantities at regular intervals of an hour to two hours

In "drenching" (or forcibly feeding) any dog with either food or medicine the jaws should never be forced apart If the lips at the side of the mouth are held out to form a small pouch or bag, the liquid can be gently poured in, and the animal, having the free use of his jaws, will be able to swallow it.

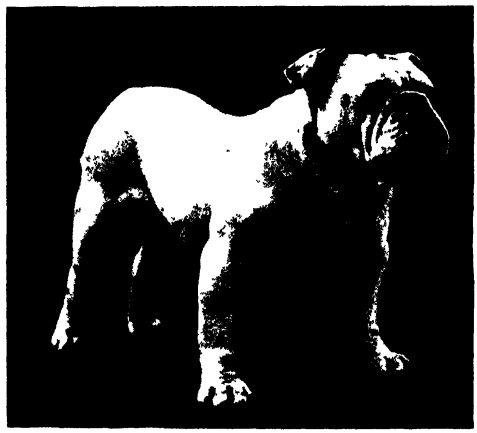
The distempered patient must be kept warm He should be sewn up in a flannel coat made of new house-flannel, for a young puppy a piece about 14 to 15 inches square will be necessary. Two round holes are made in this, through which the forelegs are passed, the flannel is drawn up round the neck and over the back, and stitched together. The room or kennel should be clean, dry, warm, and well ventilated

A mixture, consisting of one part of Parrish's Chemical Food to which is added one part pure cod-liver oil, should be given —one teaspoonful every four hours during the day for a puppy of less than three months, and a dessertspoonful for puppies exceeding three months There is no finer medicine for distemper than this, and when it is given, and meat in any shape or form rigorously withheld, there is no reason why even a badly infected puppy should not recover

Other Ailments

Among other ailments to which the bulldog is susceptible are colds The early stages of distemper are often mistaken for ordinary cold in the head, as usually one of the first visible signs of distemper is a running at the eyes and nose. But the discharge in the case of distemper is thicker and more prurient than the discharge caused by a cold in the head is. The most unmistakable sign of distemper is the rapid wasting away of the dog. In three days a well-fed and healthy dog will become nothing more than skin and bones.

Cold in the head, though a far less serious complaint, should not be neglected. Any good remedy prescribed for children may be given with advantage to a puppy, in milder doses, of course; especially should the mixture contain morphia. Dogs that live out of doors are less susceptible to cold than those that are pampered and kept in the house If, however, cold attacks a kennel dog, it is well to investigate whether the ailment is due to a damp bed, a leaky roof, or a draughty house.



The bulldog Thomas Ingoldsby. Owned by Henry St John Cooper This beautiful specimen was purchased when a puppy for £20 and is now worth more than £200

Gastritis is a painful illness, which is due either to inflammation of the bowels through cold or to ptomaine poisoning In any case, it is a matter requiring the attention of a veterinary surgeon. The symptoms are vomiting and diarrhœa, accompanied by intense pain, which either prevents the animal from moving at all or causes him to walk as though his joints had become stiffened Temporary relief may be afforded until the arrival of the veterinary surgeon by administering chlorodyne or laudanum in infinitesimal quantities.

The Value of Bulldogs

Bull puppies may be purchased at all prices, from as low as thirty shillings to as high as a hundred pounds Really good puppies are nowadays sold by reliable breeders at from five pounds to ten pounds each, the price depending on the quality of the puppy and its age. A fully matured dog, excelling in show points—that is to say, fit to win in keen competition—seldom costs less than fifty to a hundred pounds.

The dog Thomas Ingoldsby, a portrait of whom illustrates this article, was purchased by the writer as a puppy for twenty pounds, and nearly ten times that sum has since been offered in vain for him. This, of course, is an exceptional case

BIRDS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Specialist Breeder and Judge of Poultry, Pigeons and Cage Birds. Judge at the "Grand International Show, Crystal Palace," Membre Société des Aviculteurs Français. Vice-President Poultry Club; Hon. Sec Yokohama Club, on the Committee of Middlesex Columbarian Society, Indian Game Club, etc., etc.

Continued from page 576, Part 4

The Linnet—The Siskin—The Redpoll—The Twite—The Crossbill—Cost of Each Variety

In addition to the six varieties of finches already described in Parts 3 and 4 of EVERY WOMAN'S ENCYCLOPÆDIA, there are five other members of the family of the *Fringillinæ* which well deserve notice, as they are very suitable for pets. They are the linnet, siskin, redpoll, twite, and crossbill.

The linnet (*Linota cannabina*) claims the first place in popularity, and is one of the best of our British songsters

Its notes are very sweet and soft, although on this point individual birds vary, some being far better songsters than others. Old birds have a much fuller and better song than young birds, and are thus sought after by those who know of this characteristic.

The cock linnet varies considerably at different periods of his life in the colours of his plumage, a fact which has led to the belief that there are several varieties of linnets, whilst, in reality, this variation in the colour of the plumage depends on the age of the bird For instance, birds of a year old are called grey linnets, the feathers on the head and breast being edged with grey. Adult birds in the spring assume what is termed the breeding plumage, when the feathers on the head and breast become bright red, and the whole plumage brighter and more intense in colour These birds are known as rose linnets. This red colouring quite disappears from birds in captivity

The linnet a member of the finch family, that from its docility in captivity and sweet song is admirably adapted for a pet

During the autumn and winter months the plumage of the adult birds becomes a rich brown, and they are then known as brown linnets

The plumage of the female bird does not vary, and is very similar to that of a young male bird. It is of a sombre colour, with less white on the wings and tail, and never possesses any crimson plumage on head and breast.

The linnet is naturally a shy bird, but in confinement becomes quite tame and makes a very pleasing and interesting pet. In their wild state linnets become gregarious in winter, and may often be seen in the open country feeding on the seeds of wild mustard, shatlock, and other plants

The linnet builds its nest in a hedge, or by preference on a furze common if such there be in the locality The nest is generally made of fine twigs and grasses, and lined with wool and hair. As a rule, five eggs are laid, which are of a bluish white colour, marked with brown

The offspring of the linnet, when mated with the canary, are very pretty mules, which, as a rule, are excellent songsters

The siskin (*Carduélis spinus*) is almost as popular a pet as the linnet, but is far inferior as a songster, although it excels it in the beauty of its plumage, which is a blending of bright lemon yellow, greenish, and black, and increases in brilliancy of colour after the first year

Besides being a very pretty cage-bird, the siskin is also a very lively and amusing pet

A number of these birds migrate into England during the winter months, but most of them return to the north for the breeding season, although some have been known to breed occasionally in the southern counties of England. Their favourite nesting-place is in a fir tree, where they build a nest of fine twigs, roots, and moss, in which they lay five eggs of a bluish ground colour, speckled with brown

The lesser redpoll (*Linota rufescens*) is a very pretty, amusing little bird, and the smallest member of this family of birds Redpolls very soon become quite tame and contented with a life of confinement They are wonderfully intelligent, and it is surprising how many different tricks they can be taught, such as drawing up a miniature pail of water when they wish for a drink, and opening a box when they need some seeds

The redpoll derives its English name from the red feathers on the top of its head. The plumage throughout is very pretty, and the bird is a very smart, clean, and compact little fellow. It is fairly common throughout the country, but most plentiful in the midland and southern counties of England.

The nest may be found in the month of April, and is built of fine twigs and the stems of grasses and lined with vegetable down and feathers in a very beautiful manner, making a cosy and comfortable home for the little ones. The eggs, which are generally five in number, are of a pale blue, spotted with brown. As a rule, two broods are reared in a year

The mealy redpoll (*Linota linaria*) is very like the Lesser redpoll, but larger and paler in colour of plumage, and not nearly so smart and pretty.

The twite (*Linota flavirostris*) in many respects closely resembles the linnet, and is sometimes called the mountain linnet It breeds on the moorlands in the northern counties of England and in Scotland, where it is known as the hill lintie. It is a pretty bird, and well worth consideration as a cage-bird.

The nest is usually built near the ground in a small bush or amongst old heather, and can be found in the month of May It is built of fine twigs and roots and lined with wool and feathers, in which the hen lays four eggs of a greenish blue colour marked with brown

The crossbill (*Loxia curvirostra*) is so called on account of the upper and lower mandibles being crossed at the point.

This representative of the finch family has no claim to be called a songster, and might well be termed the English parrot, for it very much resembles one in its habits, using its beak to hold on by when it crawls up and down the wires of its cage. Its cage, therefore, should be a metal one, similar to that used for parakeets, as it is rather a destructive bird, and will spoil an ordinary wooden cage in a very short time. Crossbills, however, are very quaint little pets, and soon become quite tame. In the wild state the adult males have a considerable amount of crimson feathers in their plumage, which they lose in confinement, becoming greyish green and yellow in colour.

Their favourite nesting places are in fir trees. The nest is made of fine twigs, grasses, moss, and lichen, and contains four eggs of a greenish white, spotted with brown.

Linnets cost from 6d. to 2s. 6d. each, for freshly caught birds; siskins, from 2s. to 4s.; redpolls, from 6d. upwards; twites cost about 1s; and crossbills from 4s. each. Specimens that have been caged for some time and cage-moulted birds command, of course, far higher prices.

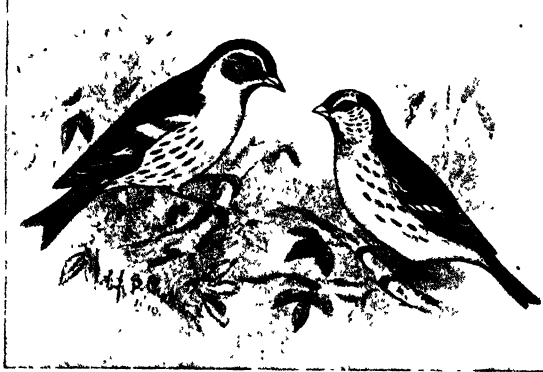
Linnets, siskins, redpolls, and twites should be fed on canary seed, with some German rape seed given in a separate vessel, and occasionally some niga and hemp seed; the latter should be crushed fresh just before being given to the bird

During the moulting season the extra diet should be linseed, which greatly helps them and increases the lustre of the plumage. The rape seed should sometimes be scalded, and the water poured away. This scalded seed makes a nice change for them, and is also a very good diet.

Crossbills do well on sunflower seeds, and hemp seed and beech nuts when obtainable. Fresh green food, such as chickweed, groundsel, watercress, etc, is also very beneficial to them

All the above-mentioned birds are very partial to a bath, which they thoroughly enjoy, besides it being the means of giving them exercise and something to make them busy in drying and arranging their feathers afterwards

The best kind of cage for these birds, with the exception of the crossbill, is of a square box shape, having wooden sides, back, floor, and top, the front being removable and made of wire in which is a sliding door in the centre They should be thoroughly cleaned at least once a week, and fresh sand, which soon very finely crushed oyster shell mixed, should cover the floor. The seed vessels should have the husks blown out every morning before adding fresh seed.



The siskin (on the left) makes a charming pet, though less sweet of song than the linnet The redpoll (on the right) is the smallest of the finches, but wonderfully intelligent at acquiring tricks, and contented in captivity

DISTINCTIVE EMBROIDERED LETTERING

Such stitches as the cross-stitch, the outline stitch and the eyelet with open embroidery or the satin stitch, the blanket stitch, the feather stitch, the daisy stitch, the lazy-daisy stitch, the coral knot, the rosette and the ribbon embroidery. The transfer patterns can be worn a few times before they are discarded. Every Woman's Exchange can supply these patterns. Send for price list.

WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

BEDS AND BED HANGINGS

By LILIAN JOY

Wooden Bedsteads Again in Favour—Advantages of the Modern Wooden Bed—Hangings Suitable for Bedsteads of Different Styles—Italian and French Beds—The Choice of a Mattress—Care of Blankets

WE have recovered from the excess of hygienic enthusiasm which led us to condemn ourselves at one time to brass and iron bedsteads severely devoid of hangings. As usual, it was a case of the return swing of the pendulum, the result of a reaction from the earlier Victorian tester bed, which defied cleanliness, and held an assurance of stuffiness.

The wooden bedstead of to-day is, however, very different from that of the early part of last century, and has overcome all prejudice. To begin with, very little of it is wood, the chief portion of it being of iron. Then, too, the old style of wooden bedstead was put together with bolts, and a key was required if it was desired to take the bed down for cleaning purposes. The key had a way of getting lost, and at the critical moment was nowhere to be found, so that the affair generally ended by the house-mistress sending for a carpenter, who, in his turn, sent for an assistant, and between them they took about a day to pull the bed to pieces and put it together again.

The modern wooden bed has practically only the head and foot of wood; all the rest is of metal. And it is so constructed that its parts fit into each other in the simplest manner, so that the maids can take it down and set it up again unaided.

Fig. 1. A bedstead in the Italian style, with a straight back and curtains hung on rings, is both pretty and hygienic
Waring & Gillow

Many people feel that to put a piece of furniture made of metal, such as a brass bedstead, in the midst of a handsome suite of wood has a very incongruous effect These are glad to welcome the return of the wooden bedstead, whether it be the picturesque four-poster, a handsome inlaid mahogany affair to go in an Adams room, an earlier Jacobean one with cane panels, or a French bedstead of the Louis XVI period, also with canework, that is much finer and is gilded

Not only does such a bedstead make the room look far more comfortable, but we can satisfy our craving to have another furnishing detail carried out correctly Even the modern wooden bedstead of light oak is, in the opinion of the writer, more pleasing than one of iron or brass, which might interfere with the general colour scheme of the bedroom

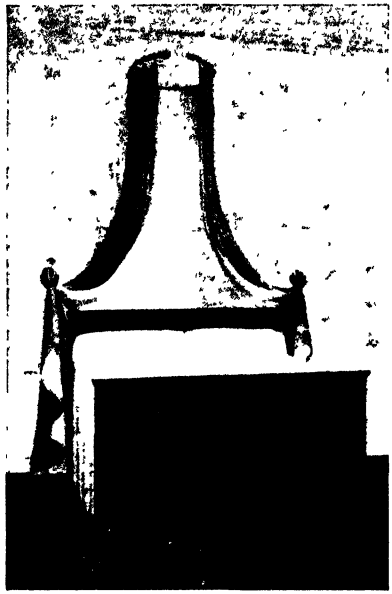


Fig 2 A charming drapery arrangement for a bed is to have a single large curtain and valance hung from a circular pole head

Warm & Gidon

With regard to draperies, there is now a very general reaction in their favour The tester bed, which was the cause of arousing a prejudice against them, had its cretonne valances and so on firmly nailed in place But the Italian style of bedstead (see Fig 1), with a straight back and curtains hung on rings, that can be taken down and cleaned almost as easily as a pair of muslin blinds, is another thing altogether Such hangings are thoroughly practical, as they are necessary to exclude draughts, in these days when people sleep with windows open When sitting up in bed, also, for the early morning cup of tea, the feeling of cosiness that they give is fully appreciated

Choice of Draperies

Twin beds treated in a somewhat similar fashion are very charming The little fixture required for holding the curtains is quite separate from the beds It is merely a cornice with a brass rod attached to it, and a couple of arms at the sides The cornice is secured to the wall at a suitable height above the tops of the beds, and the curtains are suspended from the rod

Muslins and nets made over sateen have given place to cretonnes as draperies to beds of this description, as the latter not only keep clean longer, but are less expensive at the beginning It is impossible to generalise as to what kind of patterns are suitable to use The writer recently saw a most beautiful result achieved by using a cretonne at about a shilling a yard

Plain jaspé linen, or casement cloth, also looks extremely well, trimmed either with a fringe, such as is used for casement blinds, or one of the lovely printed borders which can be bought The one thing to be avoided is the use of a cretonne with a different design from that on the window curtains, though a plain colour may be employed for the bed, with patterned window curtains, or *vice versa*

A pretty effect is produced by having plain curtains, perhaps green or blue, with a green-and white, or blue-and-white, or écru fringe at the edge

For a French room a charmingly simple change from the Italian style of drapery with side wings is the circular pole head (Fig 2), which needs only one large curtain with a valance hung on rings and caught up at the sides of the bed The curtain may be of a plain colour, lined with ivory, or of cretonne lined with a colour. The bedstead is of inlaid mahogany

The Four-poster

A bed placed in the corner of the room looks rather out of place with a drapery straight over it, but the one shown in Fig 3, designed for a French room, shows a solution of the difficulty Another very pretty French notion, known as the "three-pole drapery," has a centre pole with the material hung over it, and caught again at each side over another pole, so that it does not fall too low over the head of the sleeper

We now come to that very delightful affair, the four-poster bedstead The firm which was largely responsible for its return to fashion have very much improved on the original model In former days the headboard and footboard were made of plain deal, and were hidden under the hangings Now, although the original old posts are almost invariably used by this firm, which has a wonderful collection of them, they are made up with a new headboard and footrail of wood to match, and the back drapery is short enough for the former to show beneath The wooden moulding at the top is also an innovation, and hides the rod from which

the valance is hung. An even greater improvement is made by the omission of a tester at the top, which is thus left open, so that there is ample ventilation.

For the most part, the posts are very simple in design, the wheat-ear being a favourite pattern. Occasionally, but rarely, a very elaborately carved pair will come to light.

In buying a bed of this kind, it is usual to choose one's pair of old posts, and then have the bed made to fit them and suit one's requirements

Among the most suitable materials for hangings for these beds are the bordered fabrics, which look so particularly well in the valance. But plain cretonnes are also very nice, and replicas of the old block-printed designs look specially appropriate

With regard to valances around beds, though some people prefer to have them, others use in their stead very wide coverlets, which fall to the floor at either side Many prefer a straight valance to a full one. If made of casement cloth or linen with a printed border at the edge, the effect of the former is very good A white band of English crochet is also sometimes used as a trimming, and looks extremely well

Mattresses

In considering the subject of beds, it is natural to conclude with a few words on the question of mattresses Another swing of the pendulum of popular favour has brought our taste back to the box mattress. The best of these are not filled in with hair, but the spiral springs of which they are composed are fastened together at the base to help keep them in position They are also made in three pieces, which are laced together, so that they can be taken apart with the greatest ease. Besides which, when the room is cleaned, each end can be lifted up and dusted underneath.

With regard to hair mattresses, the wisest advice to be given concerning them is to procure them only at one of the very best shops The public has no possible guarantee as to what may be inside a mattress, and the only way to ensure good quality is to deal with a shop of which the name is itself a guarantee.

Cleaning Mattresses

Having bought your mattress, be careful to see that it is kept clean. It should be overhauled thoroughly by some reliable firm at least every three years. The French are far more particular in this respect than we are, and it is the usual thing for the housewife to have her beds re-made every year. This is rendered more necessary by the way in which they are sewn up They are not stitched to form a band at the sides, as are ours, and consequently lose their shape sooner

The Englishwoman is far too prone to think that because her mattresses look much as they did when she bought them they must be all right But this is not the case

Blankets should be washed once a year, but not more often, as the process impoverishes them Never buy bleached blankets They look very well with their soft, downy surface, which is often teased out to make it appear fluffy, but the sulphur which is used in the process of bleaching has a deleterious effect on the wool, and also accounts for the disagreeable odour which is noticeable

Fig. 3. A French scheme for the hangings of a bedstead placed in the corner of a room This scheme is both simple and novel in design

Messrs Heal & Sons

HOME LAUNDRY WORK

Continued from page 1072, Part 9

THE IRONING OF TABLE AND OTHER HOUSEHOLD LINEN

Bed-linen—Sheets—Pillow and Bolster Cases—Towels—Kitchen Cloths—Table-linen—Tray-cloths—Serviettes—How to Iron and Fold a Tablecloth

SHEETS.—All bed-linen should be washed and dried according to the general directions already given. While the sheets are still slightly damp, take them down, stretch and fold them, wrong side out, to a convenient size for mangling.

It is better if two people can assist with the folding. When ready, pass the sheets two or three times through the mangle, and then air well before laying them away. It is not necessary to iron the sheets unless no mangle is available, when they may be pressed with a hot and heavy iron after being folded.

PILLOW AND BOLSTER CASES.—While still slightly damp, fold them down the middle with any buttons to the inside. They may either be mangled or ironed. Ironing will, of course, make them smoother. All tapes or hems must in any case be ironed. Air well.

EMBROIDERED BED-LINEN.—Any embroidery must be ironed on the wrong side. In the case of frilled pillow-cases it will be found an improvement if these are put through *very* thin hot-water starch before drying. The frills should be ironed first, then the centre of the pillow-case, and whilst doing this slip the hand inside occasionally to prevent the two sides sticking together.

TOWELS.—Fold these evenly while damp, and mangle. Any fringes should be beaten or combed out. The fine towels should be ironed as well as mangled. Embroidered initials must be pressed out on the wrong side. Turkish towels are an exception; they must not be mangled, the aim being to keep them rough. The ends only need be pressed with an iron.

BED-COVERS.—Some bed-covers, especially thin ones, should have a little starch added to the last rinsing water. When nearly dry, fold and finish off in the same way as sheets. If a polish is wanted, iron as well with a hot iron. Any lace or embroidery should be pressed out on the wrong side. Thick, heavy bed-covers will not require any starch.

KITCHEN CLOTHS.—Wash according to directions already given, adding a little soda to the water in which they are soaked and washed. Fold and mangle when nearly dry.

Table-linen

Wash table linen according to the general directions, and, after rinsing and blueing, put it through some *very* thin hot-water starch, or a little made starch may be added to the blue-water.

Many people object to starch being used at all, but, except in the case of the very best damask, which has sufficient body in itself to keep it from crushing, a little starch is an improvement. In fact, starch is rather a protection to the material than otherwise, as it gives a gloss, and prevents stains from taking so firm a hold.

Besides, when slightly stiffened, the linen will keep clean longer, and will not crush so readily. Too much starch must not on any account be used, merely sufficient to give the stiffness of new material. There is nothing more disagreeable than a highly stiffened serviette. Experience will very soon teach the amount of starch to use; it should really be only slightly thickened water into which the linen is put.

Like other white things, table-linen should be ironed slightly damp. When taken down from drying, fold very evenly, and mangle, if possible, then allow it to lie rolled up for some time before ironing.

SERVIETTES.—To iron a serviette, lay it out smoothly on the table, with the right side uppermost. Take a hot and heavy iron, and iron until fairly dry, pressing firmly so as to produce a gloss. Then turn over, and iron on the wrong side. Fold across in four, mark the folds with an iron, and then hang up to air. If wished, the serviette may be folded in three instead of four; it will depend upon the size. The folds must be made very evenly, the serviette being carefully stretched into shape.

How to Fold a Tablecloth

A TABLECLOTH.—Fold the tablecloth (it is better if two people can do this), first by stretching it well, then bringing selvedge to selvedge, with the right side outwards. Then fold back each selvedge to the double fold, and pull into shape. Mangle carefully in the folds, and allow the tablecloth to lie for some time before ironing. Iron in the folds as much as possible, and principally on the right side. The hotter and heavier the iron can be used the better. Keep the iron well greased, and iron the tablecloth until nearly dry. Air well, and either fold or roll up.

TRAYCLOTHS AND D'OYLEYS.—Starch these in the same way as other table-linen, only the starch may be rather thicker. Dry the articles slightly, or let them lie rolled up in a towel for a short time before ironing. When about to iron a traycloth or d'oyley with a fringe, first shake and comb out the fringe, and, after ironing, again comb out the fringe to make it soft. Iron all plain linen parts on the right side, and press out any embroidery on the wrong. Traycloths with a lace edge must have the lace ironed first, and if full this may be goffered after the centre part is finished. Netted or crocheted edges should be dried with the iron on the wrong side, and then pulled out carefully with the fingers.

To be continued.

PICTURE-HANGING

By W. S. ROGERS

An Art Worth Acquiring—Simple Principles to Guide the Amateur—Rules for Framing Pictures—The Question of Lighting—The Best Devices for Hanging Pictures—Chain Preferable to Cord or Wire

ACQUAINTANCE with the homes of our friends makes it only too clear that picture-hanging is a lost art, if, indeed, it ever existed in any but the happy-go-lucky form in which we now know it

It is exceptional to find that the work has been done with an eye to a really artistic ensemble

Yet, even with very indifferent material, pleasing results may be achieved, if only we give attention to a few simple rules based upon decorative considerations

It is not unusual to find a charming house, embodying features of the highest excellence architecturally, the walls hung with the choicest examples of the art of the paper-hanger, and the furniture artistic above reproach, in which all is spoiled by a careless and ill-considered method of hanging the pictures.

Yet, of all the decorative accessories with which we seek to embellish our homes, pictures claim first notice, for they confront us directly at the level of the eye

Whatever their merits as works of art, they gain immensely in decorative value by being well arranged in the hanging

The "Art" of Picture Hanging

Let us first consider the subject from this standpoint We may call it the "art" of picture-hanging, to distinguish it from more practical questions of how to hang pictures securely with a minimum of damage to the walls, which shall be treated later

In the first place it is well to have more pictures than the room will carry without crowding, so as to give us a choice of sizes, because the best results are obtained when we can group the pictures in a manner that gives a well-balanced effect, and the construction of our groups can only be done satisfactorily when we have not only choice of size, but also choice of subject

It is best to deal with one wall at a time, starting with that which has the largest surface The centre of this wall is the position for the largest picture

A Simple Plan

Before proceeding further, however, clear a space on the floor adjacent to the wall to be hung, and lay out flat on the carpet the other pictures you consider suitable for associating with the central one, which latter, of course, will be the dominating feature of the group

Reference to Fig 1 shows the kind of arrangement to be aimed at

It will be noted that four smaller pictures are closely associated with the large central one, and the two other medium-sized pictures are separated from the central group by a much wider interval than separates the components of the latter

This arrangement implies purpose, and achieves balance without undue crowding

The same result would be obtained with two small groups in place of the two medium-sized pictures And it is not

Fig 1 A suggestion for grouping pictures of different sizes. The best result is obtained by hanging the pictures so as to produce a well-balanced effect The largest picture should occupy the central position

essential that the two groups should consist of components of the same size, so long as the groups are approximately equal in size and shape

This principle of grouping removes the difficulty about associating very large with very small pictures

Another Arrangement

In Fig 2 is shown a very large picture flanked with groups of very small ones.

In placing the components of a group, spacing is an all-important consideration

To secure the necessary cohesion between the components, the horizontal and vertical intervals should, as far as possible, be equal and not too wide From 1½ inches to 3 inches, according to the sizes of the pictures, is the maximum separation desirable

In making the preliminary arrangement on the floor, the picture-hanger must be guided by measurement as to the height of each group This will be determined by the space available between the ceiling (or picture-rail, if the latter exists) and the lowest point to which it is desirable that the pictures shall hang, and we may fix this limit at about 3 feet 9 inches from floor-level

This height may be taken as a datum line, and when it comes to putting the pictures on the wall, a cord may be stretched along its surface at the 3 feet 9 inches level, as a guide for the lower edges of the picture groups

This constitutes "the line" of the Royal Academy Exhibition, but as our rooms are not hung in academy fashion, with all pictures in contact, we may, and should, break the line in the manner shown in the illustrations, by dropping the central and dominant component of each group a short distance below it

The result is to eliminate the hard, mechanical effect of a uniform level at the lower boundaries of our groups

In putting these principles into practice, it should be remembered that, when all pictures are large, each picture may be treated as a group.

We have now to consider how far the subject of the picture affects the questions already dealt with

On this point opinions will differ, but ordinarily it may be taken that subjects may be mixed—*i e*, figure and landscape pictures will not suffer from being in juxtaposition, provided that their colour schemes are such as to harmonise with each other.

In securing balance of effect in a picture group, one has to study symmetry to a certain extent, and it would be a mistake to put low-tone pictures on one side of the group and bright, sunny subjects on the other side

The central, or dominant, picture may with advantage differ from the other components This is shown in Fig 1 in which it will be seen that the low tone of the large central portrait gives point to the whole group.

The foregoing relates more particularly to oil and water-colour paintings framed without margin In the writer's opinion, no picture gains by being separated from its frame by a mount (or margin, in the case of a print), provided that the framing is suitable Undoubtedly the best results are obtained from a uniform system of framing, in which the width of frame moulding bears a constant proportion to the size of the picture.

The Choice of a Frame

A rough-and-ready rule for medium-sized pictures, framed without margin, is that the width of frame moulding should be about one-third the smaller dimension of the picture With larger pictures it may be less, and with smaller pictures more

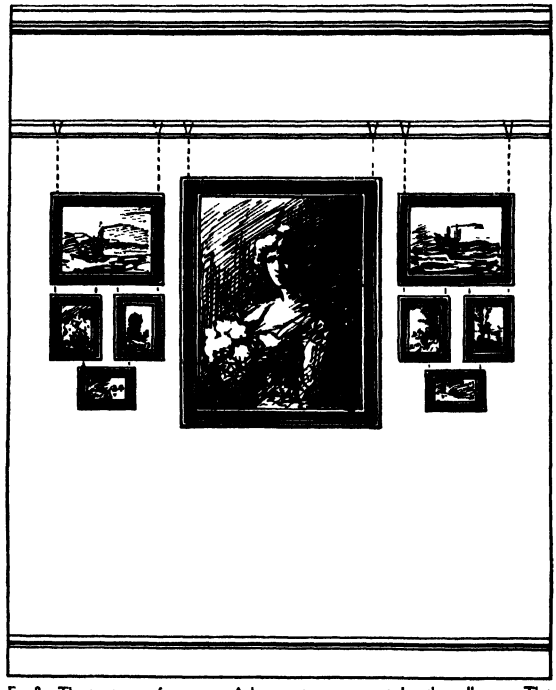


Fig. 2 The treatment of a recess. A large picture is associated with small ones. This treatment shows how to link up harmoniously small pictures of varying sizes

All pictures of the same size should have frames of the same width. If this rule be observed, variety of patterns in frames is permissible within certain limits.

Prints and other pictures with a considerable margin do not come under the rule There is considerable latitude in the way they may be framed. Light, delicately treated subjects are often best treated with narrow, light frames, and the *passe-partout* in which the frame revolves itself into a mere narrow binding is permissible

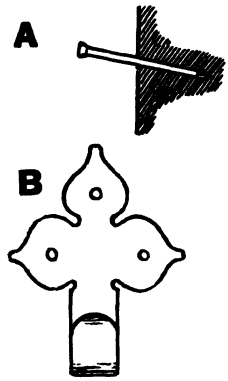


Fig 3 A device for hanging a picture that will do but little damage to a wall is to secure the brass hook B by the steel pin, A, and suspend the picture therefrom

The old rule that oil and water-colour pictures should be hung separately holds good so long as the latter are surrounded by a mount, but when framed close up to the picture we may ignore it, particularly when both are under glass, for then it is not easy to tell at a glance which is which

Gilt frames, usually considered so essential for oil-paintings, are by no means so Small oil-pictures look better and have greater decorative value when in black frames, provided picture and frame are separated by a narrow gilt bevel This point has become so well recognised that an artists' society exists in which the members always put their exhibition pictures into black frames

Colour pictures should never be put into coloured frames

The subject of picture-framing is a very large one, and cannot be dealt with adequately in this article Therefore only such details have been touched upon as are related intimately to the question of hanging

The question of lighting is an important one

The best lighting is that in which the picture receives the light obliquely Hence the advantages of a top light, which is equally favourable to all four walls

Our picture-galleries are all lighted from above, but our living-rooms rarely or never.

In rooms lighted by a single window the best lighted walls will be those adjacent to that in which the window is situated The wall facing the window is bad for pictures under glass, as in daytime they will be obscured by baffling reflections, except when viewed obliquely.

By artificial light, which usually is a top light, the conditions are changed. Hence pictures are seen best in our rooms, in most cases, by artificial light

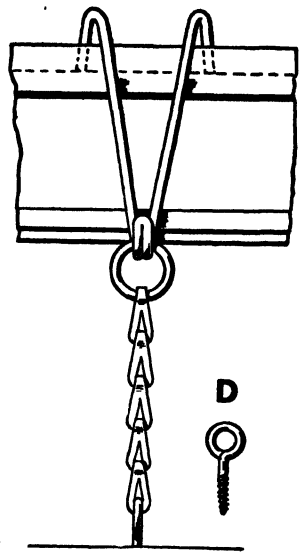


Fig 4 A wire suspension hook to which is attached a patent chain can be fixed to the picture-rail and the picture be hung by its means without injury to the wall

Dark or low-tone subjects should be given the strongest light—that is, they should be hung nearest to the window

The practice of tilting pictures is sometimes employed to eliminate reflections when the pictures have to be hung at a high level, but it has come to be a custom, the purpose of which is not understood by its perpetrators

It destroys all decorative effect, changing the picture from a wall decoration into a piece of furniture, and should never be done unless absolutely necessary for the purpose indicated

It is not intended that the foregoing precepts will meet every case, unless there be some modicum of taste, and a sense of what is consistent, in the mind of the picture-hanger His equipment must go beyond the possession of nails, a hammer, and the strength to wield it. But a careful consideration of the principles involved will go a long way to prevent those errors which make the walls of our rooms hideous

We may now consider the practical side of the question.

The problem that faces us is how to hang the pictures securely and without undue damage to the walls.

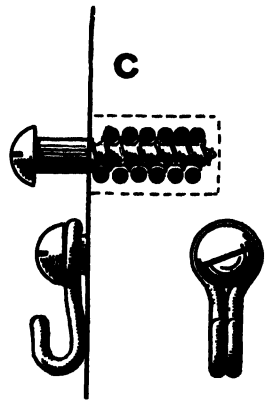


Fig 3a Another satisfactory method is to insert a screw as in C, and attach the suspension hook as shown This method is excellent for plaster walls

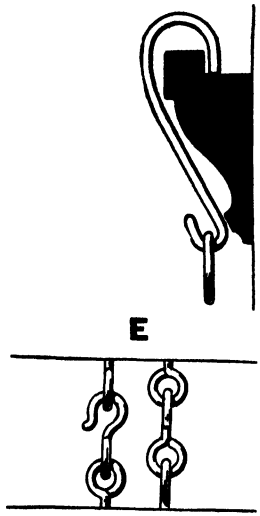


Fig 4a Side view of the wire hook and picture-rail Below are two views of the coupling hook

If the room is furnished with a picture-rail, so much the better It relieves us of the necessity for driving nails into the wall

If no picture-rail exists, and there are reasons for not adding it, then we must adopt those means which involve a minimum of damage

For small, light pictures we may use pins of the kind illustrated at A in Fig 3 These should be driven obliquely into the plaster, as shown, and left with about three-eighths of an inch projecting from the wall

One such nail will safely support a weight of 12 pounds, provided it is driven in firmly with no disturbance of the plaster surface As time goes on it becomes more secure, because it rusts into the plaster

It is best to use two nails for each picture, and to put all nails in a single line at about the level it is usual to fix the picture-rail The pictures can then be hung with lengths of chain in vertical lines in the manner indicated in the foregoing illustrations

The use of a single nail is objectionable, not only because it implies, so far as security goes, that "all the eggs are in one basket," but also because it involves a triangular arrangement of the chain, wire, or cord, a shape that often repeated is unpleasantly insistent to the eye

For pictures of medium size the light brass hook (Fig 3) is useful

For heavy pictures the most satisfactory device is that illustrated in Fig 3a

A round-headed screw, preferably brass, has a length of copper wire wound around the threaded part A hole (indicated by dotted lines) is cut in the plaster, and the screw and its wire covering is connected into the wall with plaster of Paris

When all is firm the screw may be withdrawn, the copper wire spiral remaining behind firmly embedded in the wall

The object of making the screw withdrawable is to facilitate repapering

The screw-head, under ordinary circumstances, makes a sufficiently safe support for the picture wire or chain. If additional security is desired, the wire hook also shown may be added.

The screw-and-wire device is, perhaps, the only satisfactory attachment for lath-and-plaster walls when there is no picture-rail.

The picture-rail is in every way an admirable device, but the brass hooks commonly used with it, if many in number, become unpleasantly conspicuous, a defect which may be mitigated by enamelling them the same colour as the picture-rail

It is a pity that no one has put on the market a hook of lighter build Here is a suggestion for a hook bent up from brass wire that has proved of ample strength, yet it has a spidery lightness that gives it an advantage over the stock article of the ironmonger

In Fig 4, which shows the hook in position on the picture-rail from two points of view, it will be seen that its construction is simple, and not beyond the capacity of the handy amateur to make at home

A Home-made Hook

After folding the length of wire on itself, and hammering close to form the point of the hook, the doubled wire is bent to the S-curve around two pegs driven into a board The top ends are then separated the desired amount to give the V-shape

If the hooks are not to be enamelled, they should be polished with fine emery-paper before they are bent into shape, and when finished sent to the lacquerer, since, if used unlacquered, they quickly blacken

Let us now consider more particularly the preparation of the pictures

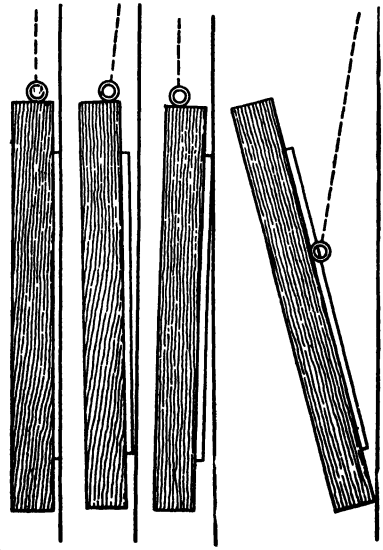


Fig. 5 The position in which the screw-eye, to which the hanging wire or cord is attached, is placed in the top of the picture-frame determines the tilt assumed by the picture when suspended

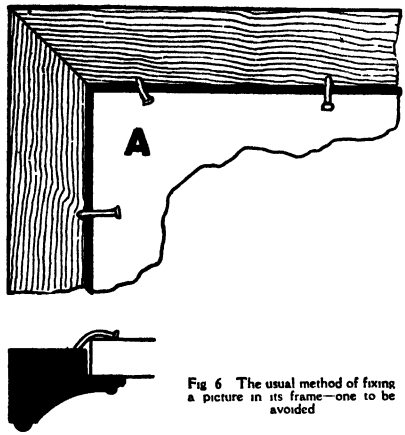


Fig 6 The usual method of fixing a picture in its frame—one to be avoided

As they come from the framemaker's they will most probably be ringed at the back at a point that would give the picture a considerable forward tilt

Remove these rings, and substitute brass screw-eyes (Fig 4), screwing them into the top of the frame at points some inch and a half to three inches from the ends, according to the size of the picture

In determining the position of these eyes in relation to the thickness of the frame, it should be noted that the top of the frame will cant backwards if they are too near the front, and forwards if too near the back

Reference to Fig 5 will make the above description clear

Picture-hanging

The best material for picture-hanging is "patent brass chain," procurable cheaply at most ironmongers' Cord is notoriously short-lived and the so-called "picture wire" has a tendency to give way through corrosion

Patent chain has other advantages besides its strength and durability As it is machine-made its links do not vary in length, and this facilitates measurements when one wishes to cut the two equal lengths required for each picture One has only to count out the same number of links for each

As patent chain in small sizes has not sufficiently large opening in its links to pass over the picture-rail hook, the best plan is to attach a brass split ring to the top of each length of chain in the manner shown in the illustration

By holding the picture against the wall in the place assigned to it, and measuring from its top to the point of the hook on the picture-rail, the required length of chain may be determined after making allowance for ring and screw-eye

The screw-eye is slightly opened with the pliers to admit the lowermost link of the chain, and then closed again

When it is desired to hang two or more pictures from the same pair of hooks, the simplest device is to couple each of the lower ones to the one above it.

This may be done by means of screw-eyes and a connecting hook of wire

These hooks may be obtained as links of another kind of brass chain that is sold at the ironmonger's at about 4d per yard

One great advantage of this arrangement is that coupled pictures may be detached readily from each other for the purpose of cleaning, and as readily restored to their places The double suspension chains ensure that all pictures hang truly upright

In the first example of grouping, it will be seen that the smaller pictures are in two groups of four, each group suspended by a single pair of chains

An Enemy to Wall-paper

One point that will certainly strike the person who essays to hang a collection of pictures is that the framemaker is not too careful to conceal the nails with which he fastens the pictures in their frames This is particularly the case when the thickness of the picture exceeds the depth of the rebate

This state of things is shown in Fig 6, and from the sectional view it will be noted how admirably it is adapted to the purpose of scratching the wallpaper

A much better mode of fixing the picture is that shown in Fig 6a, it consists of pointed flat brass strips, which are driven into the stretcher and then screwed or fixed with short brass pins to the frame-back

Walls are sometimes damp, and for that reason it is not desirable that the pictures should hang in actual contact with them Tilting diminishes the evil, but it has been seen that tilting is inconsistent with artistic hanging

The best device is to cut sections of wine-cork one-eighth of an inch thick, and to glue one at each corner at the back of the frame These ensure that air circulates freely behind the frames, and serves another useful purpose, since by their friction they steady the pictures on the wall

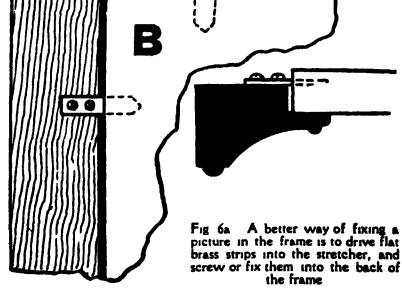


Fig 6a A better way of fixing a picture in the frame is to drive flat brass strips into the stretcher, and screw or fix them into the back of the frame

TABLE DECORATIONS FOR MARCH

By LYDIA CHATTERTON

The Coming of Spring Growing Hyacinths in Pale Shades for Table Flowers—A Cover for the Flower-pots Novel Design of Horseshoes for a Wedding Buffet Table—Poets' Narcissi and Primroses—Daintv Fairy Lights—Pink Anemones

FLOWERS AVAILABLE

Adonis	*Lycoris*	*Myosotis*	*Roses*
Anemone	*Narcissus*	*Narcissus poeticus*	*Scillas*
Arabis	*Hyacinth*	*Odontoglossum*	*Snowdrops*
Arbutus	*Lily of the Valley*	*Primroses*	*Tulips*
Carnation	*Mimosa*	*Primula*	*Violets*
Daffodil	*Moth Orchid*	*Pulmonaria saccharata*	*Wood lilies*

With March according to the calendar, winter should have passed away, the first day of spring come to us in the month. But in the variable English climate March

Rose-pink hyacinths can be planted with admirable effect in a cut-glass bowl. The bowl should be lined first with moss, so that the mould is not visible, and the top of the soil be concealed by moss

weather is of many kinds, and while a general March list includes a great variety of blossom in sheltered spots, a bleak month leaves our gardens very bare, and we still have to depend largely on imported flowers and the products of the greenhouse for our table decorations.

Indoor hyacinths are now in their glory, and although somewhat formal in effect, they can in many ways be used to advantage on our tables, and will be appreciated for their delicious perfume and delicate colouring.

Avoid the dark shades, and use the white, pale rose-pink and faint shades of mauve. The deep tones are not pretty on the table, and the perfume from the dark blossoms is too powerful to be pleasant in a room, though charming in the open air. It is a mistake to gather hyacinths when you are going to use them for the table, for if the entire plant be taken the blooms will last longer, and a good effect will be far easier to arrange.

Illustrated are three very fine rose-pink hyacinths which have been planted in a deep cut-glass bowl that suits them to perfection.

Do not allow any of the mould to show, as it will look untidy through the glass, but first line the bowl with moss, then lift the bulbs carefully out of the pot with sufficient mould round them, plant these in the moss-lined bowl, and cover the top also with moss. Four bowls filled in this way would form a charming decoration for a ribbon table.

Take two lengths of ribbon of a slightly deeper shade of pink than the blossoms, and place it on the table from corner to corner, finishing it at each corner with an upstanding bow of the ribbon, and stand

A pretty arrangement in two shades of crinkled paper that will make a charming mask for a flower-pot. One colour should be that of the flowers chosen, the other that of the leaves

the bowls of hyacinths in the spaces formed by the crossing of the ribbon

Make the sweetmeats in the form of tiny pots of hyacinths

Purchase some tiny flower pots at a toy-shop the kind they sell for doll's houses see that they are perfectly clean and not painted inside Fill them with marzipan pressing it in firmly and on the top sprinkle grated chocolate to represent mould Then take some strips of angelica for stalks and round this with an icing pump force little blossoms of pink fondant Leave them to dry Then arrange some in each flower-pot with some angelica leaves around

A new flower pot mask is portrayed in another illustration. All you need to make it is two kinds of crinkled crêpe paper one matching the flowers and the other in a dark shade of green

Take a piece of the paper that matches your flowers and cut a strip from it three inches wider than the height of the flower pot and three times as long as the pot is round Gather the bottom edge on to a piece of elastic the size of the base of the flower pot, and again within three inches of the top Now take a strip of the green paper, and cut into leaf shapes as seen in the illustration, paste this on to the pink cover

Put the plant in the centre and roll over the edge of the pink paper at the top pulling it out in flutings

A novel good-luck design for a wedding buffet is the horseshoe as portrayed below The wedding cake, which should be decorated with horseshoes, will of course take the place of honour in the centre of the buffet table and the design shown can be carried out on either side of it A trail of smilax is arranged in curves from one end of the table to the other, and in the curves are placed real horseshoes, which have been painted silver and fitted with a strong piece of silver wire at the back, so that they will stand firmly White china vases are also used filled with narcissi and fern

Numbers of tiny silver confetti horseshoes are used to form large horseshoes on the cloth at interval

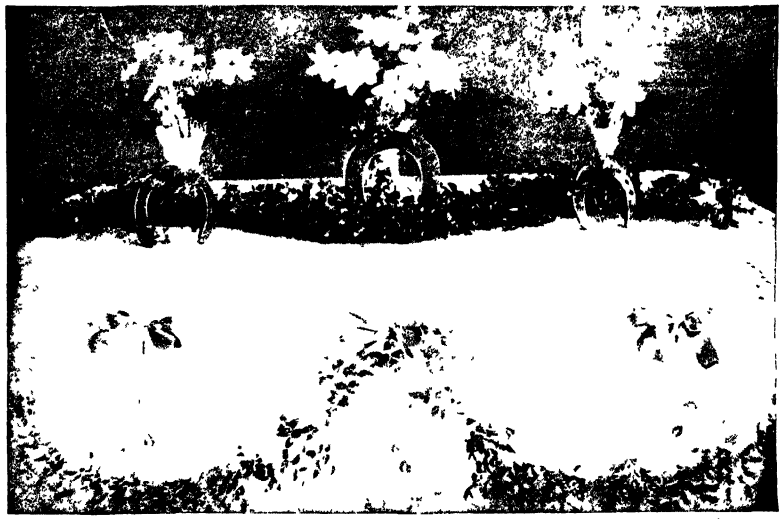
At the edge of the cloth true-lovers' knots of white satin ribbon are fixed with a chatelaine of bebe ribbons to which silver horseshoes are attached Smilax garlands are also arranged

Pots narcissi and the first primroses can be thus used to advantage A tall, slender vase is placed in the centre of the table and round it on either side two crescent shaped white china vases are stood These are filled with wet moss, and the primroses are arranged with plenty of leaves, as though still growing in their mossy bed

The fairy lights used are very dainty They are the ordinary glass stem lights, but the stem has been covered with green paper and trimmed with leaves and the bowl at the top has been decorated with large paper petals to look like an open flower.

Mimosa and pink anemones look charming arranged in a set of table baskets that have been painted silver The double bows of palest pink and yellow ribbons on the handles Use bebe ribbons of the two shades to trim the bonbonnieres and tie the cheese straws.

The flowers are not given for supplying, material etc., may be had from Messrs. Interflora, Cranleigh, Cranleigh Gardens, S.W.1; Messrs. Lea Valley Growers, Tyler & Clarke (A Thanet Grower), Ltd., Thanet; Messrs. Barr & Sons, 11, 12, 13, King Street, Covent Garden, W.C.2.



A novel Good Luck design for the buffet table at a March wedding The flowers chosen are white narcissi in china vases Silver confetti horseshoes outline the lucky device on the cloth and true lover's knots and silver horseshoes and trails of smilax carry on the idea The large horseshoes are real ones which have been painted silver and fitted with silver wire to support them

WOMAN'S BEAUTY BOOK

The section will be complete guide to the art of preserving and enhancing beauty. How wide will be its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treasures of the Hair
The Beauty of Women and Girls
The Latest Patterns in Every Fashion
Hints on Dress
Home Hints
How to Be Fit
Fancy Work
How to Be Graceful
Hints on Health
How to Be Beautiful
Fashion Notes
Beauty Secrets Women Should Know
Answers to Correspondents
The Toilet
Dress
The Face of Beauty
To Be Fair

BEAUTIFUL WOMEN IN HISTORY

MRS. HOWARD (Countess of Suffolk)

BLICKLING, to-day a ruin, is one of the loveliest old houses in Norfolk. From whatever point it is viewed it presents a long line of mellow red brick, of deep stone-mullioned windows, and tall gable and chimney tufts, and all round it glow beautiful gardens with great blocks of old yews providing the shadow and a distant lake gleams the fresh light.

Here Anne Boleyn lived and here nearly two hundred years later another famous beauty was born. The exact year is unknown, but it was about 1688 that Sir Henry Hobart was gladdened by the birth of his eldest daughter, who was christened Henrietta.

Henrietta Hobart never knew her father. She was an infant when he was killed in a duel. She was therefore brought up quietly at Blickling by her mother, who came of the old family of the Maynards.

Perhaps it was due to her father's condition that it was very early that Henrietta was allowed to marry a young man and a man of very modern character. He was the Honourable Charles Howard, third son of the 11th Earl of Suffolk. The Howards had all the traditions of a great family, they were a branch of the Norfolk Howards, and many of them had been distinguished for their loyalty to the Stuarts. A cousin of Charles Howard was Dryden's wife.

Unhappy Married Life

But a long family greatness is poor consolation to his wife for his personal failings. Charles Howard was violent tempered and coarse minded, and his marriage to the lovely young girl was largely prompted by the fact that while he was penniless, she had a small income. He seems to have been a worthless sort of fellow and a trimmer of sail. When the Hanoverian succession became probable, he drove off his wife to Hanover in order to be beforehand in making a good impression. Such a journey in those days was very formidable. It entailed enormous expense and a great deal of discomfort.

Life at a German Court was horrid, but not without interest, and Mr. Howard was a welcome addition to it. Her beauty and charm won her numerous friends, and the Howards were many entertainments. How can have supposed to what stress they were reduced by poverty. Howard had spent every penny of her that he could touch, and on one occasion, when they were going to a dance party, the beautiful woman was forced to pawn her hair in order to pay for the entertainment.

Life at Court

She was a close friend of the Electress Sophia, and also of the Electoral Princess Caroline of Anspach. Her qualities and looks were alike tarnished and she retained the charm of both to the end of her long life. Although not brilliant intellectually she had all the virtues and yet was not dull or priggish. She never swerved in loyalty to her friends, and this according to Walpole preserved uncommon respect to her to the end of her life." It was indeed a sufficiently rare quality.

When George I ascended the English throne of course Howard came to England, hoping and not in vain to reap the reward of his carefully sown seed. He was made Groom to the King, and Mrs. Howard became one of the Women of the Bedchamber to Caroline, now Princess of Wales.

All this was very satisfactory but human beings seldom stay in one position for long on the stage of life and the change was in this case provided by the Prince of Wales, who began to pay marked attention to Mrs Howard

Immediately this lady became the centre of an admiring crowd who praised her beauty and her wit far beyond what they deserved in the hope of pleasing the prince through her and told malicious tales of her in private

About her beauty many conflicting reports have come down to us but it is remarkable thing that very few celebrated beauties are ever allowed great beauty or remarkable wit by famous memoir-writers Perhaps this arises from the fact that such writers are so often wits themselves and have adopted a thoroughly critical attitude towards life In that lies their value as contemporary historians of social detail

But there can be little doubt that Mrs Howard was very beautiful She was of medium height, of very fair complexion with quantities of the finest bright brown hair Her eyes were a soft dreamy blue and her features regular She dressed with great taste and much simplicity and her face was sweet and tranquil She has been called one of the most attractive women of her time even women holding post at Court praised her That is saying much for in such circumstances jealousy and envy are easily aroused and Mrs Howard's position was provocative of both she was a close friend of the Princess of Wales and was beloved by the gay and gallant prince

Her private life would have been very enviable had she not been of a placid peace-loving nature 'The personification of sweet tempered mediocrity,' her charm was strong although it could not be analysed Walpole loved to talk with her, even when she was old and very deaf

The beautiful and accomplished Mrs Howard who married Count Suhm the intimate and beloved friend of George II and Caroline of Ansbach From the picture in the poet Pope's collection by kind permission of Mrs Burrell by the Countess and by her presented to Horace Walpole

In 1725 we find her very deaf, she was thirty-seven and not particularly brilliant intellectually Yet she was still loved by the roving prince after fifteen years of unbroken devotion Her friends numbered Pope Swift, and Gay and many another brilliant literary man

Opinion differed as to her relations with George II She took her honours so quietly, or it has been truly phrased so discreetly did she conduct her indiscretions" that many believed her friendship with the King was platonic throughout and the Queen kept her in favour which seemed to support the view But the benefits the King showered on her were so substantial that perhaps no platonic friendship has ever been so largely rewarded At any rate Mrs Howard's companionship was to him rest after toil port after stormy seas" Amid the glitter and hollowness of the Georgian Court she retained her quietness and her purity and above all, the restful atmosphere with which she was surrounded She was a good woman, and George, although he frequently slighted and snubbed her in public sought her society for twenty years

Queen Caroline it is said remained the intimacy because she considered that if her husband did not love Mr Howard he could love someone else, who might have been a far more serious rival So she put for twenty years Mrs Howard returned her position with the King although he had but small influence over his actions However, he created her brother Earl of Buckingham and gave her £1,000 a year and the building of her villa at Richmond visited her every evening at nine o'clock and only ceased to do this in 1720 when their long friendship gradually came to an end

Mr Howard for a while played the injured husband but his feelings subsided conveniently when King George II, on

his accession, settled on him an annuity of £1,200 a year. In 1731 he became Earl of Suffolk, and his wife was given the post of Groom of the Stole to the Queen, with a salary of £800 a year

When the earl died, and was succeeded by his only child, a son, his widow gave up this post This was only two years after his accession to the title. In 1735 Lady Suffolk married the Honourable George Berkeley, partly, it was said, to close down for ever the gossip of her friendship with the King.

She died in 1767, at an advanced age, adored to the end, and perhaps one of the gentlest beauties who was ever beloved by a king

THE HAIR

Continued from page 640, Part 7

THE CARE OF AN INVALID'S HAIR

In Cases of Fever—Invalid Child's Hair—The Best Brushes to Use—A Refreshing Lotion—A Remedy for Dandruff

AN invalid's hair is, as a rule, a source of much anxiety to the home nurse This is especially the case when the illness is a long one, or when the patient belongs to that unfortunate class designated "chronic" The condition of the health almost invariably affects the hair, and during a long and exhausting illness its growth is naturally arrested, while it frequently falls to a very alarming degree

In some cases of acute fever, the doctor orders the hair to be closely cut. One of the reasons for this is that the head may be kept cool, another, that as the patient may be in a critical condition for some time, the daily combing and brushing of the hair necessary to keep it in good condition would be too disturbing to the patient When the hair has been cut close it is, of course, very easy to manage The difficulties are many, however, in cases where the hair is long and thick, exceptionally dry, or, on the contrary, of so greasy a nature that it becomes easily matted and tangled The constant tossing of the head of a restless invalid makes the task of keeping the hair in order by no means an easy one

Patience and Care Required

When the patient is a child, and is fretful and restless, infinite patience is required; but firmness is also very necessary, as one day's neglect of the hair generally leads to greater trouble on the following day The little sufferer must be made to understand that the morning toilet is as important as the taking of medicine, and the art of gentle, forbearing persuasiveness must be brought into play by the tactful nurse, who must never be weak enough to "give in" on this point, for, as children are influenced very much by precedents, the defeat of the nurse upon one occasion may be followed by many battles royal in the future.

A home nurse who has charge of an invalid's hair will, in the first instance, take care to provide herself with the right kind of brush and comb Brushes with metal or whalebone bristles must be rigorously avoided These unnecessarily tear the hair, and frequently scratch and injure the scalp. A hard brush should very seldom be used, as an invalid's scalp is always tender, and, in some cases, exceedingly sensitive The most satisfactory brush that can be used is one with bristles of the best Siberian boar These are rather expensive, but with care they will last for many years The bristles should be of graduated lengths, as in this way they more easily penetrate the hair without causing any strain If the hair is thick, a comb with rather coarse teeth should be used, a fine-toothed comb is of very little use in disintegrating tangled hairs

The Best Position for the Patient

A patient is so often tired after the operation of washing the face, neck, arms, and hands is over, that it is sometimes better to leave the toilet of the hair until an hour or two later If the patient is in a weak condition, and sitting up distresses her, she should be directed to lie upon the side The nurse will now carefully unplait the braid on the side nearest to her, and with the comb will divide a small strand of the hair Taking this in her hand, she will gently draw the comb through it, and if a knot or tangle is felt, she will proceed to hold the strand above the knot, close to the head, with the left hand, while she combs the hair with the other This will prevent any "tugging" from the scalp.

How to Deal with Tangles

If the knot or tangle does not easily comb through, she must lay down the comb, and with the fingers of both hands carefully pull apart the hairs Having freed one strand completely from tangle, she can now divide another, and continue in this way until the hair on the whole of that side of the head has been completely combed out It must now be carefully brushed, and it is best to perform this operation also piece by piece It will be found that the process of brushing the hair is often grateful and refreshing to the patient, provided the combing has been thoroughly and efficiently performed. The hair which has been combed and brushed can be loosely plaited and tied at the end with a smart ribbon bow. The patient now turns on the other side, and the process

of combing, brushing, and plaiting is repeated If the hair is carefully combed and brushed, parted in the middle at the back, and arranged in two neat plaits in this way every day, there will be little fear of its getting into a matted, tangled condition, and much pain and irritation will be spared the patient The action of the brush upon the scalp also will help to keep it clean and free from dandruff

An invalid who is confined to her bed can very seldom have the head washed The scalp, however, may be occasionally sponged with a refreshing, invigorating, and cleansing lotion The hair should be carefully parted with the comb, and the following lotion should then be well rubbed into the scalp with a small piece of sponge or flannel:

Sulphate of quinine	5 gr
Vinegar of cantharides ..	6 dr
Glycerine of borax	2 dr
Lavender water	2 oz
Rose-water ..	7 oz

If the hair is of an exceedingly dry nature it may sometimes be necessary to apply a little oil Nothing is better for this purpose than pure olive oil, rubbed gently into the scalp with the tips of the fingers

An invalid's hair which has a tendency to become excessively greasy is more difficult to deal with, especially if the nature of the illness absolutely precludes washing the head The following lotion will sometimes prove efficacious in remedying excessive greasiness, and will also arrest the advance of most dandruff

Hydrochlorate of quinine ..	20 gr
Tinct of nux vomica ..	1 dr
Acetic acid	4 dr.
Tinct of cantharides	4 dr
Eau-de-Cologne	7 dr
Rose-water	6 oz

This should be well rubbed into the scalp with a piece of sponge, and the hair should then be gently brushed for a few minutes with a very clean brush

Both the above lotions are also stimulative in their action, and will be remedial in case of falling of the hair

As a remedy for dandruff, the nurse may rub well into the scalp every night this lotion

Glycerine of borax	1 oz.
Spirit of camphor	2 dr
Spirit of rosemary	1 oz
Aromatic spirit of ammonia	3 dr
Distilled water to .	10 oz

If an anti-dandruff pomade is preferred, the following formula will be found excellent

Quinine hydrochlorate ..	10 gr
Precipitated sulphur	1 dr
Carbolic acid	8 drops
Lanoline	1 oz

During convalescence it is best to continue the use of a stimulative lotion, as in nearly all cases the tendency of the hair is to fall excessively for some time after an illness This is especially so in surgical cases The shock of an operation affects the whole nervous system, and not infrequently the hair not only falls out, but becomes prematurely grey When this happens, the pilocarpine preparations advised in the chapter on greyness (page 327) should be applied

BEAUTY CULTURE FOR WOMEN

Continued from page 1191, Part 9

THE FOOT BEAUTIFUL

Care of the Feet in Childhood—The Choice of Foot-wear—"Flat-foot" and its Cause—Hosiery—The True Proportions of a Woman's Foot—How to Obtain the Effect of a Small Foot—The Dancer's Foot—The Ideal Foot

If the care of the feet is not commenced in childhood it is certain that in after years much time will have to be spent in assuaging the various evils which beset the foot of the civilised woman—evils which are some of the "minor" troubles that make one ask, "Is life worth living?"

It is not, however, so much the wearing of shoes which spoils the growing foot, as it is the wearing of *wrong* shoes There are many reasons, climatic and circumstantial, which can be given against the fad of allowing children to go barefoot either in town or country, but, from the beauty culture point of view alone, the idea is not good, because the foot becomes unduly widened. Nor is the "sandal foot," with its wide-spreading toes, to be accounted pretty.

A famous sculptor once declared to the writer that he did not consider the human foot to have the least claim to beauty "It is necessary," he said, "but it offends the artistic eye" But if the foot at its best is not pretty, how extremely ugly a deformed foot can be!

The Inconspicuous Foot

The object to be aimed at in the culture of beauty—so far as the feet are concerned—is to render them as inconspicuous as possible, but this—as is now generally recognised—is not attained by compressing the feet into boots too small. Nor must the foot-gear hamper the feet in any way, otherwise they become the source of many pains felt by other parts of the body.

To encase a child's feet in heavy boots is not only to spoil the springy step, which is the main feature in the graceful carriage of the body, but also to spoil the shape of the calves of the legs This is illustrated by the ugly shape of the calves of the country clod-hopper, who is constantly hampered by his heavy shoes, often further laden by the earth he turns and tends

In childhood an often unsuspected cause of injury to the foot is a pair of boots too short for their wearer

Children grow so quickly that a wise mother always buys shoes a little longer than the foot, and at first stuffs the toe with a little cotton-wool, which can be taken out later on when the foot grows to the size of the shoe Nor does she make the mistake of supposing that heaviness is necessarily a synonym of stoutness in leather Good, well-seasoned and well-hammered leather does not get made up into the heavy, cheap foot-wear which gluts the market

Shoes preserve the beauty of the feet more than boots, and gaiters may be added when the weather is severe A gaiter, however, gives a grown-up foot an extremely "squatty" look, because it apparently thickens the ankles, and the beautiful ankle is slender But in childhood, though appearance is not so important, the length of gaitered leg takes the thick-set appearance of the ankle away

The Cause of "Flat-Foot"

If the wearing of soft, well-fitting, and light footwear has much to do with ensuring the future beauty of a child's feet, it has also almost everything to do with the keeping of well-shaped feet Not always, however, is the hard, tight boot responsible for foot-ills, because loose ill-fitting ones will quickly create corns Patent leather causes undue perspiration, with its consequent ills Flat heels cause the instep to sink, and a flat foot can be extremely painful as well as ugly "Flat-foot" is also caused by constant walking on unyielding pavements and floors, a fact many nurses find out to their sorrow after much work in hospitals—where, of course, the floors are hard and polished The heelless shoe of the nurse is a mistake, because a moderate heel has its use in helping to break the jar which would otherwise be felt by the instep, and by—in time—the spine Rubber heels do much to give a youthful spring to the step and to make the walk easy It is also a good idea to place rubber pads inside the boots The pad is covered with rubber globules, air-filled, and these give the name "pneumatic" to the invention

The stockings worn by women are often the cause of unsuspected discomfort, especially if they be thick Stockings need to be thin and woollen if there is a tendency to undue perspiration or rheumatism They should be often changed, a fresh pair of stockings giving a sense of well-being quite out of proportion to the effort it has taken to obtain it.

The true proportion of a woman's foot is one-seventh of her height, but few are content to leave Nature's plan alone, and there are many devices which are admissible for the apparent lessening of the size of the foot, since they are harmless to the well-being of the foot

Small Feet

This does not apply to the high heel, if constantly worn The effect is obtained (1) by rendering the foot inconspicuous, (2) by widening the angle between foot and leg, and (3) by ornament affording contrast

Observing the first rule, shoes and stockings exactly match the dress in colour, whenever possible, and in no case is the footwear eccentric. A boot with upper and front of different colour gives apparent size to the foot.

A walking shoe should be trim and inconspicuous, and the soles of new shoes should be well blacked Then, when walking, the feet must not be turned out unduly, or the heels planted too firmly Both these habits, apart from being ugly in themselves, render the feet conspicuous by accentuating the angles between foot and pavement.

The Dancer's Device

This brings us to a consideration of the second device Note the foot of a dancer as she tip-toes down the stage If she has clothed foot and leg in one colour the foot seems quite tiny This is because the angle between foot and leg is widened and almost imperceptible But put the same foot into a white stocking and a black velvet shoe without heels, ask the dancer to stand flatly on the soles, and she will appear to have unduly large feet The velvet, by the way, is partly to blame, because there is none of the bulk lost, rather is it emphasised by the shade, whereas the gloss of patent leather or satin catches the light, and detracts from the apparent size But the great secret of the seeming sudden enlargement of our dancer's feet is in the accentuation of the right angle between foot and leg made by putting a dark shoe on a light stocking, or *vice versâ* The lack of heels gives full value to the angle. For this reason high heels are becoming. The foot is thrown forward, the instep raised, the angle widened

The third device is usually adopted with the heelless shoes demanded at intervals by fashion It takes the form of an exaggeration in the size of the buckle or bow placed across the instep, thereby giving the foot a delicate appearance by contrast

Boots cut with a coquettish imitation of masculinity give the wearer's foot an air of delicacy, lines running lengthways give slenderness—that is why lace boots are more becoming to the foot than are buttoned—and toe-caps pointed give a narrow effect. The slender American foot is gained at the expense of proportion, and is not always beautiful, because the length is increased in order to discount the breadth.

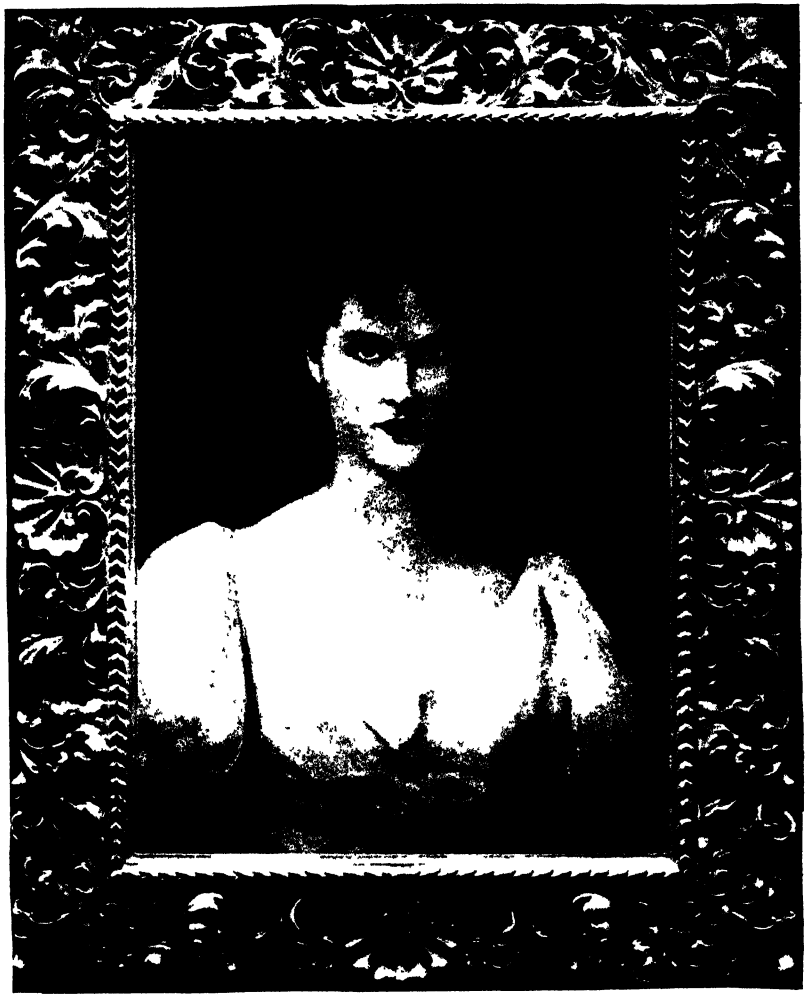
The following are good firms for supplying materials, etc, mentioned in this Section Messrs I J Clark (Glycolaf), De Miracle Chemical Co (Hair Destroyer), Wright, Layman & Umney, Ltd. (Coal Tar Soap); Zenobia Laboratories (Perfumes).

BEAUTIFUL CHILDREN OF ALL NATIONS

A YOUNG NORWEGIAN BEAUTY

FJW

BEAUTIFUL WOMEN IN SOCIETY



From a painting by Ellis Roberts

HER GRACE THE DUCHESS OF SUTHERLAND

Nee Lady Millicent Fanny St Clair Erskine daughter of the fourth Earl of Rosslyn is one of the most gifted of great ladies being both an author and playwright Her Grace is also actively interested in social questions and is an ardent worker in causes for the amelioration of social conditions

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc	

A HALF-HOLIDAY PAPER-CHASE

By GLADYS BEATTIE CROZIER

How to Arrange a Delightful Amusement for an Early Spring Afternoon—The Hare—Laying the Trail—How the Children Should be Dressed—The "Hunt" Tea—Paper-chases on Ponies or Donkeys

THERE is no more delightful half-holiday entertainment for an early spring afternoon than a good paper-chase

Girls, as well as boys, of all ages, may well take part in the fun, for, clad in knitted caps and jerseys, short kilted skirts worn over blue serge knickerbockers, and the stoutest of country boots or shoes, they can come to no harm, and the general rough and tumble of a cross-country scramble over hedges and ditches, out in the sunshine and fresh air, will do them all the good in the world after a week spent, more or less, indoors over lesson books and piano practising

The Hunted Hare

Invitations to take part in a paper-chase should be sent out a fortnight beforehand, and any number of children from eight or ten up to five-and-twenty, may be invited

The meet should take place on the lawn not later than 2 30, and when everyone has assembled the hostess decides which of the guests shall take the part of hare, and which that of the hounds

For a small party only one hare will be needed, and, as in this case, a boy—usually the young son of the house, who will presumably be acquainted with the general lie of the land within a two or three mile radius of the house—is, as a rule, chosen For a bigger party there should be two hares—a boy and a girl

THE HARE" STARTS

For a small party one hare is sufficient, who should be someone knowing the country really well. The paper to scatter as "scent" is in a bag slung from his shoulder

The Meet

In order to lend still further excitement and a greater air of reality to the chase, one of the hounds—generally the eldest boy of the party—is armed with a good loudly cracking whip, to act as "whipper-in", while one of the smaller boys is appointed "huntsman," and provided with a horn

The hares are each provided with a small knapsack—or, failing this, a linen bag or pillow-case, made with a string by which it can be slung over the hare's shoulders, will answer every purpose—well

filled with fragments of torn-up newspaper with which to lay the trail.

When all is ready for the start the hostess produces a watch, and at a given signal off

The hounds allow the hare some minutes start, and then stream in pursuit, ascertaining whither he has gone by the paper trail he must leave behind him

tears the hare out of the garden and away, no one knows whither, but scattering a faint but clearly visible trail of white paper behind him as he runs The hounds wait breathlessly during the five or ten minutes "start" which custom decrees must always be given to the hare, and then as the second signal is given, away they go to find the trail, perhaps crossing the road and plunging into a small copse just on the other side

Here the trail will probably wind in and out amongst the bushes and trees, and here the huntsman's horn will prove very useful, when once the *spoor* is found, in keeping the hounds together

The Kill

The hare, on leaving the copse, has evidently sped up the hill behind it and over the hurdle fence, which, being much entwined with brambles, gives the feminine members of the pack a good deal of trouble to negotiate At last they are all over and hot on the track of the hare, across a ploughed field, and over the ditch at the bottom which skirts it, and down into a long, winding country lane

Soon a couple of miles have been covered, and the smaller members of the pack have fallen far behind, and those in the front can tell by the direction of the trail that the hare has headed for home Now the track goes into a thick wood, and the scent is lost for some minutes, when it is discovered that the hare has run in a circle—thus losing time, and running a very sporting chance of being overtaken—and that the true track comes back again to within a few yards from where it entered the wood, and skirts along the edge of it for half a mile before crossing a wide ditch and two high fences, and dropping down into the road within half a mile from home

A wild tooting of the horn, and shouts and cheers from what remains of the pack, announces the fact that the hare has been actually sighted tearing along a few hundred yards ahead, and much hampered by the necessity for diving into his bag and scattering paper as he goes. There is not a spurt left in him after a nearly four-mile run, but the hounds are rather fresher, and he is finally caught after a stout resistance—in which the almost empty bag flies about the ears of the hounds in most lively fashion—and is led in triumph into the gate of home.

The wise hostess will have asked her guests to bring slippers and stockings to change into directly on their return, and after a general scrubbing and brushing and anointing of scratches with boracic ointment, a party of brilliantly rosy-cheeked young people troop downstairs for tea, spread like a hunt breakfast, in the dining-room. Plenty of hot scones and buns, honey, jam, thick bread-and-butter, and plain, substantial cake will be found the most appreciated fare, for children who have come from a distance will have had a very early luncheon, and hot milk, tea, and coffee will also be in great demand.

The Hunt Tea

Red table decorations may be arranged, and plenty of red crackers; and if small calendars can be painted with hares and hounds' heads, or horns and whips, and placed before each child's plate, to be taken home as mementos of the occasion, they will give a delightful finishing touch to the proceedings

In a neighbourhood where most of the boys or girls possess some sort of animal to ride—be it only a donkey—a pony and donkey paper-chase makes a delightful variation from the more ordinary hare and hounds played on foot

In this case it is usual to choose the two hares beforehand, one of them being a grown-up person—either a trusty coachman or groom, or the father of one of the children who are to take part in the chase

Armed with huge wallets of torn-up paper, they ride round the surrounding country the

Two hares putting the hounds on a false trail by going differen ways for a time. For a large party two hares can be chosen

day before, choosing a course which will be exciting without being dangerous, and laying a preliminary trail of paper, because for a pony paper-chase it is necessary to lay it much thicker than for an ordinary chase on foot, in order that it may be easily seen whilst riding at a sharp trot or canter, and it would be impossible to carry enough paper on the day of the chase; and also the exact course previously mapped out might be forgotten in the excitement of the moment, and more difficult jumps taken by the hare than those arranged.

Hounds negotiating a difficult hurdle and bramble fence in full cry after the hare

A Mounted Chase

The chosen course—which should be six or eight miles long—should include the jumping of one or two small ditches and the fording, if possible, of some shallow, pebbled stream, and it might wind in and out of a wood for a part of the way, in order to make it thoroughly interesting and exciting for the bigger boys and girls.

The children might all be asked to come to a "hunt breakfast"—at 1 o'clock—to take the place of lunch, and the start should be timed for not later than 2 30 The hares are started, and the general proceedings are conducted exactly as for a paper-chase on foot, with this advantage, that, the course having been secretly mapped out beforehand, it is possible for the hares to give a hint to the hostess as to some point of vantage from which, if she and one or two chosen friends drive or motor there directly after the start, they will be able to see the entire party of hares and hounds in full cry crossing a road and skirting round a field, and then, speeding back, be in time to see the finish of the chase, the proceedings, as before, winding up with a merry hunting tea.

HOW CHILDREN'S GAMES ORIGINATE

The Ancient Prestige of Games—Their Origin and Early Purpose—Some Popular Games and Rhymes

IN the "Memoirs of Mrs Delany," a now forgotten book of the eighteenth century we read that "King George III danced all night and finished with 'Hemp Dressers' that lasted two hours" "Hemp Dressers" is an old country game now only played by children in some parts of England, yet a king and his court once amused themselves with it for two hours! In Queen Elizabeth's time no frolic or dance was complete without games, and some of the poets of that period have described Diana and her nymphs enjoying the game of 'Barley Break," now better known as "How many miles to Babylon?"

The Antiquity of Children's Games

So it was not only children in past centuries who loved a game, but grown-ups too And it is not an unheard-of thing now for those wanting some amusement to start a game of "Blindman's Buff," or "Musical Chairs."

Yet it is the children who have always had the prior right to games, and who are as eager and as ready to-day for a romp as were the little ones of five hundred years ago The strange part is that most of the games played now were played five hundred and more years ago. When William the Norman landed on English ground, he probably saw a merry party of children enjoying a game of "Nuts in May" For these children's games are very old So old are many of them that the date of their origin is lost in obscurity, and it is only by careful research and comparison that any of their history is known

Their Origin

In the beginning it is believed these joyous, innocent games were savage rites and customs Marriage by capture, sacrifices to the gods, the laying of ghosts and "pharisees," all have their counterpart in the games our children play to-day. We all remember that mysterious process, infallibly believed in, which preceded such games as "Hide and Seek" or "I spy"—known as "counting out" "He" or "It" had to be chosen for the responsible part, and such rhymes with absolute fairness arranged the matter for us One rhyme known to most of us.

> One-ery, two-ery, ickery, Ann,
> Fillicy, fallacy, Nicholas, John,
> Queever, quaver, Irish, Mary,
> Stinclum, stanclum, buck
> O-U-T, out goes he!

is almost identical with the American one, and, except for difference of dialect, is the same as the Romany verse It may sound gibberish to our ears now So, too, would the incantation the savage shouts over his sick, or the famous incantation with which

"Faust," according to Marlowe, conjured up the god of the nether world. There is little doubt that this and many other rhymes of a similar kind are the remains of charms used for casting lots to find a victim for sacrifice.

Casting Lots

This process of "counting out" varies little in all the countries of the world, savage children and children of the European nations using very much the same words. In Greek and Roman times the sorcerers employed rhymes not very different from these of our children's games, some of which still retain Latin words that are relics of these people.

The dainty little rhyme:

One, two, buckle my shoe,
Three, four, knock at the door,
Five, six, pick up sticks,
Seven, eight, lay them straight,
Nine, ten, a big fat hen,
Eleven, twelve, who will delve?
Thirteen, fourteen, maids are courting,
Fifteen, sixteen, maids are kissing,
Seventeen, eighteen, maids are waiting,
Nineteen, twenty, my plate's empty!

though not nearly so old as the genuine "counting out" rhymes, has its counterpart in Turkey, Italy, Germany, and Madagascar.

"Oranges and Lemons"

"London Bridge" is the oldest form of the "Oranges and Lemons" type of game, a game in which two players hold up arms to make a bridge, and then sing a long rhyme as the rest of the players, holding coats and skirts, run in and out as fast as they can, each trying not to be the "prisoner," always the object of such games. This game is older even than the historic bridge it immortalises, and is as well-known in other countries as our own. In Italy it is known as "Open the gates," the two capturing players being called St Peter and St Paul.

The apparently nonsensical

Here we dance Looby Loo,
Here we dance Looby Light
Here we dance Looby Loo,
All on a summer's morning

with its actions of "hands in" and "hands out," "feet in" and "feet out," is a relic of the wild antic dancing which preceded every sacrificial or religious celebration in barbarous times.

"I sent a letter to my love," and "I have a little dog, and he won't bite you," are the same games, though the words are different. Both tell of that time when man had to win his bride by some prowess in the field or sport. When won, we can see how very effectually she was his by the refrain that comes in so many games.

Now you're married, you must obey;
You must be true to all you say,
You must be kind, you must be good,
And help your husband chop the wood.

"Blind Man's Buff" is known to the children of every European country, under different names. It is "Blind Thief" in Norway, "Blind Hen" in Spain, "Blind Cat" in Italy, and "Blind Cow" in Germany.

"The Jolly Miller"

"The Jolly Miller" is not so well known as many other games, as it is played almost entirely by the children of the northern counties of England. As the words

There was a jolly miller,
And he lived by himself
When the wheel went round
He made his wealth
One hand in his pocket
And the other in his bag,
As the wheel went round
He made his grab

are sung, boys and girls in pairs make a circle, turning as the circumference of the wheel turns to the axle, the "jolly miller" in the centre. At the word "grab" each boy drops his partner's arm, and seizes that of the girl in front. If he is not quick enough, the "miller" takes the girl's arm, and the other has to learn how to make his "grab."

"Poor Mary sits a-weeping" is another courtship game, where "Mary" has unblushingly to "choose the one that she loves best."

An action game (the kind children really love more than any other) is the one known in England as—

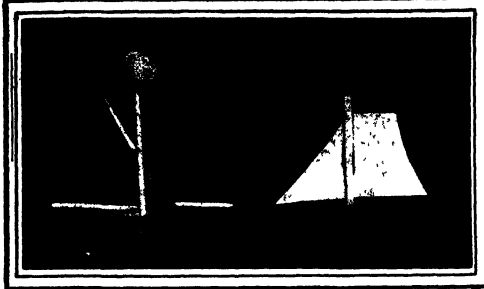
When I was a young girl, a young girl, a young girl,
When I was a young girl, how happy was I.
And this way and that way, and this way and that way,
Oh, this way went I.

The next verse tells what was done "when I had a sweetheart," then when "I was married," "had a baby," and "my husband died." All the actions are gone through and the song sung to each. In some forms of the game, when the husband has died, the refrain is still "how happy was I"!

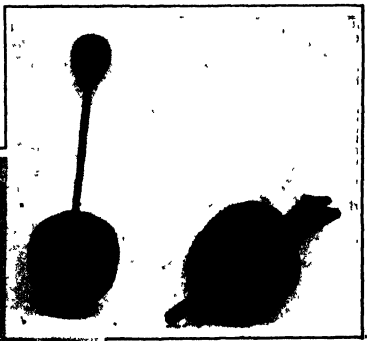
Fives and "Hop Scotch"

But few games are the particular right and privilege of boys, though "Fives," mentioned in Aristophanes 2,000 years ago, is still played in every public school. In the museum at Naples a painted fresco represents a number of goddesses playing this game against a temple wall! "Hop Scotch," now played more in America than England, is known to all the children of Europe, and its religious origin is evident from the name given to the last stage of the game. In England it is "Home," in Italy it is "Paradiso," and in America "Heaven."

CHILDREN'S TOYS MADE FROM NUTS



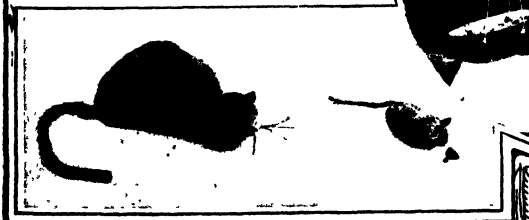
A sailing boat and a lightship, constructed from walnut-shells, a Barcelona nut and matches



A spoon and a pair of bellows

Fighting birds made of nuts, wire, and feathers

A merry-go-round of nutshells and matches



A cat and a mouse, a lifelike group made of nuts

HOW TO MAKE TOYS FROM NUTS

A Pastime that will Delight a Child—Figures that Can be Modelled with Nuts—A Cat and Mouse—Fighting Birds—A Merry-go-round, Sailing Boat and Light-ship—A Spoon and Bellows—Snail and Cocoanut Shy

DURING the winter months there are always many children who are disappointed at not being permitted to eat nuts But if they cannot get pleasure from them in that way there is no reason why they should not have far more enjoyment out of these delicacies by being allowed to make toys with them All kinds of nuts can be used to manufacture playthings or models, and generally there is some little peculiarity in their shape that suggests a design at once When an assortment of nuts has been procured a model will have to be chosen, and a good one to begin with is that of a cat and a mouse, which can be made out of a Brazil nut, a monkey nut, and a Barcelona nut The cat's body is represented by the Brazil nut, and care must be taken to choose one that is of a suitable shape, as it entirely depends on the curve of the nut whether the model will be successful

Make a hole in one end of both the Brazil and the Barcelona nuts by pressing the point of a small-bladed penknife into the place selected, and turning it round and round until the hole is large enough, and join them together with half a match pushed into both holes Drill two small holes in the Barcelona nut for the cat's eyes Now make the whiskers by gently opening the end of the Barcelona nut with a small knife and inserting as many threads of cotton as desired– four or five are generally sufficient Great care must be taken over doing this, or the nut will split open

For pussy's ears cut off two small portions of the skin of a chestnut, and with a pair of scissors cut each to the proper shape, placing the inside skin with its hair-like surface on the inside Stick these ears on to the cat's head at whatever angle you prefer. The tail can be made from a piece of double Berlin wool

The mouse on which the cat in the illustration is about to spring is made of a monkey nut, which has one end rather pointed to provide a suitable shape for the head Two little chips of Barcelona nut make the ears, and a piece of string stuck on to the opposite end of the nut forms a tail Ink in the eyes, and the mouse is finished

Another very simple model is that of the fighting birds Again, a monkey nut is all that is wanted for the body of each bird, but some thin, springy wire, and one walnut to form a handle, will be required; also a few feathers to make the wings and tails are necessary

First, make a very small hole in one side of the monkey nut, then gum two feathers, and place one on either side just into the hole. Take a larger feather, gum the end of it, and fix in one end of the nut to represent the tail. At the opposite end ink two eyes, or, if preferred, small glass-headed pins with their stems cut short can be inserted into the nuts for the eyes.

Make the second bird in the same way.

Now take about eighteen inches of wire, bend it in half, and force the fold into the end of a walnut The two ends of this wire must be pushed into the nuts, each just under a wing, taking care that the birds face each other

Take the walnut between the first finger and thumb, and twist it; this will make the birds fight, and they will jump at each other in a most realistic way

A revolving toy manufactured from nuts is the merry-go-round

To begin its construction, take half a walnut, bore a hole exactly in the middle of it, then gum it on to a piece of wood or cardboard four to five inches square. While this is drying, make the centre pole. This is a strong spindle of wood about four and a half inches long—a pencil answers the purpose very well—cut at the top Now take a Barcelona nut, and bore a hole at the base, top, and each side. It is generally rather troublesome to bore the hole at the top without splitting open the nut However, if a small piece is cut off first of all, it is usually easier to manage. Slip the nut on to the spindle with the base downwards, then bore a hole in the bottom of another nut, place over the top of the spindle so that it rests on the nut below, and gum them together

For each of the four little "cars," or "boats," use half a walnut shell These will require two holes bored on each side. Thread a piece of stout cotton through a hole on one side, and fasten it off at the next hole on the same side, do the same with the remaining two holes, being careful that the threads are all the same length, or the cars will not hang evenly. When these are finished, place four matches (first cutting off their heads) into the holes in the prepared nut on the spindle, gum the end farthest away from the nut, and place the centre of the two loops of thread on each little "car" upon it. When dry twist the uppermost nut of all, and the cars will swing right out

The sailing boat and light-ship are very easy to manufacture Each boat is made from half a walnut shell, which must have a hole bored nearly, but not quite, through it, though it does not matter very much, however, if this catastrophe does happen, since some of the liquid gum may be placed over the hole on the outside after the mast is in position.

A match, with the edges rubbed smooth by glass-paper, will be just the right size

for the mast. Cut the two sails for the sailing boat out of paper, and gum on to the mast.

For the light-ship cotton should be gummed on to represent rigging, and a small Barcelona nut with a hole bored in the base should be fixed on to the top of the mast

Another easy toy to make is a spoon. This requires a thin stick of wood, three inches in length, as well as half a Barcelona nut and a walnut shell Our illustration renders a further description unnecessary. A pair of bellows, too, made from a large walnut shell are shown

To make the bellows, use a little piece of leather—an old kid glove does very well—about half an inch wide, and sufficiently long to go round the walnut, and gum it to the inside of one half of the nut While that is drying a hole can be drilled in the centre of the second half A small piece of paper, large enough to cover this entirely, is gummed at one end, and placed just beyond the hole nearest the end chosen for the handle, and allowed to fall over the hole. Now gum the inside edge of this half nut and place the kid inside, taking great care that it fits closely all round Twist a piece of paper into a little tube three-quarters of an inch long, gum round the most pointed end of the nut, and push the tube in about a quarter of an inch. Cut two handles out of cardboard, and gum them to the inside rim of the top of the nut.

There are many toys to be made from nuts besides the few described above. A snail, for example, can be manufactured by carefully selecting a monkey nut that curves in the correct shape, then cutting off one end and gumming it on to the half of a walnut shell Two chips of wood would imitate the horns

A toadstool can be made from a monkey nut with a rather wide base that is cut level to enable it to stand firmly, and has half a walnut shell gummed on to the top when its construction is completed.

A good miniature "cocoanut-shy" can be made by drilling a hole in the middle of several half walnut shells, then placing one of these pieces on to each end of a match, gumming them well round the hole to make them very firm One end makes a strong base, while the opposite end serves as a cup in which to put another nut Either small marbles or nuts can be thrown at these stands If marbles are used, it is best to gum the stands on to a piece of board so that they cannot be knocked over, however hard the ball is thrown at them.

THE HOME KINDERGARTEN

By MARY WESTAWAY (Associate of the National Health Society)

The Mother the Best Teacher of the Little Child—The Principles of the Kindergarten System—The Value of Story-telling in Froebelian Education

ALTHOUGH, from Comenius downwards, all educationists have agreed that the mother is the best teacher of young children, it was not until Froebel revolutionised the methods of teaching the young that the idea received any practical attention Froebel addressed his theories chiefly to mothers, but realising that many mothers are so handicapped by work and lack of means that they cannot fulfil what he considered their first duty to their children, he established special schools for children between the years of three and seven where they could be trained by the methods which he advocated for home education

The schools thus established were known as kindergartens—not on account of the garden with which each was provided, but because the children in them were tended so as to develop in their three-fold aspect of body, mind, and spirit as perfectly as do plants when cultivated in a garden

The history of the kindergarten movement is of great interest, and at the present moment many kindergartens are doing splendid work in this and in other countries There is a tendency, moreover, to cast off any unimportant details of the Froebelian method, and act more and more in accordance with the spirit of its founder.

Most large towns have at least one kindergarten, whose teaching forms an excellent preparation for the routine work of the ordinary school

The superiority of kindergarten methods has been so fully demonstrated that all parents with the well-being of their children at heart should make an effort for their little ones to attend such a school if possible

There are many cases, however, in which attendance at a kindergarten is impossible, and there are the years of a child's life before school age is reached to be considered Thus there is an urgent call for every mother to become a teacher A child is learning from the moment of its birth It is important that it should learn what is best worth learning, and every mother can ensure this if she will take the necessary pains and trouble to fit herself for the high office of caring for the mind and soul, as well as the body of her child

Froebel's motto was, "Come, let us live for our children," and it should be the guiding principle of every mother The word "for" might be altered with advantage to "with," for it is only by living "with" children that a mother can learn the individuality of each, and adapt her methods to its special needs.

Mother-love is undoubtedly a noble thing, but it is sympathy that is the key to the

successful management of children. A mother must never "put away childish things." She must be one with her children, and play with them, not as a child plays with a toy, but as children play with each other. In this way she can direct their play so as to ensure the perfect development of their latent powers, and, as childhood is outgrown, the bond of sympathy established by play will become stronger and more potent in its influence in the more complicated issues of later life

It is proposed to show in this series of articles how a mother of ordinary intelligence, but without special training, can work out Froebelian principles in the nursery, so that young minds may be prepared for the difficult and often uninteresting tasks of learning to read, write, and cypher, bodies may be developed by suitable occupations and exercises, and, highest good of all, the character formed by the awakening of good impulses and the suppression of evil ones

The Value of Stories

The oldest of the arts is narration, and the craving for stories is as instinctive in children as in primitive peoples Children, owing to their vivid powers of imagination, are born actors, and during the narration of a story will assume its characters, so that fiction becomes reality for the time being. This natural taste can be used as a foundation for serious teaching, for the possibilities of story-telling are infinite.

It must be remembered that the growth of the brain is most rapid during the first seven years of life, and that while growing rapidly it lacks firmness of consistency and definiteness of elaboration. Hence, during this time there should be no forcing and no undue tension A young child is physically incapable of long-sustained attention; therefore, all lessons must be of short duration and all occupations varied A long period of sitting still causes a child to become dull and inert, so that the attention wanders, yet without sustained interest no progress can be made

When children are listening to a story they should be seated easily on low chairs, or even allowed to sit on the floor, provided that no draught blows beneath the door In fine weather as much time as possible should be spent in the open air

Leaving out of the question for the present the subject matter of stories, let us see how they can be presented so as to leave a lasting impression The story that is told is always more effective than the story that is read, and particularly if the narrator sinks her own personality, as does the actress, and feels herself acting what she describes. A well-modulated voice emphasises important points, and raises in the listeners the feeling of surprise and wonder which rivets the attention and draws the children into the story so that each one feels he is acting the part. From ten to fifteen minutes is the longest time which should be devoted to telling a story. The occupation should be changed then, although it should still maintain the interest of the theme.

After the mental work of listening, the hands should be occupied. Here an idea contained in the story can be embodied in a concrete illustration by means of drawing, tracing in sand, paper-folding, modelling, thread or stick laying. These are all simple occupations which will be described in detail in subsequent papers, and can be used somewhat after this manner.

Supposing the subject of the story was a pigeon, the pigeon-house can be represented by stick laying, a bird's nest can be drawn or traced, birds' eggs can be modelled, and paper can be folded like a letter for the bird to carry. An exercise for arms and fingers, to represent birds flying, will afford pleasant relief, and a little song or poem will carry on the idea without allowing it to become monotonous.

Yet further interest can be maintained by dramatising the subject and letting the children act their own individual conceptions of the story This is an appeal to natural dramatic talent, but it is something more It is an opportunity for self-expression, which does so much towards developing character and individuality.

Dramatising a Story

The child should take the lead in these performances, the original narrator simply encouraging him to speak while acting so as to develop the power of clear expression. Very little is required by way of scenic accessories, for children have the fairy wand of a glorious imagination, which changes everything according to their wishes

The children should be called upon occasionally to re-tell a tale they have heard, or even to invent a new one. This latter can be done more easily if the child closes his eyes and pretends to see what he describes It is most important not to interrupt a child while he is telling a story, for, if interrupted, he becomes confused, and halts in his narrative And thus the invaluable habit of concentration is only imperfectly formed

Stories gain in value if they are illustrated by a picture which appeals to the imagination and sympathies The subject should be simple and in good taste, and the children should be encouraged to weave their own stories around it.

A wealth of stories lies ready to hand, even when the grotesque and blood-curdling are excluded! Fairy tales, nature lore, history, biography, and mythology are all available, while last, but not least, stand those tales from the Bible which are bright and simple, and come within the range of a child's experience of life.

To be continued.

GIRLS' CHRISTIAN NAMES

Continued from page 1082, Part 9

Hermione—Diminutive of Hermia. Hermione was the daughter of Menelaus and Helen of Troy.
Hermine (*Latin*)—"Lordly."
Hermegyld (*Anglo-Saxon*)—"Sight-giver"
Hermyngyld—Variant of above
Hero (*Greek*)—"Divine"
Herse (*Greek*)—"Soft as dew," or "the dew"
Hersey—Irish form of above
Hersilia (*Greek*)—"Open," "free"
Hertha (*Old German*)—"Earth-queen"
Hesione (*Greek*)—"One offered in sacrifice," or "redeemer" This poor princess, daughter of Laomedon, King of Troy, was chained by her father to a rock, that she might be devoured by some sea monster to appease the wrath of Apollo and Poseidon Hercules rescued her, and gave her in marriage to his friend Telamon
Hesperia (*Greek*)—"Maid of the eventide"
Hester (*Assyrian*)—"A star" For full origin see "Esther."
Hesther—Variant of above
Hestia (*Greek*)—"Goddess of the hearth," or, more correctly, "of the fire burning on the hearth" By the Romans she was worshipped under the name of Vesta, and was considered a most important deity As the hearth was regarded as the centre of domestic life, Hestia was looked upon as the presiding genius of domestic life and giver of all family felicity Some even impute to her the invention of house building!
Hetty—Diminutive both of Hester and Henrietta
Hilaria (*Latin*)—"Cheerful," "merry," from Latin "hilarius," whence our words "hilarious" and "hilarity"
Hilary—Originally this was the masculine form of Hilaria, but the latter has virtually dropped into disuse, and Hilary is now used for either sex
Hilda (*Teutonic*)—"Battle-maid" This is one of the very oldest of Teutonic names, and descended from the Valkyries, the warrior-maidens of Scandinavian mythology The name is derived from Hilde, the war-goddess of the north Originally, Hilda was seldom used alone, but usually in connection with some other word, to which it formed the prefix or suffix It is interesting to note that the three commonest root-words of old Teutonic names were all indicative of courage—*viz*, Hilda—"battle", Gunda—brave, and "trud"—"fortitude," plainly revealing what were the characteristics of those women who were worthy companions to that race of warriors who ruled the mystic north
Hildebjorg—"Lady protectress" Scandinavian form
Hildegarde—Same meaning as above Low German form, but probably originated, with Hildegar, from a Scandinavian form
Hildegarda—Variant of above
Hildegonda (*Teutonic*)—"Battle-maid-of-war"
Hildagunda—"Brave battle-maid"
Hildegunnr—"Female warrior."
Hildeletha—"Battle leader." Abbess of Barking.
Hildelildis (*Anglo-Norman*)—"Battle-spirit."
Hildemar—"Glory of Hilda."
Hildewig—"Lady protectress." Same as Hildebjorg.
Hilduara—"Battle-prudence" Spanish variant.
Hiltrude (*Valkyr*)—"Battle-truth" From Hildur = "battle," and Thrudr = "truth." The masculine forms of Hilda are still popular in Germany—Hildebrand = "battle-sword," Hildebert = "illustrious lord", and in Spain the famous Alfonso began life as Hildefuns "battle-vehemence" For other derivatives of the name refer to Brunehilda, and Clothilda Modern versions are Maud, Matilda, Lilly
Himiltrude—"Noble truth" This lady, the wife of Charlemagne, is said to have possessed such a beautiful expression that she surpassed all other women in nobility of mien
Hinda (*Persian*)—"Love-grieved"
Holda (*Old German*)—"Earth-goddess." Evidently some corruption of Hertha Both probably derived from Bertha, which see
Hippodamia (*Greek*)—"Horse-breaker"
Hippolyte (*Greek*)—"Horse-looser" Hippolyte was queen of the Amazons, and possessed a famous girdle given to her by her father, Mars, and the ninth "Labour" of Hercules was to obtain the same Incited by Hera, a contest ensued in which Hippolyte was slain The Amazons were a community of warrior women who dwelt by the river Thermoden, in Africa The word is said to be derived from ἀμαζος (ἀ without, "mazos"—"breast"), but is really a Scythian word No men were allowed in the community, and if a boy was born, he was either killed or sent to the neighbouring state, where his father resided The men were visited once each year by their wives The girls born had their right breasts burnt off, that they might the more easily draw the bow Hence the term a-mazon The present-day phrase, "A regular amazon," originated from this race
Hope An abstract virtue name, forming the trio with Faith and Charity
Horatia (*Latin*)—"Roman lady" Derived from Hora, the ancient form of Hera "lady," or "mistress of the house"
Horsel (*Swabian*)—"Little-boat"
Hortense (*Latin*)—"Garden lover" Derived from Hortus "garden"
Hortensia—Variant of above Italian form is Ortensia
Huldah (*Teutonic*) "Muffled" Often called "snow goddess"
Hulla—Variant of above, and connected with Holda
Hyacinthe (*Greek*)—"Purple coloured" According to the Greek legend, Hyacinth was a beautiful Spartan youth, beloved by Apollo, and accidentally killed by a blow from his quoit From his blood sprang up the flower which bears his name Hyacinth is now used as a feminine name
Hygiea (*Greek*)—"Health" Hygiea was the goddess of health, both mental and physical, and from her name are derived the familiar words "hygiene" and "hygienic."

To be continued.

The following is a good firm for supplying Infants Food mentioned in this Section Messrs Wulfing & Co (Albulactin)

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high road to success in their careers It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself It will deal with

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits, etc*	*etc., etc.*
Dancing Mistress, etc	*Farming, etc*	

GOVERNMENT APPOINTMENTS FOR WOMEN

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc

Chief Openings Available for Women in Government Offices—Where to Apply—The G.P.O. and its Appointments—Typists—Sorters—Learners—Qualifying Examinations—Pay and Promotion

OF recent years there has been a steady growth in the number of women and girls employed in Government offices. The following are the principal departments

Women clerkships in the G P O in London
Female typists ,, ,,
Female sortierships ,, ,,
Female learnerships, in London, in the Department of the Postmaster-General
Female inspectorships of factories (Home Office).

I propose to deal fully with these appointments, and to give such information as will assist my readers in deciding which particular branch of the Civil Service is suitable for their particular case Circumstances of health, education, and parentage all assist in bringing one to a decision as to the particular branch to enter From the information given here readers will be able to make up their minds on this point and that done, the only thing that remains is to write direct to the Secretary, Civil Service Commissioners, London, S W for forms for admission to attend the examination

Female Typist, G.P.O., London

The limits of age for this situation are eighteen and thirty, and candidates are required to satisfy the Civil Service Commissioners that they are unmarried or widows, that they are duly qualified in respect of health and character, and that they are natural-born or naturalised British subjects Candidates must be at least five feet in height

Persons who have entered upon or completed a course of education or training for the occupation of teacher, on account of which grants are payable from the Exchequer, will not be qualified to receive appointments until the consent of the Board of Education in England, the Committee of Council on Education for Scotland, or the Commissioners of National Education, Ireland, as the case may be, given in conformity with rules sanctioned by the Lords of the Treasury, has been notified to the Civil Service Commissioners

No candidate will be admitted to examination who does not, at such time as may be fixed by the Civil Service Commissioners, produce an undertaking signed by her parent or guardian, that she will if successful, reside either with her parents or guardians, or with relations or friends approved by such parents or guardians.

The examination is in writing, spelling, English composition, copying manuscript arithmetic (first four rules, simple and compound, including English weights and measures, and reduction), and typewriting.

The Civil Service Commissioners may, at their discretion, restrict the examination in

typewriting to such a number of candidates at the head of the list resulting from the marks awarded for the work in other subjects as they may think fit The marks awarded for typewriting to the candidates examined in that subject will be added to the marks awarded to those same candidates for their work in the five other subjects. The examination in typewriting, as well as the examination in the other subjects, will be held at such times and places as the Civil Service Commissioners may appoint

Application for permission to attend an examination must be made at such times and in such manner as may be fixed by the Civil Service Commissioners

A fee of 1s will be required from every candidate attending the examination

Female Sortership in the G.P.O., London

The duties of female sorters consist principally in sorting and arranging official papers Candidates are given clearly to understand that their services will be available for any work that may be assigned to them in any part of the department in London The hours of attendance are forty-eight a week The wages commence at 14s per week, and increase by 1s per week annually to 18s , and thence by 2s per week annually to a maximum of 30s But no officer will be allowed to proceed beyond 22s a week unless she obtains a certificate of excellence of conduct, and of ability to perform the highest duties of her class The appointments will be subject to one year's probation Officers who may be appointed to the establishment of the Post Office must understand that while every care will be taken to prevent hardship, their seniority on their class may possibly be affected by the transfer to the Post Office on January 1, 1912, of the staff of the National Telephone Company

The limits of age for this situation are fifteen and eighteen If an examination begins in one of the first six months of any year, candidates must be of the prescribed age on the first day of April in that year If an examination begins in one of the last six months of any year, candidates must be of the prescribed age on the first day of October in that year Those who have served for two full consecutive years in any other branch of the Civil Service Commissioners may deduct from their actual age any time not exceeding five years which they have spent in such service

Candidates must be unmarried or widows, duly qualified in respect of health and character, and natural-born or naturalised British subjects

Examinations are held in the following subjects Reading and copying MS , writing, spelling, arithmetic (first four rules, simple and compound, including English weights and measures, reduction), geography of the United Kingdom

Every candidate must produce an undertaking, signed by her parent or guardian, that she will, if successful, reside with her parents or guardians, or with approved relations or friends

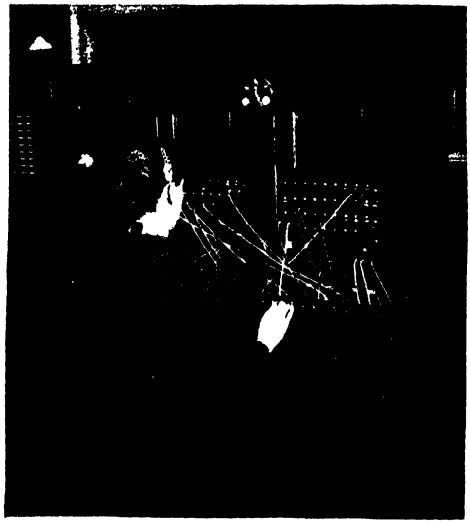
Candidates must be at least five feet in height

Persons who have entered upon or completed a course of education or training for the occupation of teacher, on account of which grants are payable from the

One of the instrument rooms at the G.P.O. with girl telegraphists at work. An expert knowledge of telegraphy is a valuable asset to a clerk, for by it she can add to her salary

Exchequer, will not be qualified to receive appointments until the consent of the Board of Education in England, the Committee of Council on Education for Scotland, or the Commissioners of National Education, Ireland, as the case may be, given in conformity with rules sanctioned by the Lords of the Treasury, has been notified to the Civil Service Commissioners

A fee of 3s will be required from every candidate attending an examination



The special telephone exchange at the G P O through which subscribers can dictate telegrams to the clerks This telegram-by-telephone system is rapidly increasing in popularity

Female Learner, London

The limits of age for this situation are 15 and 18, and candidates must be unmarried or widows, duly qualified in respect of health and character, and natural born or naturalised British subjects

The examination is in English composition (including writing and spelling), arithmetic (first four rules simple and compound, including English and metrical weights and measures, reduction, vulgar fractions and decimals excluding recurring decimals) and geography

The following regulations are also in force.

No candidate will be admitted to examination who does not, at such time as may be fixed by the Civil Service Commissioners, produce an undertaking, signed by her parent or guardian, that she will, if successful, reside either with her parents or guardians or with relations or friends approved by such parents or guardians

Candidates must be at least five feet in height

Persons who may have accepted a situation as learner in any London office will not be eligible to compete Other persons holding situations in the Civil Service must obtain the written permission of the authorities of their department to attend the examination, before the commencement of the competition

Persons who have entered upon or completed a course of education or training for the occupation of teacher, on account of which grants are payable from the Exchequer, will not be qualified to receive appointments until the consent of the Board of Education in England, the Committee of Council on Education for Scotland, or the Commissioners of National Education, Ireland, as the case may be, given in conformity with rules sanctioned by the Lords of the Treasury, has been notified to the Civil Service Commissioners

Application for permission to attend an examination must be made at such time and in such manner as may be fixed by the Civil Service Commissioners

The fee for the examination is 4s

Persons holding these appointments must resign on marriage

The following official notes will form a guide as to the subjects named

Handwriting

The Civil Service Commissioners direct attention to the principles upon which they will assess the merits of handwriting for the purposes of examinations conducted by them Stress will chiefly be laid on legibility, regularity, neatness, speed

To ensure the attainment of these essential requisites, the subjoined rules should be observed:

1 Each letter and each figure should be clearly and completely formed, so as to avoid the possibility of one letter or figure being mistaken for another, and the slope from the vertical should be even and not exceed thirty degrees

2 The characters should be of moderate and even size The projection of capitals and long letters above or below the line should not be more than one and a half times the length of the short letters Flourishes and superfluous strokes should be avoided

3 There should be moderate and even spaces between the letters in a word, and also between the words in a sentence The letters in a word should be united by strokes, the words in a sentence should be unconnected by strokes

4 The writing should be in straight lines, running parallel with the top of the page The intervals between lines should be even and sufficient to prevent the intersection of loops and tails

5 The whole of the passage set should be

copied; failure to do so will entail serious deductions

In accordance with the principles and rules above set forth the Commissioners will judge each specimen on its merits, but will not otherwise accord preference to any particular style of handwriting

Arithmetic

For full credit the working must be completely shown and clearly arranged

A result may be asked for to a certain approximation, or the data may themselves be only approximate In such a case to give the result to a greater degree of accuracy than is asked for or is justified by the data will entail loss of marks

Syllabus of the Examination in Geography

The chief physical features of the earth's surface, the position of the principal cities and countries, and of the great rivers, mountain ranges, etc The principal means of international communication by land and water The influence of geographical features on the habits and occupations of man Latitude and longitude, time Maps how to read a map, how to make a map of a small district

A more detailed knowledge of the geography of the British Isles, and especially of the position of the counties and their more important towns and the routes of the principal railways A knowledge of county boundaries will not be required

Hours of Attendance

The hours of attendance of learners are eight daily When their turn for admission arrives they will, as a rule, have to attend the telegraph school during part of the day for a course of instruction in telegraphy, and for the rest of the day will be employed in distributing telegrams, etc, in the Central Telegraph Office, they are, however, liable, whenever the exigencies of the service so require, to be employed on full duties, They are also liable to be called upon to perform Sunday and telephone duty Learners assigned to the London Postal Service will subsequently have to attend the branch post offices to receive instruction and obtain practice in counter duties

If, after a trial of one month, or at any later period of her tuition, it becomes evident that a learner does not display sufficient aptitude for the duties, her nomination or probationary appointment will be cancelled It must be understood that employment as learner gives no claim to compensation for loss of office, or to gratuity, or to pension

Pay

Learners are paid 7s a week on entry, 10s 6d a week when certified for instrument duty, and 14s a week after one year's service at the previous pay, if still under 18 years of age At 18 the age pay of an established officer (18s a week) is given, and continues until the learner is appointed to the establishment The vacancies occur at irregular intervals, and no assurance can be given as to the time within which a learnership will be obtained

Learners may when fully qualified, be appointed to the establishment as vacancies occur, but no learner will have a claim to an appointment until she has completed two years' probationary service, and is satisfactory in all respects

The scale of pay on appointment to the established class is 16s a week if under 18, 18s at 18, 20s at 19, 22s at 20, 24s at 21, then by 2s a week annually to 30s But an officer who obtains a certificate of excellence of conduct and ability to perform the highest duties of her class may rise by 1s a week annually to a maximum of 40s

Girl clerks of the G P O receiving telegraphic messages by telephone instead of by pneumatic tube or wire

Photos, Clarke & Hyde

Officers of 25 years of age and over employed with any regularity on telegraph work will be eligible to qualify by examination in technical knowledge and in telegraphy for an allowance of 3s a week to be carried beyond the maximum of the scale

Female telegraphists are employed in the Central Telegraph Office, and counter clerks and telegraphists in the district and branch post-offices in London

Female telegraphists and counter clerks and telegraphists are liable to be called upon to perform Sunday and telephone duty, and all such work within their capacity as the exigencies of the service, in the opinion of their superior officers, may require

The hours of attendance of established officers are 48 on week days, but they are not necessarily distributed evenly over the six days, the attendances being frequently arranged so that a long period of duty on one day is balanced by a correspondingly short period on another day.

The established appointments are subject to one year's probation

Officers who may be appointed to the establishment of the Post Office must understand that, while every care will be taken to prevent hardship, their seniority on their class may possibly be affected by the transfer to the Post Office on January 1, 1912, of the staff of the National Telephone Company

In another article I shall deal with further openings in the Government service for women

LIBRARY WORK FOR WOMEN

Library Work Offers a Great Attraction to Many Educated Women—Great Interest Shown by Them in Their Work—Salaries and Prospects—London and Provincial Libraries Compared—Duties of and Qualifications for the Post—The Higher Appointments Open after Passing the Library Association Examination

LIBRARY work, although by no means a very well paid profession, offers several advantages to the educated middle class girl There are thousands of such who find it very hard to obtain any employment which is at the same time suitable to them and offers the chance of making even a living Many of these girls have neither the capacity nor the means to enable them to train for one of the more important professions, such as medicine, and they do not care to become either shop assistants or typists

"Pros" and "Cons"

In considering the advantages and disadvantages of a profession one of the most important points to be considered is whether the work is congenial Library work is eminently suited to the educated man or woman, and that it exercises a great fascination over the minds of a large number of people is seen from the fact that women's employment agencies always receive a great number of inquiries from girls anxious to take up the work. Nor is the glamour all from the outside, for one cannot go into a library employing women assistants of a good class without being struck by the fact that, in many cases, at least their work is a real pleasure to them Women, as a rule, make very good heads of the reference department they are more patient than men, and the writer has often been struck by the knowledge shown by these girl librarians and the pains they take to set the reader on the right track, and get for him the books he requires There are at the present time 798 women employed in libraries, and the fact that the majority of these leave to be married before the age of twenty-five gives a greater opportunity to those who remain of rising to the higher posts.

Salaries and Prospects

In the Islington Free Library, which is typical of most London libraries employing women assistants, girls are taken as junior assistants from the age of seventeen, at a commencing salary of 15s a week, or £39 a year, rising by annual increases to £50 a year, which is the maximum salary for this grade. The senior assistants are chosen from the juniors as vacancies occur, and, starting at £52, they rise to £78 a year There is one municipal library that gives better pay than this, the seniors rising to £91 a year and the juniors to £78

As a general rule, the London free libraries offer much the best pay, and, in consequence, obtain a more highly educated class of girls than the provincial ones. In some of the small country libraries, such as Runcorn, the chief librarian, a woman, does not receive more than £60 a year, while the junior assistants have to be content with as little as £20 a year In Widnes things are a little better, the chief librarian rising from £65 to £100 a year, but the assistants are very poorly paid In such a large city as Leeds, too, the maximum salary for senior assistants is £41 a year; while in Edinburgh the pay is even worse

It must be remembered, however, that the cost of living in the provinces is considerably less than in London; but, after making all allowances, the remuneration in the country is generally far too low.

Some provincial places, however, pay better; Cardiff, for instance, where the woman superintendent of the children's department receives a salary of £78 a year.

There are between twenty and thirty women chief librarians, and for the position the salary may be £125 a year. The Board of Education, is at the time of writing (1911), offering £200 a year for a woman chief librarian, the candidate, however, will not be selected from outside, but from the Board's own staff.

The chief London libraries employing women assistants are those at Islington, Finsbury, Hampstead, Battersea, Chelsea, and Fulham, and there is no doubt that the number of women employed will increase largely in the future, for, as the chief librarian of the Islington library told the writer, there is no better library assistant than the educated middle class girl.

Duties

The duties which fall to the lot of the junior assistants comprise the ordinary counter work of issuing and exchanging books, keeping the borrower's register, getting the magazines ready for the tables and preparing them for binding.

The seniors supervise all this work, and have to do the classification for the catalogue and take charge of the reference department.

Qualifications

Appointments as junior assistants are mostly advertised in the local paper of the district, and the preference is nearly always given to local candidates It has become the custom, at least in London, to require that the candidate shall produce a certificate of having passed some educational test, such as the Oxford and Cambridge Locals, College of Preceptors, etc, and as many girls take these certificates before leaving school, they can apply at once when a vacancy occurs.

Training for Higher Posts

The senior assistants are, as stated, chosen from the ranks of the juniors, but in order to stand a chance of selection it is necessary for the candidate first to pass the special professional examinations of the Library Association, which has done much to raise the status of library assistants throughout the country.

The association grants certificates in six different branches, and those who pass each of the six can, by fulfilling certain further conditions, obtain the society's diploma, which is a very valuable qualification for the librarian. The possession of two certificates, however, renders the candidate eligible for promotion to the grade of senior assistant Full particulars with regard to the regulations for these examinations can be obtained from the secretary of the association, 24, Bloomsbury Square, London, W C.

A separate examination is held in each of the following sections: 1, library history and English literature; 2, bibliography; 3, classification; 4, cataloguing (theoretical and practical); 5, library history, foundation, and equipment; 6, library routine.

In order to obtain the diploma the candidate, after passing in all six sections, must compose a thesis showing original thought or research in some department of historical bibliography or the history of libraries, the subject being previously approved by the council of the association

The candidate must further produce a certificate approved by the council showing that he or she has worked for not fewer than twenty-four hours a week for at least three years as a member of the staff of one or more libraries, and must either show certificates of having obtained an elementary knowledge of Latin or Greek and either French, German, Italian, or Spanish, or pass the association's own examination in these subjects.

Preparatory Study

A course of study in preparation for the examinations of the Library Association has been arranged at the London School of Economics (in connection with the University of London), and this is the best training open to London students.

It may be said that nearly all the higher library posts are advertised in the "Athenæum," and assistants who wish to get on should always keep an eye on this paper, as, if well qualified with certificates and otherwise, they may often get the chance to compete for a much better post than is open to them in their own library.

An Interesting Occupation

The prospects of a woman employed in a library may not be dazzling, nor may the rate of pay be such as to encourage recruits to the profession Both, however, compare favourably with those offered in many of the fields of labour open to women who possess neither exceptional ability nor qualifications of an exceptionally high order

A woman, moreover, even when confronted with the problem of discovering some means of earning a livelihood, has to consider things other than pay and prospects. Is the work likely to prove congenial? This is an important question, and one which she must ask herself, for unless her work is congenial she cannot hope to succeed. Now, the duties of a librarian offer many attractions to an educated woman, apart from the inherent fascination of the work, since in a library she will escape much of the very necessary, but perhaps irksome routine to which she inevitably would have to submit in a shop or office.

In short, her life will be less mechanical, and this is an important consideration.

The Star Life Assurance Society, Ltd., make a feature of a Policy which secures an Annuity for Women Workers

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

APPRECIATION IN MARRIED LIFE

The Great Secret of Married Happiness—When the First Ardour of Love is Over—Everyday Affection and Comradeship—The Power of Appreciation—Bitter Words that Mean Much

ONE of the greatest sources of discord in the early days of marriage is associated with lack of what the wife calls "appreciation" in the husband

The average man is a busy person with his share of life's responsibilities and demands upon his time If he has married the girl he loves and is not of the analytical and hypercritical type, he is generally perfectly satisfied with his life-partner Perhaps he omits to tell her so at regular periodic intervals, as if he meant it, and it takes a very clever woman to be satisfied with quiet appreciation without demanding verbal expression of her husband's feelings Most wives, especially most young wives, delude themselves with the idea that it is the man who talks most about his affection who is the most desirable husband

The Secret of Married Happiness

They want what they call "appreciation," and the man who gives this to his wife easily, gracefully, and in abundance is wise in his generation The converse is also true It is the appreciative wife who keeps her husband's affection when her hair is turning grey and her figure has lost for all time its girlish outline It is the wife who can judiciously convey the impression that she appreciates a husband's best qualities who brings out the best in a man In one sense, appreciation is the secret of married happiness, because behind this quality lies an immense amount of tact, understanding, and unselfishness There is no doubt that human nature tends to depreciate what it has already gained, to get accustomed to the possession of what has at one time seemed ideal The greatest joy of the newly engaged girl lies in the fact that she is keenly, enthusiastically, and sensitively "appreciated" The man who is honestly in love discerns qualities in a girl which the rest of the world may not perceive, but which are there all the same

The Divine Spark

Deep down in every one of us there are possibilities, latent qualities for great deeds and high thoughts of which the world has no conception Love sometimes brings them out, and the commonplace man displays unexpected capacity in consequence In the same way, the woman who is capable of an absorbing and unselfish love has the best in her brought out at that time The divine spark that is in everyone burns brightly for the time being at least She receives for the first time appreciation from the one person in the world who counts This appreciation is like a stimulant, an incentive Alas! so long as human nature is what it is, it does not endure, and if a woman's sense of humour and understanding fails at this juncture, disillusionment will probably result

It is the wife who is exacting when the ardent lover emerges into the everyday man, who nags her husband into ill-humour The woman who has a sense of perspective knows only too well that the first ecstasy and ardour of love inevitably settles down into everyday affection, comradeship, and domestic love By useless brooding and resentment over the inevitable, discord will arise, and the barque of matrimony will sail into troubled seas Tact and unselfishness

are the only qualities which will steer it safely beyond the rocks, and these include the quality of appreciation.

The Power of Appreciation

The wise wife cultivates the power of appreciating the good qualities her husband possesses and lets him realise that she does. It is the weak woman who nags a man when the first ecstasy of love begins to subside into quiet acceptance and renewed interest in work and everyday affairs At the same time, the woman who has studied the art of appreciation can do almost anything she likes with her life-partner. If he is punctual, orderly, and reliable, she will cultivate the same qualities, and thus save the inevitable jars that the unpunctual woman prepares for herself when she is invariably five minutes too late. She will not ask the impossible from him, and will see that the busy man absorbed in working for her cannot be expected to remember to tell her that his affection is unchanged perhaps three times a day The man who is apparently not affectionate by nature may hide a capacity for strong love under his silence and undemonstrativeness

There are men, and these are not invariably the best of their sex, who have the art of pleasing women in little things Small courtesies, little kindnesses, and remembrances mean much to the woman who has no absorbing interest to take up her thoughts She will forgive a great deal in the husband who remembers to inquire for her headache, who plans a treat for Saturday, and brings an occasional bunch of violets home in the evening

But there are many types of men, and the wife who has married the undemonstrative type is only making unhappiness in the home when she expects him to display the qualities which are not part of his nature. He may have far deeper and better traits He may be more faithful, more trustworthy, although he is not naturally sympathetic in trifles and incapable of realising a woman's point of view. The great need of most women's lives is affection, and the husband who can give the wife the small tokens of affection, the signs of appreciation, makes life's journey smoother for himself in consequence

Flattery is not Appreciation

Everybody loves appreciation Those who realise this fact can get almost anything out of people that they wish Appreciation is not flattery, which is a less powerful weapon because it is insincere and false in so many instances Appreciation simply means the power of realising the good, the kindness, the ability, and capacity in others. We all know that we work far more for those who appreciate what we do for them. Appreciation brings out better service, finer work from the individual who gets it Tempered with judicious criticism it is the most educative factor in daily life. The wife who knows how to appreciate the good qualities can afford gently to criticise and point out where there is room for improvement. But appreciation requires verbal expression in most instances. The majority of husbands know very well that their wives are unselfish and thoughtful on their behalf.

Most wives realise that the average husband is a good-hearted, hard-working individual, anxious to do his best for his wife and bairns. Unfortunately, sometimes, neither of the two remember to express their good opinions. They are ready enough with words of encouragement to friends and acquaintances, but they give meagrely and with ungenerous hand to the person who has the most right to their appreciation Half the married unhappiness in the world would be cured if all the discontented wives and the disappointed husbands would sit down and count up the good qualities of their partners, and then give verbal expression to their appreciation in speech

Married Happiness

The woman who wishes to be happy must never allow selfish, depressing thoughts to absorb her She must cultivate the power of appreciating the good qualities of other people and especially of her nearest and dearest Petty criticism and resentment of qualities she dislikes brings out not the best but the worst in the husband In this world we get what we give If we give kindness and appreciation to others, they somehow come back to us. Particularly is this true in married life The wise women, the clever women especially, if they have a sense of humour, make the best of their husbands and their marriage. They realise that a little disillusionment comes to every one of us, and that very often it is due to some fault in ourselves Too many women let themselves drift into a morass of discontent and disappointment simply because they do not appreciate the great amount of good that is in their lives and turn it to account

Every woman can be happy if she likes, especially if she has a husband and child to work and think for Happiness, like all the other good things of this life, has to be cultivated and earned Mutual appreciation is an important factor, and if husbands also would realise what an enormous difference to the happiness of the wife appreciation and small attentions make, a condition of affairs somewhat approaching the ideal would result

After the first mysterious glamour has worn off, marriage must inevitably descend from the realms of glorified idealism to those of prosaic common-sense, it is merely a change of state That change of state, however, for always may remain ideal, as ideal as it was when first contracted, but it will not do so if left unaided Mankind is frail and mortal, fretful and petty, and these, his characteristic traits, are the bitterest foes of married happiness. But the gift of mutual appreciation is a force—perhaps it is the only force—strong enough to grapple with and overcome these enemies.

WEDDING DRESSES

Continued from page 976, Part 8

Royal Patronage of Native Fabrics for Wedding Dresses—Famous Royal Wedding Robes—Gretna Green Marriages—A Pious Custom of Spanish Royal Brides

PROOF has been given in times gone by, and will be again, of Queen Mary's universally admired resolve to patronise only British goods. When her Majesty was married she wore white satin woven by the famous Spitalfields weavers, and at the coronation of King Edward the Royal purple velvet she wore as Princess of Wales was of home made manufacture and her Coronation dress and robes are all woven by the same weavers who now work at Braintree, in Essex, instead of in East London.

The Queen's loyalty to the manufactories of her country is inherited from her ancestor, King George III., who, when his sister, Princess Augusta was about to be married to the Duke of Brunswick, commanded that all the dress materials to be worn on the occasion of the wedding were to be of English make.

Those were the days of flagrant smuggling. Foreign laces were prohibited in England, but those who desired them took strategic means to smuggle them across the Channel themselves, or employed others to do so for them. As a result, a strict surveillance was resorted to by the Revenue officers and the title of everyone who wore foreign lace was examined in order that a stop might be put to inland importations.

As it was discovered that King George III.'s command as to home-made fabrics and laces was not likely to be obeyed at the wedding of his sister, and that orders were being given for the prohibited foreign materials, a great raid was planned by the Custom House officers, which was carried out three days before the wedding. What was the horror of those who had disobeyed their king for the gratification of their own vanity when these beautiful foreign fabrics, exquisite laces, and the gold and silver decorations for their wedding garments were seized from the Court milliners who could only protest against a forfeiture which they were unable to prevent.

That it is possible for a wedding of national importance to place an industry on a stable footing has often been proved. The pursuit of lace-making has specially benefited by the generous patronage which has been afforded by Royal brides. When the time of Queen Victoria's marriage approached, great was the joy of Devonshire upon the receipt of an order for a Honiton lace wedding veil and dress for her Majesty's wear. The lace, which cost £1,000, was made by workers in and about the little village of Beer, in South Devon, where, to this day, may be found fragments of some of the sprigs used for the Royal apparel.

Queen Victoria and the Prince Consort as they appeared at Buckingham Palace after the marriage ceremony
From a drawing by F. Lock

The bridal dress worn by Queen Alexandra was designed in accordance with mid-Victorian taste, for the crinoline was then in fashion, and the white satin skirt, with its orange-blossoms and Honiton lace decorations, was distended over a cage-like background, that brought into relief the slight and delicate figure of the beautiful young Princess.

This lace had been specially made in Devonshire, and was patterned with the Prince of Wales's plumes as well as

with the rose, the shamrock, and thistle It draped the corsage and veiled the bride's exquisite coiffure, and was held in its place upon her head by a wreath of orange-blossom and a coronet of diamonds, the gift of the bridegroom, the Prince of Wales, afterwards King Edward VII The superb train of silver moiré antique had nosegays of orange-blossoms disposed upon it, and soft *bouillonnées* of tulle The Princess's hair was charmingly dressed, and she wore hanging down her neck the long curls that have been since called by her name.

Queen Victoria's daughters, the Princess Royal and Princess Alice, also wore lace made at Honiton at their weddings

Though every bride of modern days, who can contrive to do so, chooses the regulation satin toilette with a veil, preferably of old lace or of tulle edged with lace, or hemmed with gems, such attire has not always been *de rigueur*

Quiet weddings were the fashion in the early part of the nineteenth century, though the festivities were kept up from early morn till late at night, when the bride and bridegroom departed to their new home Honeymoons were not common at that time, and it was probably in order that the bride might enjoy the festivities of the day in comfort that she wore a short white "lutestring" dress and a poke bonnet draped with a veil Lutestring was a silk greatly in vogue a hundred years ago

There were many runaway marriages at that period, for it was quite fashionable to make a rush for Gretna Green, a village on the borders of Scotland and England, there to be united by the blacksmith of the place Lovers who pined under the cruel edicts of stern parents took the law into their own hands, and escaped by coach or on horseback to the place where they could be married without delay and without awkward questions being asked

No thoughts were there of elaborate wedding dresses and beautiful orange-blossom-imprisoned wreaths, on the part of the agitated and tearful brides who flew in their lovers' embrace from the ancestral home, with an irate father in hot chase after them A riding-habit or a travelling hood and cloak- both very picturesque forms of raiment in their way-- sufficed as a marriage garment under such distressful and exciting circumstances

H M Queen Mary in her wedding dress The dress was made of white satin which was woven at Spitalfields—an example of her Majesty's determination to patronise only British goods
Photo, H. C. D. Davis

We will turn from the *al fresco* conditions of the runaway wedding to the pomp and ceremony that attended the marriage of the bride of Napoleon III, the beautiful Empress Eugénie, which took place in the Cathedral of Notre Dame, Paris, in the fifties of last century

The young bride, whose mode of dressing made her the cynosure of neighbouring eyes, was exquisitely attired Her dress was one of white terry velvet, with a very long train, and the basque bodice, which was cut high, was ablaze with diamonds of the most costly description and radiant with sapphires Orange-blossoms mingled their pure loveliness with the gems There was a magnificent display also of the richest lace, and point d'Angleterre was the chosen kind, because it had been found impossible to procure as a veil the point d'Alençon that it had been intended should be worn The skirt of the gown was covered with lace

The Empress Eugenie famous for her elaborate toilettes, arrayed in the magnificent dress in which she was married to Napoleon III.

The eminent Félix Escalier dressed the Empress's hair, which was always greatly admired, and, according to a picture of the period (here reproduced) it was arranged in smooth bands over the brow, with puffs over the ears A superb coronet was placed as a glittering bandeau holding the lace veil in position Orange blossoms were placed on each side. For a long time the Empress in her Royal marriage robe was talked about by the people, and from that day onwards, until untoward fortune befell the gracious lady's career, her exquisite choice in dress was the pivot round which the fashions of the world gyrated

In the Royal Family of France, it has generally been customary to order for the decoration of a marriage toilette lace made in the country When the Princess Hélène of France was married in 1895 to the Duc d'Aosta, she wore an exquisite wedding veil, which measured four and a half yards in length, made of point d'Alençon, on the groundwork of which was a beautiful floral design The centre medallions enclosed the armorial bearings of the bridegroom, surmounted by the Cross of Savoy, the fleur-de-lys, and the arms of France Her sisters at their nuptials wore lace of equal splendour, and with the heraldic significance applicable to their state.

The beautiful custom, usual in Spain and Portugal, of dedication, giving the wedding dress to the Virgin, has often been exemplified in history In the eighteenth century a sister of the then King of Portugal, married at the age of seventeen, offered to the Virgin at the Church of Madré de Dios, not only the dress of exquisite point lace in which she had just been married, but also her jewels

In our own times we have an example of a Royal wedding dress dedicated to the shrine of the Virgin of the Dove in Madrid, by Princess Ena of Battenberg, upon her marriage to King Alfonso XIII of Spain The shrine is in a poor part of the old town of Madrid, near the principal church, San Francisco el Grande

The gown was a superb one, made of white satin duchesse embroidered with silver roses and trimmed with exquisite point d'aiguillo Brussels lace King Alfonso gave a very touching proof of his love for his mother by asking his bride to wear the lace veil that Queen Christina wore at her wedding to King Alfonso XII, and this was the veil which Princess Ena wore

To be continued

THE MAKING OF MARRIAGES IN FRANCE

English Misconceptions About French Marriages—Different Views as to Parental Responsibilities —How Matrimonial Affairs are Managed in France—The Practical v. the Romantic—How the French Method Works

Though France is our nearest neighbour, and despite the *entente cordiale*, there are few subjects on which English people are worse informed than this one of the way in which marriages are made across the Channel

We think we know, no doubt Speak to an English mother of the French marriage system, and she will look at you with big eyes, and say in a hushed voice:

"Isn't it terrible? No love, no real wooing, no freedom of choice, just money, money, money Oh, I am glad that my girls haven't a penny, so that whoever marries one of them must do it only because he really loves"

If you question her further, she will assure you that French parents think only of the *dot* when marrying their child, that young girls are often forced to wed men they

have seen but once, "brought from the convent to the altar," and so on.

And when an English novelist writes of France, he is sure to depict the beauteous heroine shrinking with reluctant horror from the *mariage de convenance* into which she is being pressed.

Yet the fact is that French young people weave almost as much romance about their marriages as we do, and the percentage of mercenary parents over there is just about the same as with us, possibly it is smaller, since French parents do most certainly make much greater sacrifices for their children than English parents But the French, though lively and sociable in a railway train or on a *plage*, are so extremely reserved in their homes that it is very difficult for the English stranger to find his way into the family circle of someone whose acquaintance he may have made at a French hotel, hence English notions regarding French marriages are still largely founded on the conditions prevalent among the aristocracy before the Revolution

The true facts of the case to-day are absurdly different.

The English Parent

To begin with, there is a real gulf between the two nations' conception of parental duty. The English parent loves his child, educates him, starts him in life, but when it comes to marriage stands back and says, "Choose for yourself, pray don't let *me* influence you! It is none of my business"

A match-making mother is disliked and despised in England; a delicate-minded woman with true romantic notions would be perfectly shocked at the suggestion that she should lift a finger to help on even her daughter's marriage, while as for her son's! Nothing so greatly amazes Frenchwomen who know England as the way in which English mothers actually strive to *prevent* their sons from marrying, exert their influence to "shield them from designing girls," as though marriage were a sort of measles which most people were bound to take, but which one always hoped, with care, might be avoided.

It sounds quite strange in England to hear a mother say, "I wish my son would marry!" and English novels constantly describe the jealous pang the mother feels when her son comes home with the news that he loves, and how she unselfishly strives to suppress it for his sake, and to master her antagonism to the woman.

The French Parent

The French mother does not understand this at all. She looks upon marriage as the natural state of life for human beings. Without much of the Englishwoman's book-learning, she has a decidedly wider knowledge of human nature and its needs, and would feel herself a monster if she condemned her son to celibacy simply that she might absorb his whole heart.

No, the French mother desires her children, of either sex, to marry, to marry young, and be happy. But she no more dreams of leaving this matter of their life-partnership to chance and their own young ignorance than she would their education.

The much misunderstood "*dot*" system is the outcome of this unselfish wish. In France, as in England, few young men from twenty-five to thirty make an income sufficient for them to marry upon without painful economies, which are only too apt to "rub the gilt off the gingerbread" of young love. In some cases, for young Army officers, bank clerks, and so on, marriage, without private means, is simply out of the question.

The Merits of the "Dot" System

The English parent too often stands aside, spends his income to the last penny, and lays the blame on things in general, practically telling his boys that they must suppress all their natural instincts, fall out of love if they have fallen into it, or else drag the weary chain of a long, long engagement while they and the girl they love grow old and worn, "set in their ways," and tired But the French parent says, as each child is born, "I will put aside so much yearly for Marie or Jean, that when they grow up their fortune, added to that of the *parti* I shall seek out for them, will enable them to live in modest comfort, and without making too great a step down from the position they are in at home"

Viewed in this light, the matter sounds very different Yet that is how the vast majority of French parents look upon the matter Incidentally it may be pointed out that the "*dot*" system—and a "*dot*" is provided for both sons and daughters though in the son's case it may be spent upon their professional training—obliges French parents to live well within their means, often only half the actual income being spent, so that any sudden pinch—even such a catastrophe as the war of 1870—is far less felt than it otherwise would be, and the spectacle, so often seen in England, of the death of a well-to-do father forcing several middle-aged daughters to turn out and strive to earn a livelihood, or the sons to leave the university, or give up their medical training, etc, is practically unknown

A Mother's Wisdom

But, having saved up a "*dot*" for her child, the French mother has no notion of leaving her marriage to the casual thing called "falling in love" Her firm conviction is that she will be a much better judge as to who is likely to make the adored one happy than the adored one herself can ever be Most English mothers have the same conviction, but they lack the courage to act upon it, nor does society permit them the free hand that the French mother is permitted

This is the way they manage in France.

Renée has reached the age of eighteen, and is "*délicieuse*," the classic adjective applied to all young girls in France. Her mother does not agitate herself about a coming-out

ball, though she *may* give a *bal blanc*—all girls and boys—nor launch forth into a series of wasteful entertainments She merely remarks to her family and friends ·

"Renée is eighteen ; her father will give her so much down on her wedding day, and when we die there will be so much more The child's tastes are musical "—or artistic, or scientific—or sporting (or whatever it may be)—" and we should naturally prefer a fiancé who shares them "

She does not mention that the *parti* must have an income suitable to Renée's, be of equal social position, if possible resident in the same town, of unblemished family, of spotless character, and of amiable disposition, because all these things go without saying

Immediately among Renée's family, friends, and friends' friends, there begins inquiry for a suitable young man The elderly ladies are particularly keen, because it is understood that on the wedding day the lady who introduces the *parti* will receive a very handsome present—something worth from £5 to £50, according to the status of the bride

"How mercenary!" I once heard an Englishwoman say, but at least the French *jeune fille* is saved the humiliation of competing with other girls for the attentions of the local bachelors , she waits aloof in her royal innocence, and when the suitor is brought to her, she accepts or rejects him at her pleasure.

The Real Picture

The cruel parent forcing the odious bridegroom on the sobbing bride may have flourished before the Revolution, but I have never heard of one in the France of to-day. This is the sort of thing that happens now

Maman takes Renée out walking in her prettiest toilette They drop in at a little picture-gallery, or other quiet, deserted spot, and maman sees, with delighted surprise, her old friend Madame Chose A few moments later another couple enter, whom Madame Chose recognises joyfully as her dear friends Monsieur and Madame Un Tel. May she present them ? She presents them Conversation follows on general topics, Renée, dignified and gracious, as are all French young girls, pretends not to feel the gimlet eye of Madame Un Tel fixed upon her whenever she turns away After half an hour they separate, and a similar comedy is played with Renee's parents and the son Un Tel Then *pourparlers* as to family, "*dot*," character of the young man, and so forth, and if all goes well there is another meeting at which the young people meet, after which each is asked

"How does he please thee ? Does he seem to thee sympathetic ? "

If Renée or the young man says, "No, decidedly he is not sympathetic , I cannot endure his voice," or his nose, etc, that is the end ; everybody regrets, and another *parti* is produced. If Renée says : "I think I like him" three or four more interviews are arranged, possibly even six, and if all goes well the engagement is announced, and the marriage never long delayed.

Observe that before seeing each other the young people are each willing to marry, provided that they find the other "sympathetic."

No Anxious Qualms

The young man has no anxious qualms as to whether the girl is as sweet as she looks. His mother has seen to that. Nor need he anxiously ask himself whether he can afford to marry Moreover, he knows that she really *is* musical or sporting, or a good cook, and does not merely pretend to be, while the girl is in no doubt as to whether "he" will propose or not, can support her or not, is "good" or not If he were not eligible, she would not have seen him.

The sole question at issue between them is "Are we sympathetic ? When we meet, do we feel that sense of harmony, that absence of jarring notes, which makes it probable that a lifelong partnership will conduce to our happiness ? "

Given this prompt sympathy, equality of social position, consent of parents, sufficient means, thorough domestic training on the part of the woman, and the love of home life and desire for feminine sympathy implanted in every Frenchman by his mother and the day-school system, you have the ingredients for a happy marriage—at least as good a chance, at any rate, as the average English couple, who meet perhaps on a holiday, and are engaged before they have the least certainty as to each other's true character.

The Trouble of the French Novelist

It is, of course, a trying system for novelists because it precludes the pre-matrimonial thrills which are the breath of life to English fiction, and that is why the average French novel deals with the lurid few instead of the peaceful and virtuous many You simply cannot make a novel out of a French girl's anti-wedding-day career

The attitude of the French son toward his mother's matchmaking is well illustrated in a little incident which happened to a friend of my own A *parti* was proposed, and sounded rather promising, but while the *pourparlers* were going on between the family friends, and before A had seen her at all, his mother wrote in distress to say that she had spoken of the affair to Jean' elder brother Paul, who was a doctor in provincial town, and Paul had written back to say that it sounded delightful, but "What about me, my mother ? Do I not need wife ? Why is my younger brother preferred before me for happiness ? "

The mother felt the force of this reproach and said it would be impossible for her to pursue the negotiations until she had married her eldest son, and as A's parents refuse to consider any *parti* who lived out of Paris the *pourparlers* dropped

To be continued.

WOMAN'S MEDICAL BOOK

By ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Modern Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

THE HUSBAND'S HEALTH

Men Not Always Stronger than Women—Care and Attention to a Man's Health is Necessary—Three Chief Points to Remember—Diet—Avoidance of Chills—Health of the Nervous System—Value of Holidays and Hobbies

THE popular idea that men are "stronger" than women is not invariably borne out by facts. A small, fragile woman may be "stronger" than her six-foot husband. It is a well-known fact that women live longer than men, and suffer less from heart disease and other ailments due to strain.

A Wife's Duty

The average man is so afraid of being considered "a muff" that he is apt to neglect his health and to run risks that may have serious consequences. There is so much competition and strain in business and professional life to-day that very few men can, or will, give the thought and care to health matters that are necessary.

It falls to the wife, therefore, to guard against health risks, to see that, whilst avoiding anything in the shape of coddling, due care and attention are paid to the husband's health. The man in good health and condition will do better work, and he will be happier and easier to live with. He will escape the serious illness and breakdown which come to so many men after a few years of strain. Chill or business worry may be the apparent cause. The man who is in good health will not be affected by these things. But if the vitality is below par, if the health has not been kept up to the mark for a few months, a man is liable to influenza or nervous breakdown at any time.

One of the first things every woman should realise is that if she gets her husband and children in good physical and nervous condition, they will escape chills, infectious ailments, and most diseases.

Now, there are mothers who will spend any amount of thought and energy on the welfare of their babies, and they are quite right to do so, but in too many households the man's health is neglected. The man who is at business all day, working under pressure, has a right to have his health considered, and it pays the wife to do so from every point of view.

The three chief points with regard to a husband's health are (1) The digestion, (2) the avoidance of chill, (3) the health of the nervous system.

The Question of Diet

The simple expedient of ensuring good, simple, well-cooked food, punctual meals, with a varied diet, preserves the health of a husband. So many men have to depend upon snacks for their midday meal that a nicely served, well-cooked dinner in the evening is an absolute necessity. A bad cook will ruin the health and temper of a man who is working hard with his brain, and who is undergoing a double strain if his digestive organs are being overworked. The provision of proper food for the family is a health measure every woman can ensure if she cares to take the trouble. Apart from food and digestion, many men suffer from dyspepsia from neglecting to attend to their teeth, and the wife who can tactfully prevail upon her husband to have any defective condition of the teeth attended to has

accomplished something that will have far-reaching effects for good. Not reckoning the type of man who seems to live to eat, the majority of busy men are apt to grudge the time that has to be given to meals Chronic dyspepsia may be the fate of the man who takes his dinner hurriedly, and refuses to "waste time" afterwards which he would rather devote to arrears of work A quiet half-hour after dinner, chatting and resting, is time profitably spent by the busiest man from the health point of view So many men suffer from gout and dyspepsia that diet comes to be a very necessary consideration in connection with the husband's health

The type of food has a very important bearing on many diseases The gouty man, for example, has to avoid butchers' meat and heavy wines He must limit the amount of sugar, and take simple food in preference to rich dishes or luxurious meals Butchers' meat and alcohol once a day spells moderation and good health, whilst the soothing influence of tobacco, although not to be denied the busy man in moderation, is responsible for a good deal of ill-health amongst husbands who get into a habit of persistently over-smoking

Chills and What They Lead To

The husband who is careless about damp clothes and wet boots has to be gently taught the danger of contracting chills In springtime especially, when winter is practically over but cold weather is still with us, chills are frequently caught by hurrying to business in thick winter clothes and overcoats, and becoming excessively hot and perspiring, and then rapidly cooling after reaching the office and sitting down without a coat Very few men seem to understand that an overcoat is an unnecessary garment when walking rapidly out of doors, and it would be far more sensible to reverse the usual proceeding—that is, walk to business without an overcoat, and put it on when sitting down in a room that is at all chilly

The wife can do a good deal to guard against chill by seeing that her husband's clothing is sufficiently warm and yet not heavy Perhaps the most important point is to attend to the foot-gear Well-soled boots and shoes will prevent many a chill, cold in the head, and influenza The man who has to be out of doors in all weathers has to run certain risks in the matter of damp clothing and exposure to rain But with sensible precautions, no ill-effects will follow Wet clothes are not of much consequence so long as one is moving about and a change is made into dry things on coming indoors

Neglected Colds

Neglected colds at this season are always somewhat dangerous After the long strain of winter work, diminished muscular exercise and outdoor life, the resistance is weakened, and chronic lung conditions are far more apt to occur than at other times So that the careful wife refuses to allow a cough to become "chronic." She does not allow the man's health to "run down," and even insists—backed up by the family doctor—upon a brief holiday and change of air.

The average man is very liable to contract chill when he is recovering from an illness such as influenza or rheumatism. He finds convalescence tedious, feels that he is neglecting his work, and tries to rush into harness when he ought to be comfortably convalescing at home The result is a relapse, which is especially dangerous after influenza, in that it may entail such a complication as pneumonia Too rapid a recovery is always a danger, and chill is an inevitable sequence of going out of doors too soon, or refusing to convalesce for a reasonable time

Nerve Strain

Nerve strain is such a universal factor in life to-day for business and professional men that the wife who can in any way counteract its effect will improve her husband's health enormously, and prolong his life and capacity for work Rest and recreation are the natural means of keeping the nervous system in good health Hard work will not affect a man's health if work is not accompanied with worry and a sense of rush Ample sleep and judicious rest are absolutely necessary for any man who has to work hard with his brain So that regular hours and regular sleep are the first things necessary No wife should expect a busy husband to go in for social life which entails late hours night after night And the strongest constitution will wear out if the candle is burnt at both ends for any length of time Eight hours' sleep at night should be the rule, and quiet, restful evenings render a man less liable to succumb to strain if he has to work hard during the day

The value of occasional holidays to the worker can hardly be over-estimated No human being can work on continually without a break and not suffer in health And in the case of a man or woman whose health is run down with overwork, an occasional day in bed may save an illness We all work better after a brief rest and change, and the mental rest provided by a holiday, which includes change of scene and environment, is its greatest good The necessary cost is often an economy in the long run

Hobbies and Health

One of the best means of promoting the health of the husband is to encourage him to take up a hobby An absorbing, interesting hobby is one of the best means of keeping a man in good health and counteracting the minor worries of daily existence. The fact that a hobby takes up a certain amount of time is no reason for discouraging its cultivation. Change of occupation may be the best form of "rest" from the medical point of view. The man whose life is strained during the day in his office or study requires physiological "rest," in the sense of muscular

exercise and activity. Many a wife fails to do her best for her husband's health by not encouraging him to devote himself to a hobby in his spare time.

The ideal plan is that the hobby should be mutual between husband and wife, apart from their everyday duties, work, and responsibilities. Now that women are taking up physical culture with such immense benefit to their health, there is no shadow of reason to prevent a wife from cycling, golfing, mountain-climbing, or walking with her husband. The surest, the best, and the healthiest of all hobbies is pedestrianism. Youth and health can both be achieved by anyone who knows how, when, and where to walk. With the advent of longer days, a five-mile walk daily is the cheapest and most efficacious health measure which can be advised.

Walking as an Exercise

The man who is in good walking training is healthy, fit, and enjoys an immunity from illness which the flabby-muscled, indolent, and self-indulgent people can never know. One of the royal roads to health is by the highways, the country lanes, and the by-ways unfrequented by the motor. There is no danger of over-straining in walking. It is an ideal exercise for the stout and the thin, the fragile and the robust. Regulated walking exercise is recognised as one of the best means of training the heart when there is any existing heart weakness.

What other healthy hobbies can be recommended for the husband? The out-door hobby—such as golf, cycling, climbing, or fishing—has many advantages, in that it takes sedentary people out into the fresh air, and makes them use their muscles. But one of the best results of a hobby is its tonic effect upon the mind. An engrossing hobby will cure depression of spirits, irritability of temper, and a tendency to boredom, which are all symptoms of commencing neurasthenia, or are, at least, evidences of impaired health and vigour. The husband who has a hobby will work more cheerfully at the most monotonous occupation, because all the time he has the anticipation of his golf on Saturday, his photography, or gardening, at the end of a busy day. Variety is the flavour of life. Change of occupation may make a man more able to tackle his everyday work than if he spent his off-time doing nothing. One of the most strenuous brain-workers in London spends his week-end in a country cottage planting cabbages and tending bees. Manual work is a real brain rest for any man whose mind is on the strain all day. So the wise wife should never regard her husband's hobbies as waste time. Men are grown-up children, who must have their playtime, hours of relaxation, and recreation. It is a health necessity.

The best rules for the wife who wishes to keep her husband in good condition, to ensure him health of mind and body, are these.

1 Provide:
- (*a*) Simple, well-cooked meals.
- (*b*) Cheerful conversation.
- (*c*) A restful home.

2 Guard against chill by sensible precautions.

3 Discourage mufflers, overcoats, and heavy wraps.

4 Encourage a hobby, and see that the "best" sitting-room is kept for the family use, not preserved as a drawing-room for visiting acquaintances.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from previous page

Washing a Patient—Changing Bed-clothes—Some Simple Rules

In washing a sick person it is very important to avoid uncovering the body more than is necessary, because of the danger of chill. The teeth, it may be mentioned, should be washed always after meals. Before beginning, a warm bath towel over a thin waterproof sheet should be placed underneath the patient. Wash the patient one part at a time. First the left arm may be slipped out of the nightdress and washed and dried. The nightdress is passed over the head, the left sleeve of a clean, well-aired nightdress is slipped in place, the right arm and chest are washed in turn, and as that nightdress is removed the fresh one is placed in position. The patient is gradually washed, first the body, and then each leg in turn, exposing as little as possible of the skin at one time. And now the bed must be changed.

Changing a patient's sheets. To ensure smoothness and avoid delay, especially with a helpless patient, two persons are required

If the patient is not seriously ill it may be possible to move her from the bed on to a couch which has been placed alongside, or on two or three chairs along which a pillow has been laid to form a temporary couch level with the mattress. The patient is rolled on to this, and covered with blankets or rugs whilst the bed is being laid. To change sheets with the patient in bed is quite a simple

matter once the method has been properly learned.

To Change the Upper Sheet. Remove the bedspread. Place the clean, aired sheet on the top of the blankets. Get someone to hold the sheet in place on the opposite side of the bed to yourself by gripping the two corners. Slip the blankets and the soiled top sheet from under the clean sheet, shake the blankets free of the soiled sheet, and replace them on the bed Then spread the counterpane neatly over the top, and the patient has now got a clean top sheet.

To Change the Under Sheet Roll the patient over to one side of the bed, remove the bolster. Roll up the soiled sheet lengthways until the roll is lying against the patient's back Take a clean, aired sheet, and roll half of it lengthways Lay this second roll against the soiled roll at the patient's back, and tuck it in all round. The patient is now lying on half the soiled sheet, with the other half of the soiled sheet rolled against his back The other side of the bed is covered by the clean sheet, the remaining half of which is rolled up lengthways against the roll of the soiled sheet The patient is now gently rolled over on to the clean half of the bed The soiled sheet is pulled away, the clean sheet is unrolled and tucked in place, and the patient is now supplied with two clean sheets.

In surgical cases where perhaps there is a fractured limb, it is impossible to turn the patient from side to side Under these circumstances the sheet is changed by rolling it from the top, passing the roll under the patient's shoulders, then under his waist, whilst the new sheet is being unrolled into place, lifting the legs gently, and pulling the rolls of sheet downwards towards the foot of the bed. To change the bed properly requires two people, especially if the patient cannot move without assistance.

A Draw-sheet is an extra folded sheet, reaching from below the shoulders to the knee. It is very useful in cases where the sheets have to be changed often, as it prevents the necessity of changing the under-sheet every time, the draw-sheet being more easily dealt with. It is changed in the same method as the under-sheet. The patient is turned on one side of the bed, the sheet is rolled up, the clean draw-sheet being unrolled into place, the patient is moved to the clean side of the bed, and the remainder of the draw-sheet taken away, the clean sheet being tucked in under the mattress

In order to teach accuracy, a few simple rules will be given at the end of every article, emphasising the main points of each lesson

1 All instructions and notes of the case are to be taken down in writing

2 All sheets, nightdresses, etc , are to be well aired before the fire

3 The patient is to be washed and the bed changed as quickly as possible.

4 The blankets are to be shaken, away from the patient's bed, before being replaced

5 The mackintosh of the bed should always be directly under the sheet If a blanket is placed between the patient and the mackintosh, it may become saturated with perspiration, and give rise to bed-sores

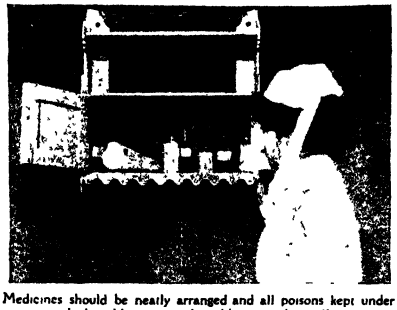
6. The sheets must be absolutely smooth and free from wrinkles Wrinkled sheets about the bed encourage the formation of bed-sores

MEDICINES AND STIMULANTS

The Keeping of Medicines—The Best Method of Administering Unpleasant Medicines—Castor Oil —Stimulants—Alcohol—Its Action—Rules for the Nurse—Table of Drugs and their Action

One of the chief duties of the nurse is to administer medicines to the patient, and the right sort of nurse has all her orders written down with regard to this matter It is the easiest thing in the world to make a mistake in giving medicines, and this duty should never be delegated to anyone except the chief person in charge of the invalid

The medicine-bottles should be neatly arranged, all poisons kept under lock and key, and the patient should never be allowed to give himself medicine More than one instance of fatal poisoning has occurred by neglecting these simple rules



Medicines should be neatly arranged and all poisons kept under lock and key in a cupboard hung on the wall

Poisons, of course, must be placed in special, dark-coloured, ribbed glass bottles with a red label attached, and the nurse must remember that drugs for external use, especially antiseptics, such as carbolic, are poisons when administered internally All these drugs must be kept apart on one shelf in the medicine cupboard.

Medicines should be made as little disagreeable as possible to take Conceal any marked taste or smell. Anyone who is ill is very easily upset, and is unduly sensitive to unpleasant tastes or odours, which would have very little effect on people in ordinary robust health Castor oil, whenever possible, should be administered in capsules, but the taste is fairly well disguised if it is taken in a little strong coffee, followed by a drink of pure, black coffee Another way to administer castor oil is in an emulsion with milk Take half a teacupful of hot milk and gradually stir in a tablespoonful of castor oil until it is well mixed Flavour with a lump of sugar and a little nutmeg or grated cinnamon, and if the patient drinks this off quickly, he will hardly be able to taste the castor oil at all. Cod-liver oil should be taken with a little salt, which disguises the taste, and it is also very easily swallowed if shaken up with hot milk, in the same way that we have described that castor oil should be taken Powders can be given in white sugar, or in a little milk or water.

As a rule, the doctor will order the medicines to be given either after or before food, or perhaps every two hours. His orders in this respect must be observed implicitly, as the omission of

medicine at the usual hour may be followed by serious results when the patient is very ill. Even in convalescence the patient requires his tonic or medicine regularly, if it is to do him any real good, and the nurse who is careless about

Making a castor oil emulsion that is practically tasteless The hot milk is in the cup, the nurse stirs in the castor oil, dropping it very gradually from the spoon

the administration of medicines is a hopeless person to have in the sick-room at all Method, regularity, neatness, and exactness are the first qualities she must acquire Medicine must, of course, always be given in a measured medicine glass, and never in a household spoon, which does not measure exactly No nurse should ever give a dose of medicine without reading the label, whilst the medicine should always be poured from the bottle on the side away from the label

Stimulants

Alcohol is sometimes ordered to patients by the doctor for its stimulating effect upon the heart The subject of alcohol has aroused such a great deal of interest and controversy of recent years that the amateur nurse might at this point consider the physiological action of alcohol in some detail No woman can be considered a properly qualified home nurse who does not understand, first, what alcohol is, and, secondly, how it acts upon the body

Alcohol is the active agent obtained from the vinous fermentation of sugar When the juice of grapes is exposed to the air at a certain temperature a chemical change is brought about which results in the decomposition of the sugar in the grape-juice, and its formation into carbonic acid gas and alcohol The "fermentation process," as it is called, is brought about by a minute fungus in the air This alcohol is the active agent in all intoxicating beverages Brandy, whisky, rum, and gin contain about 50 per cent of alcohol The lighter wines, such as sherry, port, madeira, contain about 20 per cent, or one-fifth, of alcohol, claret perhaps 8 per cent, and the ales and lager beer, 5 per cent

The Physiological Action of Alcohol

And now let us consider the effect of alcohol upon the body. When alcohol is swallowed into the stomach it passes into the blood and is carried throughout the body. It exerts a very definite effect upon every tissue and every organ in the body. It first excites and then depresses the nervous system The stimulating effects are due to the increased blood flow it induces in the brain, but as stimulation is always followed by a reaction, the second effects are exhaustion and gradual depression If larger quantities are taken confusion of ideas, with loss of control, and narcosis, or unconsciousness, are produced Alcohol also affects the heart and blood-vessels It increases the force of the heart beat, and thus makes it work harder It causes the blood-vessels throughout the body to expand or dilate, so that they become distended with blood, as shown by flushing of the face In the case of regular drinkers this dilatation of the blood-vessels is apt to become permanent, giving a characteristic redness of the nose and cheeks It is sometimes said that a little alcohol will induce appetite when anyone is fagged and unable to eat a meal It does so by dilating the stomach blood-vessels, and causing a sort of temporary flushing of the mucous membrane lining the stomach The effects of this artificial appetite may induce a person to eat a meal when unfit to digest it, so that the result is not good, but bad Under such circumstances the proper treatment is complete rest of mind and body for perhaps fifteen minutes, followed by a light meal which is naturally digested The habitual taking of alcohol, instead of improving the digestion, very soon induces dyspepsia A chronic inflammation of the lining membrane of the stomach is excited, the food cannot be properly digested, and the body is thus insufficiently nourished Alcohol is carried from the stomach, in the blood, to the liver, which is very early affected by alcohol The liver becomes enlarged, its tissue is hardened by the alcoholic poisoning which is taking place, and the condition known as cirrhosis of the liver is brought about All the digestive organs are affected, and gradual but certain deterioration of health takes place Even in very moderate

Stimulants that can be used instead of alcohol are hot tea, coffee, and milk, and heat applied externally by a hot water bottle

quantities alcohol interferes with what is called the metabolism of the tissues—that is, the nutrition of the body

The question of whether alcohol is a food or not is sometimes discussed. The term "food"

means that something is taken into the body and oxydised in order to supply us with more energy and increased capacity for muscular and nervous work, and with heat. Now, alcohol is to a certain extent oxydised in the body, but it is not used up for profit, and it cannot replace food. The fact that people feel warmer after taking alcohol has been used as an argument by those who declare that alcohol supplies the body with heat. But the sensation of warmth felt after taking wine or spirit is merely superficial, due to the dilatation of the

Alcohol should be given in a measure glass, according to the quantity ordered by the doctor

blood-vessels of the skin, and their engorgement with blood. The body is actually losing heat by evaporation from the hot skin, and alcohol, instead of warming the body, really encourages the loss of body heat.

Although it is scientifically incorrect to say that alcohol is a food, it is a very powerful stimulant. In small doses it stimulates the heart and the brain, and under certain conditions it may be a very useful drug. But these advantages are concerned with the use of alcohol as a medicine in the hands of competent people, preferably medical men and women.

It is the greatest mistake in the world for the amateur nurse or the friends of the patient to administer alcohol without the doctor's order. If the patient seems to require stimulation, hot tea, hot coffee, hot milk, a little soup, and hot bottles for the feet will stimulate sufficiently, and not cause any subsequent depression as alcohol, whether in the form of brandy, whisky, or wine, always does. When the doctor orders alcohol, the nurse should note the exact dose, and the times when the stimulant is to be given. If wine is ordered as a tonic during convalescence the nurse should always inquire how long the stimulant is to be continued, as the habit of taking alcohol is apt to be acquired when it is given for a long time as a tonic. This is especially true of women of highly strung nervous temperaments, to whom alcohol is an especial danger. Always administer alcohol to patients in a measure glass, so that the exact dose ordered by the doctor is given and no more.

The following rules should be committed to memory:

1. Always write down the time of administration of medicine, and dose to be given.

2. Never give medicine without first reading the label on the bottle *twice over*.

3. Pour the medicine from the side away from the label into a measured medicine glass.

4. Keep all medicine glasses, etc., absolutely clean and ready for use.

5. Rinse the mouth and wash the teeth after taking medicine, in case it contains any ingredients which will be injurious to the teeth.

6. Alcohol is a medicine, and a poison in large doses or in excess.

7. Alcohol should be given with food unless the doctor orders otherwise.

8. All intoxicating beverages should be given in a dilute form to an invalid.

The following measurement table must be learnt by heart by the amateur nurse:

60 grains make a drachm or teaspoonful.
60 minims make a fluid drachm or teaspoonful.
2 fluid drachms make a dessertspoonful.
4 fluid drachms make half an ounce or a tablespoonful.
8 fluid drachms make one ounce or 2 tablespoonfuls.
16 ounces make a pound.
20 ounces make a pint.
A wineglass equals 2 fluid ounces.
A teacupful equals 5 fluid ounces.
A breakfastcupful equals 8 fluid ounces.
A tumbler equals 10 fluid ounces or half a pint.

TABLE OF DRUGS AND THEIR ACTIONS

Purgatives.—Drugs which increase the secretion of the intestines and the action of their vessels. *Examples*: Castor oil, rhubarb, Epsom salts, cascara.

Alteratives.—Drugs which benefit the nutrition of the body. *Examples*: Cod-liver oil, arsenic, and various preparations of iron, which are also blood tonics.

Rinse the mouth and wash the teeth after taking medicine, especially if it contains any iron

Aromatics.—Drugs which relieve pain in the digestive tract and stimulate the digestive juices. *Examples*: Peppermint and cinnamon.

Stimulants.—Drugs which stimulate the heart as digitalis and ammonia; or the nervous system as alcohol, tea, coffee, etc.

Anodynes.—Drugs which relieve pain, as phenacetin and antipyrin.

Sedatives.—Drugs which depress the vitality and action of the heart or nervous system, such as opium and the bromides.

Expectorants.—Drugs which help the discharge

of secretion from the respiratory passages, such as syrup of squills and ipecacuanha wine.

Hypnotics.—Drugs which cause sleep, as various preparations of opium

Emetics —Drugs which induce vomiting, such as mustard and warm water and ipecacuanha wine

Astringents.—Drugs which lessen secretion, such as alum and chalk.

Hæmostatics —Drugs which arrest internal hæmorrhage, such as morphia

Diaphoretics —Drugs which induce sweating, such as opium and ipecacuanha.

WINTER AILMENTS OF CHILDREN

SORE THROATS

Tonsilitis—Spotted Sore Throat—Mouth Breathing and its Cure—Enlarged Tonsils

"Sore throat" is frequently found in the nursery. It is rare to find a large family of children without one who suffers from a delicate throat. The two chief forms of sore throat in the nursery are (1) Tonsilitis, or quinsy, and (2) spotted sore throat

Tonsilitis is an acute inflammation of the tonsils, associated with rise of temperature and general evidence of ill-health. The child may complain of headache, and there is loss of appetite, and perhaps sickness. Whenever a child has "sore throat," with rise of temperature, he should be put to bed at once, and a doctor sent for. Tonsilitis is often the starting-point of acute rheumatism, and many serious diseases commence with sore throat As a rule, tonsilitis only lasts for a few days Perhaps one tonsil is inflamed at the beginning, and when the inflammation subsides in that one the other begins to swell If a child is old enough to gargle, an excellent domestic gargle for all forms of sore throat consists of a teaspoonful of glycerine, a teaspoonful of tincture of myrrh, and a teaspoonful of borax in a tumblerful of tepid water

Spotted Sore Throat is an infectious condition of the throat, which may last for a long time It may originate in a chill, and it is often associated with defective drainage of the house Whenever a family is constantly having bad throats, the drainage should always be investigated Attention to hygiene in a house goes a long way to prevent sore throats of all kinds Badly ventilated nurseries, damp clothes, and careless feeding are real causes of frequent sore throats Another great cause of sore throat is the habit of mouth-breathing The nose is intended by Nature to filter and warm the air before it enters the respiratory passages When, however, the air is drawn directly into the mouth and throat it is laden with germs which irritate the delicate throat structures and the lining membrane of the air-passages This irritation sets up a relaxed condition, which is associated with a chronic sore throat Then the germs which enter the throat along with the dust find a harbourage in the relaxed tissues, and produce an acute sore throat.

One of the best ways of preventing throat ailments in the nursery is to insist upon nose-breathing Never, under any circumstances, allow the child to get into the habit of breathing through the mouth Mouth-breathing may be only a habit which requires checking It is sometimes, however, due to the presence of adenoid growths in the throat, which choke up the nasal passages, compelling the child to breathe through the mouth In this case, the adenoids must at once be removed to safeguard the child's health, and to prevent such complications as chest ailments, which hinder so many children's growth and development. (See article on "Adenoids" on page 364 in Part 3)

Chronic Enlarged Tonsils may be associated with adenoids They encourage a tendency to repeated sore throats and attacks of tonsilitis, although they sometimes do not give any trouble at all When they are not troublesome, operative interference is not advisable Breathing exercises will do a great deal to improve the tonsils, whilst daily gargling with half a teaspoonful of powdered alum in a tumblerful of tepid water is an excellent measure, which may do away with the need of an operation even in troublesome cases Attention to a child's general health is, of course, necessary in all such cases

We have dealt with the main causes of simple sore throat Any delicacy of the throat should never be neglected, as it is the child with a chronically troublesome throat who is most apt to catch diphtheria Frequent throat attacks also pull down a child's health, and the sensible mother finds out the reason why the throat is troublesome, and deals with it When domestic measures are not successful she takes the child to a throat specialist It is always wiser to spend money on a child's health than in providing him with luxuries in the way of recreation or ornamental educational subjects, which will have far less value than good health and vitality

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 1111, Part 9

In all cases of serious illness a doctor should be in attendance The information given in this section merely serves as a guide in recognising the most common ailments

Food Poisoning *(contd.)* Food may also contain a special microbe of disease, and thus be the means of introducing poison to the body The tape-worm, for example, is found in the flesh of pigs, and it is most necessary that bacon, ham, and pork should be well cooked. Underdone pork may be the cause of introducing tape-worm to the system It is said that the microbes of tuberculosis are consumed by human beings in beef, whilst milk is a common vehicle for conveying the poison of scarlet-fever and other infectious diseases Sickness and diarrhœa immediately after eating some special dish leads one to suspect food-poisoning, especially if two or three of the family have partaken of the same food and show symptoms of gastric disturbance If the poisoned food has been recently taken, an emetic of mustard and water should be administered. If some time has elapsed, and pain and diarrhœa are present, a dose of castor oil is the proper

treatment. The great thing is to get rid of as much of the poison as possible. Hot poultices over the stomach and abdomen relieve the pain, and the limbs and body generally must be kept warm by means of hot-water bottles. Sips of very hot water diminish the tendency to nausea and retching, while evaporating lotions, such as eau-de-Cologne, relieve the headache. If there is much collapse, brandy may be necessary. A mustard-leaf over the stomach is a useful counter-irritant.

The best way to prevent food-poisoning is by rigid inspection of the larder and the destruction of all foods that are only questionably fresh. The housewife who makes stale meat into hashes, and disguises the flavour with highly seasoned sauces, is inviting illness to the house. The preservation of bad food is a very false and dangerous form of economy

Gall-stones are collections of hardened bile, which form in the gall-bladder When these pass along the passage leading to the small intestine they cause severe attacks of pain or colic. The causes of gall-stones are various. The condition generally occurs in women, and the wearing of corsets, lack of exercise, constipation, and sedentary occupations favour their appearance Over-eating and "sitting occupations," which entail continual bending forward, such as sewing, increase any tendency to gall-stones The stones vary in size from a small pea to a walnut, they are yellow-brown in colour, and consist of hardened bile secretion In many cases they cause no symptoms at all, as they may remain in the gall-bladder for years If they pass along the bile-duct they are apt to set up agonising pain in the right side, radiating up to the shoulder Sometimes there is a shivering fit and rise of temperature The attack lasts some hours, and jaundice appears, because the fluid bile cannot pass from the gall-bladder to the intestine, and it gets reabsorbed into the blood and deposited in the skin During an attack hot baths and hot fomentations relieve the pain. Any medicines must be administered by a doctor Between the attacks the diet should be regulated and starches and sugars must be avoided as much as possible. A doctor should be consulted, as an operation may be necessary

Gastric Ulcer, or **Ulcer of the Stomach,** is an affection common amongst young anæmic women who are careless about their diet There is generally a history of indigestion and pain on eating. The pain is relieved by vomiting, and very often there are traces of blood in the vomited matter The ulcer may be present for years, but not suspected until sudden hæmorrhage or bleeding from the stomach occurs Servant girls seem to be particularly liable to this affection, probably from the sedentary life they lead and the fact that they are extremely careless about their food Shop-girls also are subject to the complaint, and business girls generally, who have not the opportunity for active exercise and outdoor life, are the chief sufferers from ulcer of the stomach. Anæmic girls subject to dyspepsia may bring on an attack by taking a large meal of cold meat and pickles In slight cases carefully regulated diet and absolute rest to begin with, followed by gentle exercise and plenty of fresh air, will bring about a cure Whenever hæmorrhage appears a doctor must be summoned immediately, as twelve hours' delay may be attended with fatal results Until the doctor arrives the patient must be kept absolutely quiet, and given ice to suck. After the attack is over the dyspepsia and anæmia require careful treatment.

Symptoms of pain and sickness after food should never be neglected, as once the health gets run down below a certain level, and a girl becomes chronically anæmic and dyspeptic, complete restoration to health may entail many months or even years of treatment.

Gastralgia is a neuralgia of the stomach characterised by sharp pain, which has no relation to the taking of food. There is no actual disease of the stomach present, and dieting in such cases gives no relief The condition is generally associated with a neurotic state of health, such as exists in neurasthenia, or it may be associated with gout or anæmia Attention to the general health is necessary, and a mustard-leaf or hot fomentation over the stomach will relieve the pain

Gastritis is an inflammation of the stomach, which, for all practical and domestic purposes, has been considered under DYSPEPSIA (Part 7, page 869), although the two conditions are to be medically distinguished

General Paralysis is a form of insanity accompanied by muscular weakness and tremors, and various mental symptoms, which occurs chiefly among men in the prime of life The early stages are generally associated with restlessness, exaltation of ideas, tremor of the hands, lips, and tongue, which cause a characteristic slurring of speech Headaches and neuralgias generally appear, whilst progressive weakness of the muscles of the limbs, giddiness, and, later on, fits, and gradual mental enfeeblement are present In the early stages a good deal can be done for the condition by the avoidance of over-strain and alcohol, by living a regular, simple life The patient should invariably be under the care of a medical man

German Measles is an infectious disorder of childhood which was formerly considered a sort of hybrid measles and scarlet fever, but is now regarded as an entirely separate disease It often occurs in epidemics It is a contagious disease, and spreads rapidly As a rule it is a mild affection, much less serious than measles Sore throat and coryza—or cold in the head—appear early in the course of the disease, and there are generally headache, pain in the back and limbs, with fever The rash appears on the first or second day on the face, and spreads over the chest and body First, little round, raised, pinky red spots come out These may spread so that the whole skin has a red colour, as in scarlet fever The coryza and early stage of the rash render it similar to measles, whilst the sore throat and later swelling of the glands are apt to lead to confusion with scarlet fever. The distinguishing features of German measles from measles proper is the presence of sore throat and enlarged glands in the neck, whilst it can be diagnosed from scarlet fever by the fact that there is no catarrh in ordinary scarlet fever, and that the eruption in German measles has a distinct resemblance to measles in its early stages. As a rule it only lasts about a week, and complications are rare The symptoms are mild, but the child should be kept in bed to guard against chill Light diet and a simple aperient form practically the only treatment required See that the child occupies a well-ventilated bedroom. A bed-jacket will prevent further chill, it is difficult to keep the invalid still as the symptoms are so slight in many cases.

To be continued.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life It will contain authoritative articles upon .

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc.*
Dinner Parties, etc	*Garden Parties, etc , etc*	

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 1175, Part 9

THE WIFE OF AN ARCHBISHOP

The Valuable Work Done by the Wife of an Archbishop, although she has no Official Recognition —How Mrs. Maclagan Helped the Late Archbishop of York—The Wife of the Archbishop of Canterbury—Coronation Privileges of the two Archbishops

"I HEAR excellent reports of your work at Portsea, and I find you actually keep a staff of twelve curates You should take to yourself a wife I believe you would be able to do with two curates less." "Ah, no, your Majesty, that would scarcely do If I have a curate who does not suit, I can get rid of him , but I could not do the same with a wife" "True," replied the Queen, "but take the advice of an old woman and marry"

Royal Advice

Such was the conversation which took place some years ago between the late Queen Victoria and her favourite preacher, Dr Cosmo Gordon Lang, the present Archbishop of York And up to the present Dr Lang has not seen his way to comply with the kindly counsel of the late Queen And yet no man has a greater admiration for the part that women play in the religious work of the world than Dr Lang But, unlike his predecessor, Dr Maclagan, who retired from the Archbishopric in 1909, and died a year later, and unlike Dr Davidson, the Archbishop of Canterbury, and the latter's predecessors, Dr Temple and Dr. Benson, Dr Lang has not found the assistance of a helpmeet necessary in his work

It is an exceptional instance, however, and many are the tributes which have been paid by archbishops and bishops to the services rendered by their wives, although Archbishop Temple held very strong views on the duties of wives, as the following story shows Not a hundred miles from Canterbury is a small parish to the vicarship of which a young and deserving curate was promoted by Dr Temple Shortly after his promotion, the new vicar's wife was sitting at a dinner-party at the side of the Archbishop, who inquired how they liked the place "Is there any view from the windows?" asked his Grace "Well, no, that's the only drawback The house has no view at all," the young wife somewhat disconsolately said "Never mind," said Dr Temple cheerily, "that's an advantage Your husband will busy himself with the parish and you must spend your time in the kitchen , that's the proper place for women"

Dr Maclagan was twice married, first, in 1860, to Miss Chapman, who died two years later, and in 1878 to the Hon Augusta Anne Barrington, the fourth daughter of the sixth Viscount Barrington and aunt of the present Viscount By his first marriage Dr Maclagan had two sons, and by his second a son and daughter

Ideal Helpmates

His second marriage was an ideal one in every sense of the word, for Miss Barrington had identified herself with much philanthropic and social work, her experience proving of inestimable service to her husband And nothing could have been happier than the marriage of Dr Davidson, the present Archbishop of Canterbury, to Miss Edith Tait, the second daughter of Archbishop Tait of Canterbury, to whom Dr Davidson acted as private secretary for a number of years, as afterwards in a similar capacity to Archbishop Benson Curiously enough, Dr. Davidson married Miss Tait in the same year that Dr Maclagan married Miss Barrington.

Now, it is a fact not generally known that the wife of an archbishop has no title nor precedence, in spite of the fact that on her shoulders rests much responsibility and many onerous duties On the other hand, the Archbishop of Canterbury takes rank immediately after Princes of the blood Royal and immediately before the Lord Chancellor, after whom comes the Archbishop of York Although, however, the wife of an archbishop is plain "Mrs"—unless, of course, she possesses a title of her own—and although her name rarely comes before the public, unless it is in connection with some particular religious movement in which she is interested, she not only does much work, quietly and unostentatiously, for the good of the community, but renders valuable assistance to her husband in regard to social gatherings and meetings at his residence

Dr Davidson Archbishop of Canterbury, Primate of All England and Mrs Davidson
Photo t Knight run

Not that any elaborate entertainments are held either at Bishopthorpe, the home of successive Archbishops of York for something like six hundred years, and, perhaps, the most beautiful episcopal residence in the country, or at the Old Palace, Canterbury, or the Palace, Lambeth which is the London residence of the Archbishop of Canterbury Both archbishops, however, are assisted by armies of clergymen, who, in their turn, are helped by their wives and other female relatives An archbishop's wife makes it her duty to become acquainted, as far as possible with the latter, and invites them to her garden parties, her afternoon receptions, and her dinners

An Archiepiscopal Tribute

"It is really marvellous," said the late Dr Maclagan on one occasion, referring to his wife, "what a wonderful power for good in a diocese is feminine influence. An archbishop is confronted by a hundred and one problems, in the solving of which a woman's advice proves invaluable."

The "Servants' Friend"

As already explained, however, Dr. Maclagan was fortunate in possessing a wife of exceptional ability as a religious worker. For some years prior to her marriage she had lived and worked in poor London districts, being a co-worker with that wonderful woman, Miss Octavia Hill, who, in 1864, supported by John Ruskin, commenced her great work of improving the homes of working men in the slums and the dismal alleys of the metropolis And hundreds of people, thanks to Miss Hill and her little band of workers, have been helped to lead more comfortable and better lives

Mrs Maclagan, however, will always be remembered for her valuable work in connection with the Girls' Friendly Society It was due to her that Queen Victoria became a patroness of the society, resulting in an increase in membership of 10,000 within twelve months.

"The name of her Royal Highness, the Princess Beatrice, as an honorary associate would be a beacon to English girls," wrote Mrs Maclagan, in her interesting account of the work of the Girls' Friendly Society, some years ago, "but the name of our beloved Queen as head and patroness of our society will stamp it with her approval, vastly increase its popularity, and bring joy into thousands of loyal young hearts We believe that our Father in Heaven looks favourably on our undertaking We earnestly desire that our earthly sovereign should extend to us her gracious protection."

The appeal was successful, and Mrs.

Maclagan was able to inform her late Majesty in 1896, when the society celebrated its coming of age, that the membership had reached two hundred and seventy thousand.

Known as the "servants' friend," Mrs Maclagan has always worked untiringly on behalf of domestics, and has never hesitated to express her views in regard to the duties mistresses owe to their servants. "As a Christian woman," she once said, "it is imperative that a mistress should see that the lives of her servants are cheered and brightened by kindness and sympathy." And with regard to the restriction, "No followers allowed," often enforced by mistresses, Mrs Maclagan has said

An Understanding Mistress

"We are too apt to forget that, even in our own homes and during our guarded youth, we had opportunities of seeing members of the other sex, and, with certain judicious restrictions, of making acquaintances in a comfortable way which often led to friendship, or, again, to something deeper", and she has pointed out that mistresses often allow their own daughters to make the acquaintance of young men in a promiscuous manner, while holding up their hands in horror at the thought that the cook is being courted by the milkman.

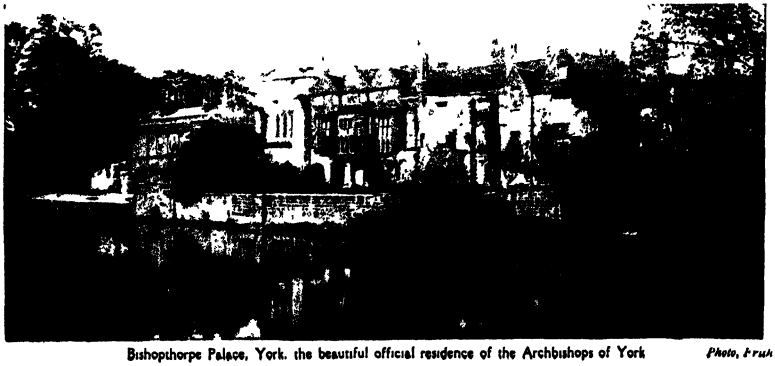
Missions, congresses, charitable organisations, and many other religious movements are continually claiming the attention of an archbishop's wife, leaving her but little leisure. And mention of congresses reminds one that Mrs Maclagan was the first lady who ever presided over a meeting at a Church Congress. This was in 1882 at Derby, when she delivered a speech dealing with the feminine side of Church work.

Mrs Davidson has not taken quite such an active part in religious movements as Mrs Maclagan was wont to do when her husband was Archbishop of York. Her work has mainly taken the form of acting as private secretary and confidential adviser to her husband, a task for which, being the daughter of a former archbishop, she is eminently fitted. There is one phase of Mrs. Davidson's work, however, which must not be overlooked. She has proved such a good fairy to the wives of clergy that her advice and counsel is constantly being sought in regard to their private troubles and worries. Many a harassed clergyman's wife, whose husband's living is but a small one, and who, with a growing family, scarcely knew how to make both ends meet and maintain the dignity and respectability of her husband's position, has found the burden lightened by the kindly words and practical help of the wife of the Archbishop of Canterbury.

"I don't know what we should have done without her help" is a remark one often hears in connection with Mrs. Davidson, whose kindliness of heart is well illustrated by the following story. A few years ago one of the clergy in her husband's diocese fell ill, at a time when his wife was also seriously ill. With six small children in the house and one little maid-of-all-work to attend to the requirements of the household, in which money was somewhat scarce, it can readily be understood that it was a time of much worry and anxiety. So much so, indeed, that the doctor informed Mrs Davidson that, unless the tension could be relieved, there was a danger that neither husband nor wife would recover. Mrs Davidson immediately visited the house, taking with her a couple of servants. The household was put in order, necessities provided, and one of the servants left behind, who remained until the wife was well enough to take charge of the domestic affairs herself.

An Archbishop's Day

As in the case of her husband, Mrs Davidson's day's work practically starts at the breakfast-table, where there are always many guests who have come, some of them from abroad, to ask the Primate's advice on some question of Church doctrine or discipline, and cannot be allowed to go home again without a talk. Then there is an enormous correspondence to be dealt with. This is first sifted by secretaries, who afterwards consult Mr or Mrs Davidson



Bishopthorpe Palace, York, the beautiful official residence of the Archbishops of York. *Photo, Frith*

concerning the replies to be sent Apropos of episcopal correspondence, Mrs Davidson's father, Dr Tait, and her husband figure in an amusing story In the latter's early days, when he was acting as secretary to Dr. Tait, he was flattered one day by his Grace asking his advice concerning a letter he was about to send to the Press But Mr Davidson, as he then was did not feel quite so flattered when the Primate continued "I have been more than twenty years a bishop, and I have never, if I could help it, written a single letter of importance without giving it to somebody to pick holes in And the silliest people are often the best critics So pray take the draft I have given you, and let me know in half an hour what you think of it"

Lambeth or the Alhambra

Dr Davidson has often told this story against himself, and he is also fond of relating the adventures of his wife's aunt Miss Spooner, who was Archbishop Tait's sister-in-law In common with many other maiden ladies, Miss Spooner had a decidedly philanthropic bias One evening after a long day's slumming in London, she found she would have some difficulty in getting back to dinner in time Accordingly she decided to take a cab Hailing a hansom, whose driver she thought she recognised, Miss Spooner gave the cabman the single direction "Lambeth," meaning, of course Lambeth Palace Immersed in the absorbing contents of her newspaper, she heeded not the direction Suddenly the cab pulled up, and Miss Spooner found herself in a blaze of light The cabman had deposited her at the entrance to the Alhambra Theatre, Leicester Square Archbishop Tait too used to love to tell this story, winding up with "Fancy sister going to the Alhambra"

Reverting again for a moment to the Archbishop's day, it might be mentioned that Mrs Davidson proves of great assistance to her husband in interviewing many of the callers All sorts and conditions of folk, colonial bishops, foreign missionaries, English politicians, society folk, foreign diplomatists, theological students of every description, are continually calling on the Archbishop, and they must all be sent away satisfied And then it must be borne in mind that Dr Davidson takes a prominent part in political work He believes in the Primate making the most of his position in the political life of the country, and regards his secular duties no less seriously than his clerical ones And although Mrs Davidson eschews politics, her duties as a hostess at Lambeth or Canterbury are considerably increased by the political gatherings which often take place there

The Two Primates

To be the wife of the Archbishop of Canterbury, by the way, is officially, a greater honour than to be mistress of Bishopthorpe, York, for the Archbishop of Canterbury enjoys a pre-eminent position This is marked in the titles which they respectively assume, the Archbishop of Canterbury being styled Primate of All England, whilst the Archbishop of York is simply called Primate of England And, while the former's salary is £15 000 a year the latter's is £5 000 less To the Archbishop of Canterbury belongs the honour of placing the crown on the Sovereign's head at his coronation, and the Archbishop of York claims the like privilege in the case of the queen-consort to whom he always holds the position of chaplain

ETIQUETTE FOR GIRLS

By "MADGE" (Mrs. HUMPHRY)

The Contrast Between the Girl of To-day and the Girl of the Victorian Age—Unchaperoned Visits —Restaurant Lunches and Theatre Parties—The Girl Who is a Good Listener

THE fault of the girls born and brought up in the Victorian age was that few of them "had a way" different from the rest They were all moulded in strictest etiquette in strong contrast to the girl of to-day.

The very idea of a girl going alone on a visit would have caused her "people" to swoon all round had it been mooted in the conventional society of the 'sixties But now, so far from being unusual it is usual for a girl and her mother to go alone on a series of visits, each to a different set of houses, quite as often as they go together

Very young girls are supposed to keep under their mother's wing—certainly for a couple of seasons after their introduction to Society But even this is not a rigid rule In aristocratic circles girls are still kept in cotton-wool, chaperoned and guarded until they are, say, twenty-five or twenty-six. The girl of the upper middle-class has her freedom much earlier She makes her own friends, goes to stay with them even if her mother is not personally acquainted with them, has her own visiting cards, makes calls alone, entertains her intimates at luncheon or tea at restaurants, joins theatre parties, and is in almost every respect socially emancipated

Hostesses living in dull country houses had discovered that, unless there happened to be very good shooting and an extra good chef attached to the establishment, it was a matter of difficulty to get men to join their parties

A bevy of pretty young girls proves sufficiently attractive in many cases to make male visitors blind, or, at least, short-

sighted, with regard to defects in other particulars Consequently, it became and continues fashionable for the unmarried to be invited without what are regarded as encumbrances, a possibly "heavy" father or mother

There are few things pleasanter than visits to friends who surround themselves with cheery people and enjoy filling their houses with a judicious mixture of the young and "not-too-old" The girl who makes herself appreciated in the capacity of visitor is she who can be unselfish on occasion, though careful to avoid the extreme of being amazingly self-sacrificing, so that her hostess can never find out what she really likes or wants to do

Exaggerated Virtues are Vices

Just as Uriah Heep allowed humility to run to seed and, like many other exaggerated virtues, lean to vice's side, such a girl as this may be intensely aggravating, sometimes even actually selfish, in her incessant display of her voluntary self-effacement There is a touch of officiousness in it, and that is a thing detested by the hostesses What they like is a girl who frankly enjoys herself, and yet, on occasion, is willing to give up some pleasure if it should prove inconvenient to let her have it

Another quality that is very endearing in a girl visitor is the phase of selflessness that makes her tactful and helpful with bores or persons of difficult disposition There are almost always one or two, at least, of these in every party It is as impossible to exclude them as it is to prevent the dust coming into our houses To keep them harmless and well amused is a gift possessed by some girls Sometimes the host himself is a bore of the first water, a man whose brain seems strewn with old jokes, antiquated compliments, ancient similes and verbal squibs, in the shape of puns, etc , that may once have been fireworks, but are now merely the sticks

An immense amount of tact is needed in dealing with a man like this He thinks himself a good talker, humorous, perhaps even witty, and a master in the art of turning compliments He expects everything he says to be received with attention and appreciation. Sometimes he is deaf, in addition to mental shortcomings Still, he is there, and someone has to be good to him Often and often one hears a hostess say "We must invite Miss So-and-so She amuses your father, and keeps him in good humour" The daughter will probably reply "She is really awfully good to him. Let's have her, by all means"

Domestic Crises

There is not much fun in listening to a dull man's talk, but it is a kind thing to do—kind to him, kind to his wife, kind to the other guests The girl who is sufficiently altruistic to be friendly towards him when he is shunned by all the rest is "a good sort," and acknowledged to be so by everyone

In small establishments where there are occasional domestic crises, girl visitors have fine chances of being useful It is an odd thing that the lower one goes in the various social strata, the more unwilling does one find the young woman visitor to do anything whatever to help her hostess in housekeeping matters What a girl of the cultured classes will do willingly, laughingly, regarding it as "quite a bit of fun," the other will consider beneath her dignity For instance, in the unexpected absence of a servant, there may be beds to make, rooms to dust, the table to lay for a meal

Making Allowances

I once heard this curious difference explained in the following way "When a girl of the humbler classes goes on a visit she wears her best gown all the time, and cannot afford to replace it Therefore she cannot undertake to do anything that would damage it" This may be the real reason, or it is possibly because she has to perform such tasks as these when in her home, and considers that she should have a respite from them when on a visit They have become monotonous drudgery to her, whereas they offer amusing variety to the girl whose daily programme does not include such tasks Point of view accounts for everything Allowance should always be made for it

To be continued

COUNTRY HOUSE VISITS

Continued from page 1228, Part 9

By "MADGE" (MRS HUMPHRY)

Breakfast an Informal and Variable Meal—How to Settle the Question of Partners for Dinner—Tips—Their Amount and Suitable Bestowal

BREAKFAST at a big country house is a variable meal Some of the guests have it in their bedrooms, and those who come downstairs for it do so at any hour they prefer One hostess made herself very popular by putting on the little list hung in her guest-rooms, among hours of letter delivery and collection .

"Breakfast before Luncheon"

This list, by the way, is extremely useful It gives the hours of meals, postal and telegraphic information, date of any entertainment about to take place in the neighbourhood, such as balls or theatricals, and any other items that the hostess may think likely to be useful.

A propos of this, a supply of notepaper bearing the address of the house, of blotting-paper, ink, pens, pencils, stamps, and telegram forms should be provided on a table in the bedroom

Plans for the day are usually discussed at breakfast, and here again there is strong contrast between Victorian days and the present The host or hostess used to suggest some plan that they had devised for giving pleasure to their visitors, but now, as often as not, the guests have mapped out their own day, and tell their entertainers what they think of doing Sometimes it is more or less subtly suggested that the use of the motor-car for a few hours would be appreciated. There are women who know how to "manage" their hostess so cleverly as to make it appear that any such suggestion has come from her, not from themselves, even combating the offer when made with some appearance of vigour, though it is precisely what they had been leading up to all the time But this "management" does not always make for future invitations

Arranging the Dinner-table

The rigid rules of etiquette that once governed the allotment of places at the dinner-table are now replaced by many informal methods, except in the case of dinners to which guests are bidden in any numbers additional to the house-party At these, and also on the first evening of a large party assembling the rules of precedence are carefully followed But afterwards there are many ways of varying the dinner partners Not infrequently some of the guests themselves come to an understanding during the day as to whom they shall sit next Sometimes lots are drawn Sometimes the names of the men are written on slips of paper and put in a bag and the women draw from it while it is half-closed, so that they cannot read the names, or *vice versa*, the men draw the names of possible partners

An Age of Easy Manners

The shopping plan is sometimes followed—firms with two names are chosen The names are written separately and put in a bag Who ever draws the name of one partner in the firm pairs off with the person who draws the other In sporting houses the names of horses and owners are utilised after the same fashion

A free and easy manner has become a characteristic of our highest class The upper middle-class young man still jumps up to open the door for his hostess or any other lady, asks permission to smoke a cigarette in her presence, and conforms in other ways to the rules of ten years since

The question of tipping servants arises at the end of a visit Like all things, tips have increased in amount during the last fifteen years Men-servants expect far more than in former years. There is now the host's chauffeur, too, to reckon with, and his demands are not small An extraordinary custom is permitted at a few country houses. On the day when a guest terminates a visit the men-servants are allowed to throw themselves in his or her way, and they have to be tipped

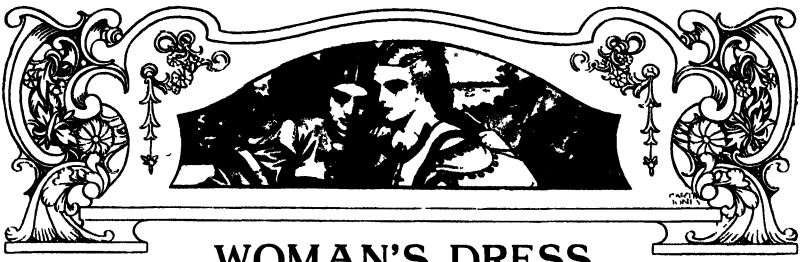
On the other hand, it is the rule in some country houses to forbid tips In such cases the hostess makes some special arrangement with her servants Otherwise they would consider themselves ill-used, for tips amount to large sums in houses where constant relays of guests are entertained

The Tip Problem

The amount given as a tip depends on circumstances, and particularly on the position and social standing of the visitor The following remarks apply to guests in the same set as their host, who is supposed to be a man of the wealthy upper classes The butler will expect a sovereign for a few days' visit If there have been many motor-car rides, the chauffeur will expect from half a sovereign upwards If he only meets the guest at the station and drives him back to it, five shillings or three half-crowns will do This, too, will meet the case of a woman visitor For a week-end visit she will give five shillings to the maid who looks after her room, half a crown to the footman or parlourmaid who carries down her luggage when she is leaving, and a similar amount to the coachman who drives her to the station A chauffeur will expect more If her luggage is sent on some other vehicle, she will find the driver of it waiting to be remembered

For longer visits the tips would be in proportion to the length A girl is not expected to give such liberal tips as her married friends Married couples pay their tips separately, the man giving something to the butler, his wife to the parlourmaid and housemaid, sometimes to the housekeeper, if she has to avail herself of her services in any way Should a man-servant have valeted the husband, the latter should give him a tip

At the conclusion of a ten-days' visit to a house where there is no shooting, the money spent on tips sometimes amounts to five pounds



WOMAN'S DRESS

Conducted by the Editress of "Fashions for All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat pins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

OUR JEWELS

No. 2. EMERALDS

By THE HON. MRS FITZROY STEWART

The Emerald the Most Costly of Precious Stones—Defective Stones—How Emeralds are Imitated—How to Test an Emerald—Some Famous Stones and their Owners—Mining for Emeralds—Tourmalines—Peridots—Chrysoberyls

JEWELS fluctuate in value, and an emerald is now the most costly of all precious stones. A fine emerald is worth from £80 to £100 per carat. A ruby of the same quality costs from £50 to £60 per carat, and a good diamond is priced at about £30 per carat.

Emeralds are fragile, and have not the adamantine qualities of the diamond, ruby, and Oriental sapphire. In fact, in the table of hardness they come after the topaz, but precede the amethyst and turquoise.

Emerald is the name given to a beryl of a pure, intense green colour. And the finest stones show a soft, velvety shade that delights the eye of an artist. Various opinions exist as to the source of the colour of an emerald. Some experts declare that it owes its beauty to the chrome which it contains, but the true secret seems as yet undiscovered. Thus precious gem has, however, several defects. There is, perhaps, no stone which suffers more from inequality of colour, structure, and transparency. It often has spots and cloudy patches, and is rendered dull by cracks and fissures which are described as "mossy." And it has yet another great drawback, it can be imitated with fatal facility.

Certain green minerals are sometimes substituted for emeralds. They include green garnets, green tourmalines, and sometimes chrysolite. These stones are, of course, genuine, but their value is not to be compared to that of the emerald.

A word may now be said on the subject of clever imitations. The process of making sham jewels is much as follows. Precious stones, such as emeralds, diamonds, rubies, and sapphires, can be imitated by means of a soft, heavy, flint-like glass, called strass, or paste, which is coloured by metallic oxides—red, blue, green and yellow—to imitate the stone required.

The fraud can be easily detected, as these false stones show many lines and specks when looked at under a microscope.

It must not be supposed that such pastes can be produced at small expense. The production of a strass suitable for making good imitations of real gems is a most complicated process. Hence only the most costly precious stones are imitated in this accurate manner.

Imitation stones can also be made by cementing thin plates of a precious substance over and sometimes under a body of common glass. In this case the exposed surface or surfaces when tested are found to be real stones, and the veneered mass passes as a genuine article of great value.

But the best of all imitations are what are known as reconstructed stones, usually emeralds, rubies, or sapphires These are made from chips of the real stone, found in mines, or else from cuttings, which are fused together, and the jewels thus made are cut in the ordinary manner These are, in a sense, not frauds, as they have been formed of real stone, but are imitations that will deceive even a practised eye

Where Imitation Falls

Experts declare that the art of copying precious gems fails in one point—namely, hardness Practically all sham stones can be detected by their softness, they yield to the file, and may be scratched even by a bit of common glass An imitation stone, too, tarnishes in impure air, and is always heavier than the genuine article

An emerald can be tested as follows If the stone is real, the file will glide over it, but if false, the file will make lines and dents on its soft substance The instrument must, however, be used with care, as a file too roughly handled might injure even a real emerald

Emeralds are usually cut as brilliants, but a *cabochon*-cut emerald may have an effect that is rich, quiet, and beautiful

It will be interesting here to add a few words on the subject of precious stones cut *en cabochon*

A magnificent emerald and diamond ornament Really fine emeralds are comparatively rarely seen in Europe and are far more valuable than diamonds

Illustrations, Record Press

There are several varieties of this sort of cutting Opaque stones, such as the opal, moonstone, and turquoise, are commonly cut in this style The one transparent stone which is often *cabochon*-cut is the garnet, and if a large garnet is cut in the hollow style it is then called a carbuncle Although the *cabochon* form is almost essential to some precious stones, and is useful to hide the flaws and defects of others, connoisseurs declare that it ought not to displace the faceted form, which gives a far more brilliant effect

In Europe fine emeralds are by no means common The most precious are said to belong to the King of Saxony, and to be worthy of ranking with the unsurpassed rubies of the Court of Austria Queen Mary and Queen Alexandra have also splendid stones, and Queen Maud of Norway owns a flexible waistbelt formed of one hundred fine emeralds and diamonds These stones were given her at the time of her marriage by her Royal grandmother, the late Queen Victoria Glorious emeralds are worn also by a few well-known women in society. The Duchess of Teck has some fine stones, which were a marriage gift from her father, the late Duke of Westminster. The Duchess of Buccleuch's emeralds are priceless, and the splendour of the square-cut emerald which, on great occasions, she wears on her breast is almost unrivalled

The Duke of Norfolk owns two large, roughly cut emeralds set as hairpins These are of historic interest, as they once belonged to Mary Queen of Scots The Countess of Aberdeen has a high diamond crown, set with five huge emeralds, said to be the largest in the world, which was given her by her father, the first Lord Tweedmouth The Countess of Ilchester owns an emerald and diamond necklace of great price, which was a present on her marriage from her father, the Marquis of Londonderry This is of emerald and diamond flowers, strung together with diamond chains, with a pendant of an enormous emerald surrounded by brilliants

The Countess of Carnarvon has also a fine set of these stones, and two splendid parures of emeralds belong in appropriate fashion to ladies who dwell in the Emerald Isle—the Dowager Countess of Rosse and Viscountess Powerscourt

The Countess of Londesborough owns fine emeralds, which suit well with her blonde beauty, and Lady Ludlow has a fine set that was given her by her son, Lord Howard de Walden

Lady Carew owns a splendid emerald given her by a former Shah of Persia The Hon Mrs Ronald Greville possesses beautiful emeralds that once belonged to the Empress Josephine, and Lady Helen Vincent and the Hon Mrs George Keppel each own a huge emerald of great price, hung as a pendant from a chain of fine platinum

Among other owners of good emeralds are Mrs Kenneth Wilson, a daughter-in-law of Mrs Arthur Wilson, and Lady Paget

The Setting of an Emerald

Probably no finer emeralds have been seen in London than those worn and owned by Madame Lina Cavalieri, the noted actress and singer She wore the splendid necklace and brooches in the second act of "Manon Lescaut," and the green light of these wondrous gems flashed across the opera house at Covent Garden

The success of an emerald depends much upon its setting and arrangement As regards other stones, emeralds contrast well with almost everything, and share this privilege with the pearl and the diamond

In spite, however, of their great beauty and immense value, it is too easy to construct

out of them a coarse and vulgar ornament. They are at their best with diamonds, and platinum rather than gold is preferred as a setting

I saw recently a single-stone emerald in a ring which had cost £1,200, and a pear-shaped emerald as a pendant may be valued at many thousands of pounds

Emeralds were highly prized by the ancients Herodotus mentions the emerald columns at Tyre in the Temple of Hercules Pliny also speaks of them Wrought emeralds have been found in the ruins of Thebes and Rome, and even on the mummies in Egypt Cleopatra considered them as royal stones, and bestowed gifts of emeralds, engraved with her portrait, on foreign ambassadors And Nero, who was near-sighted, looked at the combats of gladiators through an eyeglass of emeralds

Emeralds of the Past

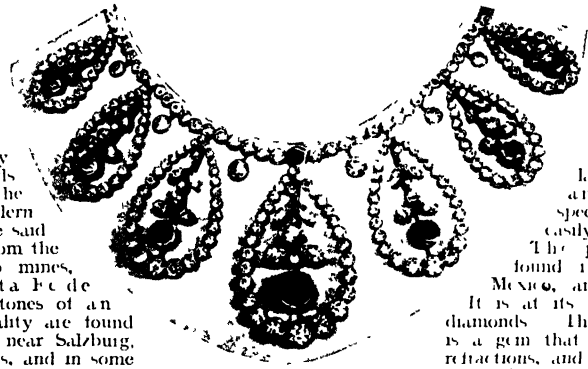
Curiously wrought emeralds have been excavated from the ruins of Herculaneum and Pompeii And there must have been sham jewels even in the dim past, for Democritus of Thrace was famous for the way in which he imitated emeralds

Hebrew tradition asserted that a serpent became blind if it fixed its eyes on an emerald, and Holy Writ tells us that around the heavenly throne was "a rainbow like unto an emerald"

Emeralds come from Colombia, and also from the Upper Orinoco in Venezuela It is said that the mines of Colombia were first worked by the Spaniards in 1568 The finest modern emeralds are said to come from the great Muzo mines, near Santa Fe de Bogota Stones of an inferior quality are found in a valley near Salzburg, in the Urals, and in some old mines in Upper Egypt The principal mine near Santa Fé is in the form of a tunnel, about one hundred yards deep, with steeply inclined sides On the summit of the adjacent mountain, and near to the mouth of the mine, are several large lakes, whose waters are shut off by means of water-gates These can easily be shifted if the workers so require

When the waters are freed they rush down the walls of the mine, and are conducted through the mountain into a big basin

To obtain the emeralds the workmen begin by cutting steps on the inclined walls of the mine, in order to make firm resting-places for their feet. The overseer places the men at certain distances from each other to cut out wide steps with the help of their pickaxes. The loosened stones fall by their own weight to the bottom of the mine, and when this begins to fill a sign is given to free the water, which at once rushes down with great force, and carries with it the fragments of rock straight through the mountain into the basin This operation is repeated until the horizontal beds in which the emeralds are found lie exposed.



A handsome necklace set with emeralds and diamonds

The Tourmaline

The tourmaline, which sometimes figures as an emerald, is a stone of much interest It is marked out from other gems by a curious optical structure and a complex chemical constitution Though softer than an emerald it is much harder than a peridot, and has varied and beautiful colourings which commend it from an artistic standpoint When green and transparent it is known as a chrysolite, or a Brazilian emerald

Tourmalines occur in Ceylon, Siberia, Brazil, and in certain parts of Burma Some years ago tourmalines were almost unknown, but are now much appreciated

Garnets and Peridots

The green garnets of the Ural are lustrous gems, but their softness has its drawbacks

Peridots are included under the olivine species They have an exquisite green colour, and are called evening emeralds But they lack hardness, and polished specimens are easily damaged The peridot is found in Brazil, Mexico, and Egypt It is at its best set in diamonds The chrysolite is a gem that has double refractions, and under friction it becomes electric It is of a green hue, and also comes from Brazil and Egypt

The chrysoberyl is a stone that is almost as hard as a sapphire, and the best specimens are very beautiful It occurs in Ceylon and the Ural mountains, is of a yellowish green hue, and its chemical composition is of great complexity More will be said on these stones in another article on less expensive jewellery

Their intrinsic value may not entitle them to rank with the rarer and therefore more precious stones, but their delicacy and beauty of colour make them well worthy of the craftsman's art.

HOME-MADE APRONS

The Decline and Fall of the Apron—Overalls—The Nursery Apron—The Utility of the Apron

APRONS have ceased to be a necessary adjunct to the fashionable full-dress toilette since that memorable day at Bath, when Beau Brummel tore the fine Brussels lace apron from off a duchess's waist, saying that he would not tolerate such things in the ballroom

The dictum of the "King of Bath" was perfectly sound, though his mode of enforcing it was detestable, and it is best that aprons, overalls, and pinafores should be relegated to the regions of utility However, one cannot but look with regret at the fine pinner of point de France worn by Mademoiselle de Beaujolais in Nattier's picture at Versailles, at the sprightly green silk folds of the lady's apron in Hogarth's picture, and sigh for the coquettish muslin, with dimpling ribbon knots, which Dickens' heroines were wont to wear

A nursery apron made of pocket-handkerchiefs A nursery rhyme embroidered on the pocket will amuse the little ones

Aprons a Part of National Dress

In all the peasant dresses of Europe the apron is an important feature and it must be remembered that national dress was at one time worn by rich and poor alike There is a survival of such uniformity even to the present day at the Roumanian Court, where the artist, poet, and queen, Carmen Sylva, frequently dons the peasant dress of Roumania, and her Court ladies naturally appear in the same attire

Rich embroideries characterise such dresses, and, as in Russia and other countries, the embroideries are distinctive, as belonging to that special country, and are identical, whether worked in cottage homes or in the households of noble women

The apron belonging to the national dress of Holland in which Queen Wilhelmina sometimes appears, is of embroidered muslin of finest make Sometimes openwork stitches enrich the satin or tambour stitch A fine specimen of the eighteenth century in the possession of the writer shows well-defined garlands and embroidered bows. The make of this example might well be copied, as its simplicity is commendable for washing purposes

Instead of being permanently gathered or pleated into a band, thereby making laundering processes difficult, a slot is run at the top—through this a ribbon is threaded, the muslin is pushed into as wide or narrow a fall as is required, and the ribbons tied round the waist

This method is only suitable for thin materials, such as print or zephyr, and an apron for morning wear would be excellent on this plan, it could then be washed as often and easily as a pocket handkerchief — a great advantage, for in its perfect freshness lies much of the charm of the apron

Such a useful apron should fall to the hem of the skirt for full protection, for, as fashion need no longer be consulted with regard to aprons, they should always be ample for preserving the underdress from soil

In England before the middle of the eighteenth century, ladies wore aprons that almost touched the ground but by 1752 "Gray's Inn Journal" tells us that "Short aprons are coming into fashion again"

Overalls

The body and chest protection of many overalls of the present day resemble to an extraordinary degree the leathern apron of a smith of the thirteenth century Such a protection is obviously an uncut sheepskin in its natural shape, the fore-leg skins are fastened around the neck, the hind legs round the waist, the strong back skin protects the front of the body from chin to knees, just where it needs most guarding.

There has never been a monopoly in apron

wearing by either sex, though the green baize of the plate cleaner or the gardener, the short cloth of the pot-boy, and blue or white linen of butcher, poulterer, and grocer's assistant, are chief amongst the survivals of male apron wearing Waiters were frequently called "apron men," or "aperners," in early days, and the barm skin, or leather, apron, still so called in Lincolnshire, is mentioned in the 'Canterbury Tales"

Pockets are very desirable in aprons, and from the tiny handkerchief holder which Alice wore in her wanderings through "Wonderland" and "the Looking-glass" down to the homely washing apron, where the pouch is large enough to hold clothes pegs or a duster, the pocket is a very useful feature

A useful needlework apron The chief feature of this is the large pocket to contain both the work and its materials Linen is a good material of which to make it

A Nursery Apron

In the example made of pocket-handkerchiefs, which is intended for nursery wear, a picture is embroidered on the pocket, and tiny people, standing at mother's knee, have been known to find the Hot Cross Bun rhyme agreeable when illustrated in so unexpected a place

In the needlework apron there is little else than pocket Those who have delicate embroidery on hand which requires many bits and odds and ends, such as silks or ribbons, will appreciate this pattern It is fashioned in linen, and is intended to hold the needlework, as well as to protect the dress When a sudden interruption comes, the

A useful overall with sleeves, that is simple and workmanlike in design, and easy to put on or take off. It presents no difficulty for a home laundress, and is excellent for the artist or handicraft worker

A pretty and useful design for an overall, in sateen or print, suitable for morning wear in the house

A sleeveless overall of artistic and unusual design In white linen it would make an effective cooking apron

waist ribbons can be untied and the work rolled up in the apron the waist ribbons being used to fasten round the bundle

The addition of sleeves is very useful in an overall and whether such arm protectors should be separate or made in one with the apron is for the wearer to decide Women who paint, model or work in leather, metals, or at other crafts which are inevitably messy find a protective overall of first necessity

Coloured linens of blue brown, or green are the best for such purposes and a good stencil pattern or some embroidery greatly enhances the beauty of the garment A good rule to make when cutting or embroidering an apron is to add nothing which will impair its utility

In choosing the linen the apron's necessarily frequent washings should be kept in mind A fabric that returns from the laundry looking faded and washed out is of no use for a garment which must often go to the laundry

Unless a well-tried material is used it is a good plan to wash a small pattern oneself, so that a durable colour may be selected With well-tested material it is worth while to embroider or ornament the apron, and, again, such work should be done with good washing threads, as the whole apron will soon look shabby because of its decoration.

A Decorative Apron

There are a few occasions when a decorative apron is still required Such an occasion is that on which one invites one's friends to a working bee of some kind. Candy-pulling parties are coming to us from America, and a pretty protection for the front of the dress is desirable for such work The toffee has been boiled before the guests arrive, and is at that stage when pulling is required for giving it the agreeable brittleness, and when willing hands come ready for the fun of pulling

Sometimes the head of a bazaar stall will decree that muslin aprons of a distinctive shape or colour shall be worn by her assistants If each stall chooses a different coloured soft muslin or crêpe-de-Chine for the helpers the effect in the room is very pretty Sometimes bandeaux for the hair or dainty Dutch caps are also made of grey, pink, or green silk, to match the apron

This plan for ensuring uniformity among the helpers at each stall is much simpler and less costly than the rule of dressing alike or in fancy dress

People are not very fond of "dressing up" in the daytime. The costumes of theatrical peasants, mediæval ladies, or Japanese geishas look garish when one dons them at one o'clock Therefore, the dainty apron, distinctive in make and colouring, achieves a very useful purpose

A dainty apron in muslin and lace that would be found most becoming and serviceable by one helping at a bazaar

The qualities which should characterise a good apron are that it should be strong enough for the protection of the dress, sufficiently ample for quickly putting on and off, and that its shape and ornamentation should lend themselves to easy washing

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 1065, Part 9

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring"

TENTH LESSON. A SIMPLE MORNING SHIRT—*continued*

Forming the Pleats of the Shirt - How to Place the Bodice Pattern on the Pleated Material—The Pleats of the Back Portion—How to Fit the Shirt

EXPLANATION of the various marks and lines used in the diagrams

The straight line —— represents the edge of the pattern, *without turnings*, for the fitted garment

The broken line - - — — - - — represents the turnings—*i.e.*, where the material is to be *cut*

The double broken line -- = = represents the material folded over

The crosses + + + + represent the outlines of the pattern They merely denote the correct position in which the different parts of the pattern are to be placed on the material, *not where it is to be cut*

Diagram 1 shows the position in which the pieces of the pattern are placed on the material, which has been already pleated for the right front Place the material right

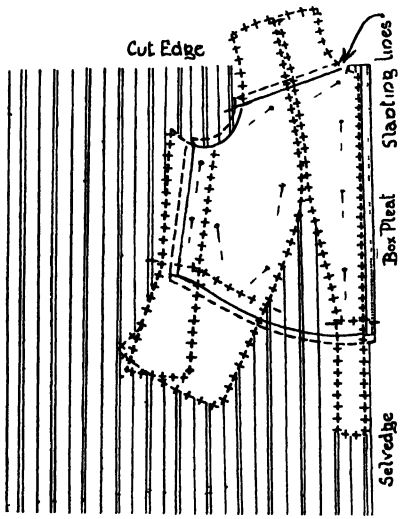


Diagram 1 The pieces of pattern placed on material the pleats having already been made for the right front

side uppermost on the table, and place the front of the bodice pattern on it, with the front line down the *centre* of the box pleat Next place the "side of front" near to, but not touching, the front piece, as shown on the diagram

N B—The reason these two pieces are not placed quite close together is to give a little more width across the chest, as a shirt or blouse should, of course, not fit so closely as a tight-fitting bodice

The "side piece" must next be placed near the "side front," the two edges meeting Pin the pieces of the pattern to the material in the position shown in the diagram To avoid puckering, it is better to use push-pins

Cutting out the Morning Shirt

Make a chalk mark on the material at the neck point and armhole, at each end of the slanting line denoting the edge of the yoke From the mark on the armhole draw the curve for the armhole to half the width of the side piece fold the side piece over to half its width, and draw a line on the material close to the folded edge, and as far as the "waist line," make a mark, and a mark on the material at the "waist line" of the "side front," and on each side of the "front" Remove the pattern, and draw a curving line by the chalk marks, and a second curving line about one inch below it This gives the "waist line" for the shirt With a square draw a line for the edge of the yoke by the marks at the neck and armhole Commence the cutting, allowing turnings about half an inch beyond this line, also half an inch beyond the armhole, side, and waist lines The left half of the front must next be made This should be commenced from the opposite selvedge, so that it may "face" the right half

Turn down a hem about one and a half inches wide on the wrong side of the material, the same length as the box-pleat on the right half Pin and then tack the hem, make the four pleats to match those on the right half, pin, tack, and then machine-stitch them and the hem Lay this pleated material on the table and place the right half over it, the two pieces facing and the pleats exactly one over the other Pin them carefully together, and cut out the second half

Put the fronts aside until the back has been made

To do this, measure half the width of the material and place a pin downwards near the cut edge, on the double stripe which is nearest the half

N B—This double stripe will be down the centre-back, to match the double stripe which is down the centre of the box-pleat on the front. From the pin, measure one

or one and a half inches, according to taste, and make a small pleat about half an inch in depth towards the pin, and pin it down From it measure the same distance, and make a second pleat turned in the same direction, and pin it down Make two similar pleats on the other side of the pin which marks the centre of the back.

Measuring the Length of the Back

To ascertain the length for this lower portion of the back, deduct the depth of the back of the yoke, minus the turnings, from the "length of back" measurement, and mark the remaining number of inches, plus half an inch for turning at the top, across the centre back stripe for the lower portion– *e g*, if the depth of the yoke is five inches, minus turnings, and the "length of back" measure is fifteen inches, the lower portion must be marked ten inches, plus half an inch for turning at the top

The fold at the edge of each pleat must be *perfectly straight*, but the pleats must be made deeper at the waist, so that the edge of the first on each side may slope gradually to within about half an inch of the centre-back stripe at the waist, thus forming almost a V down the back The second pleat on each side should slope to about half an inch from the first

These four pleats require very careful fixing and tacking They can be either machine-stitched all the way down (the same distance from the edge as the front pleats), or they can be tacked, well pressed on the wrong side, and then stitched across the top and across the waist only

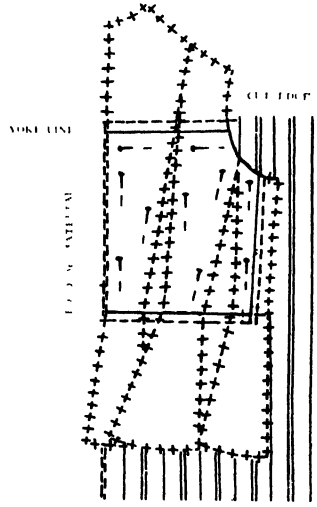


Diagram 2 The "back" side body and side piece" of bodice pattern placed on material already pleated for the back of shirt

Fold the material in half down the centre-back stripe, with the pleats exactly one over the other, and place the "back," "side body," and "side piece" of the bodice pattern, as shown in Diagram 2, with the depth of yoke line half an inch below the pleated edge of the material Pin the pattern to the material in this position, and make a chalk mark on the material at the armhole at the end of the yoke line From it draw the curve for the back of the armhole to half the width of the side piece; fold the side piece over to half its width, and draw a line on the material close to the folded edge as far as the waist line Make a mark there, also at the waist line of the side body and back. Remove the pattern, and, with the square, draw a straight line from the back to the armhole half an inch below the cut edge, and another straight line across the waist by the chalk marks on the different pieces Unfold the back, and with the square continue these two straight lines across the other half of the back

Joining the Lower Portion of Back to the Yoke

These two lines give the "depth of yoke" and the "waist line"

The lower portion of the back is now ready for the yoke

Place the back of the yoke, right side uppermost, straight across the top of the pleats, the centre of the yoke at the centre-back stripe of the lower portion, and with the turned-in edge just *on* the chalk line

Pin and then tack it on neatly near the edge Place the right half of the front, right side uppermost, flat on the table just under the right front of the yoke, with the turned-in edge of the yoke across the pleats *just on* the slanting chalk line

Pin, and then tack it on neatly near the edge Pin, and then tack the seams of the under-arm together ready for fitting, with the turnings right side out

Remove the tacking from the pleats down the fronts, and gather each front with strong cotton along the waist line, commencing three or four inches from the under-arm seam, continuing to the front edge Draw up this gathering-thread to the size of the waist, place a pin at the end of the gathers, and twist the cotton round, over, and under it to secure it until the shirt has been fitted This can now be done, or it can be put aside until the sleeves, collar, and basque have been made

If the fitting is done at this stage, put it on the person for whom it is being made, and pin the back down at the waist to keep it in position Pin it evenly down the front, the box-pleat over the hem If the shirt is too loose round the neck, the front yoke must be unpicked and a deeper turning made at the neck point of it, gradually sloped to the original one at the armhole If the shirt is too loose across the back or the front, the under-arm seam must be unpicked and taken in, either from the back or the front, or both, if necessary Only one side of the shirt must be fitted, preferably the right side.

Take off the shirt and mark the corrections to be made on the seams, and while the turnings are still together, make a notch in them, so that when they are undone to correct the other half of the shirt the notches may be a guide for putting the seams together again Unpin the seams, place the two fronts evenly together, the pleats *exactly* over each other. Tailor tack through the corrected line to the left side, and notch the turnings to correspond Fold the back together, and tailor tack through to the left side, and notch the turnings in the same way

To be continued

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 1165, Part 9

By M. PRINCE BROWNE

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TENTH LESSON. THE COAT—*continued*

Arranging the Canvas Facing—Facing the Collar—How to Cut the Canvas for the Revers

HAVING removed the tacking from the neck to the waist, it will be found there is a flat, gradually sloping pleat to be dealt with This should be tacked down on the right side, to keep it in place, until the lining has been put into the coat Then, as directed in the ninth lesson, pin, tack, and machine-stitch the shoulder and under-arm seams of the fronts to the back of the coat—the cloth only—carefully matching the waist lines, and then notching in the turnings

The French canvas must not be cut off at the shoulders, but turned back out of the way

Stretch the *front* shoulders (to prevent creases down the front) when joining them to the back, and be careful to make the "lapped seams" of the front and back exactly meet

Well notch the turnings of the under-arm seams, damp them, and press them open As the shoulder seams are to be "lapped," they must not be opened, but pressed double, the turnings towards the front, tack the turnings down (right through from the right side) and stitch them the same width as the other "lapped" seams The canvas at the shoulders must now be brought up *over* the seam, and tacked down to the turning (not through to the right side of the coat), but before this is done, it must be slit down in two places, several inches in length, as shown in Diagram 1

N B —These slits are made to prevent any strain, and to allow the cloth to set smoothly over the shoulders

When the collar has been made and pressed, according to the instructions already given in the fifth lesson, place the coat on a dress-stand, or on the person for whom it is being made

Make a chalk mark at the centre on the outer edge of the "stand" of the collar, turn up the "fall," and place this mark at the neck of the coat, exactly on the back seam, pin half the collar in position on to the coat Place a pin *across* under the revers, to show the exact point the collar is to reach, and also the space, or "break," between the collar and the revers

Remove the coat and draw a chalk line on it round the half-collar which has been pinned on, and exactly at the edge of it, and make a chalk mark across under the revers exactly where the pin was put in to mark the break

Take out all the pins, fold the coat in half, and pin the neck together, correct the line just made round the half of the collar, and tailor tack over it through to the other side Cut through the stitches of the tailor tacking, and pin on the collar, commencing at the centre-back, and following the line of tailor tacking all round—the break on each side must exactly match Tack the collar on carefully and firmly, slightly easing it on to the coat across the shoulder seams

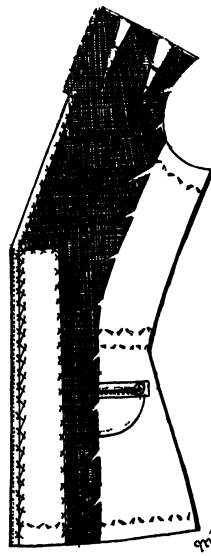


Diagram 1 The canvas must be brought up over the seam and slit down in two places

Fell it on very neatly with silk, on the *right* side of the coat

Cut off all superfluous turnings round the neck, graduating them so as to avoid any sudden thickness The turnings at the top of the revers where it rests on the collar must also be cut away as much as possible, then herringbone all the raw edges down on to the collar These stitches need not be small, but they must be regular, so that the turnings may lie as flat as possible under the facing of the collar

The coat must now be turned up all round the bottom, and the raw edge herring-boned down *very lightly* with *very fine* silk The merest thread of the material of the coat must be taken up on the needle, and the stitches must not be visible on the right side Damp all the turnings that have been herring-boned down, on the wrong side, and press them well, being careful not to stretch the edge of the coat or collar For the facing for the collar cut a piece of material, on the straight—*i e* , the length of the collar along the *cut edge*, and the *depth* of it, selvedge-wise.

N B —The reason the facing *must* be cut across the " cut edge " is that it may be stretched to the shape of the collar, and that the " grain " of it may match that of the back of the coat

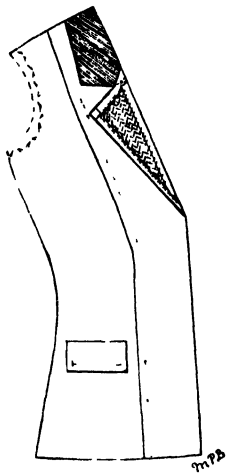


Diagram 2 The facing must be cut off and tacked down in a slanting direction towards the back of coat

This facing must be cut slightly larger than the collar, so that it may be " cased " when being tacked over the canvas—otherwise the corners of the collar will turn up

Tack it over the canvas along the middle of the collar, turn in the edges of the facing so that it may *just* project *beyond* the under edge of the collar, and tack it down neatly near the edge Turn in each edge in the same way from the " break " to the corner Cut away all superfluous material at the corners and tack them down firmly and neatly

N B — The reason the facing must be tacked to *slightly* project beyond the under edge of the collar is to enable the worker to fell the *collar* to the facing all round the outer edge and round the two corners to the " break "

From the " break," the facing must be cut off, turned in, and tacked down in a slanting direction towards the back of the coat, as shown in Diagram 2 Bring the edge of the facing of the " stand " down smoothly, and tack the raw edges down flat

Cut the facing for the fronts and revers the same way of the material as the fronts of the coat, as shown in Diagram 3, long enough to be turned in at the bottom and to be turned in at the top, to meet the slanting line of the facing of the collar Tack this facing flat all down the front of the coat, and " ease " it well over the revers, holding the revers over the hand, and tack towards the point

N B —If the facing of the revers is put on too " tight " the points will turn up Any superfluous " easing " must be shrunk away when the pressing is done Instructions for shrinking will be given in the next lesson

After the facing has been carefully tacked on, cut the edge of it to about half an inch beyond the edge of the coat, and from the crease of the revers (or bottom of the " bridle ") turn it in and tack it neatly down the front edge, so that the *coat* slightly projects beyond it

Diagram 3 Facing for front and revers to be cut from material left over as shown in Diagram 1, page 757

On the revers it must be turned in and tacked so that the " *facing* " projects slightly beyond the coat The short piece from the " break " must be cut off, turned in, and carefully tacked down in a slanting direction, just to meet, but not overlap, the facing of the collar

Turn in and tack the " facing " of the front at the bottom to cover the turned up edge of the coat, and fell the *facing* to the *coat*—along the bottom and down the front edge, and fell the *coat* to the " facing " round the revers and collar

N B —Great care must be taken not to show that the felling is reversed at the point where the revers turn back on the coat The felling must be done very neatly—with silk to match the material, and no stitches must be taken through to the right side

From the " break," the " facing " of the collar and of the revers must be joined together with silk to match the material, by a kind of invisible slipstitch To do this, commence at the " break," and put the needle from underneath into one edge of the material, draw the silk through, and pass it *straight* across to take up a few threads *along* the material at the opposite edge, pass the silk back straight across, and take up a few threads of the material along the other edge Continue this stitch from one edge to the other, to the end

N B —This little seam must be very neatly worked so that the stitches may not show at all, or any canvas between the edges

Before proceeding further with the work the coat must be thoroughly pressed all over It is the *weight* and the *time* given to pressing which ensure good and lasting results—it should be done with a " tailor's goose," which is larger and heavier than a flat-iron (See page 73, Part 1 EVERY WOMAN'S ENCYCLOPÆDIA)

To be continued.

The following are good firms for supplying Materials etc , mentioned in this Section Acta Corset Co (" Acta " Corsets), Clark & Co (Darning and Cleaning)

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be

Embroidery	*Knitting*	*Darning with a Sewing Machine*
Embroidered Collars and Blouses	*Crochet*	*What can be done with Ribbon*
Lace Work	*Braiding*	*German Appliqué Work*
Drawn Thread Work	*Art Patchwork*	*Monogram Designs,*
Tatting	*Plain Needlework*	*etc., etc.*
Netting	*Presents*	
	Sewing Machines	

LETTERS FOR EMBROIDERY

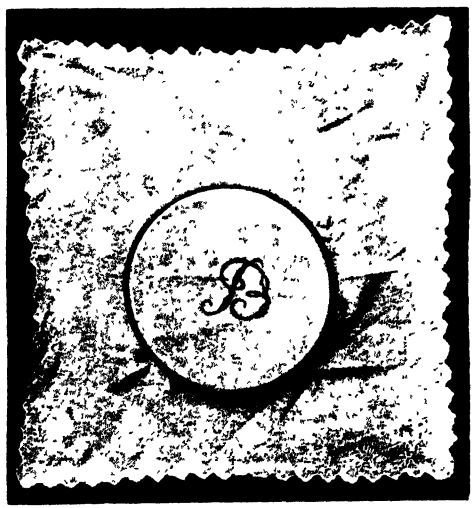
By MRS F. NEVILL JACKSON

Author of "A History of Hand-made Lace," etc.

(See Coloured Frontispiece and Transfer presented with this Part)

Simple Methods of Embroidering Letters—Many Uses for the Transfer Design—Coloured Markings—The Open-work Letter—Framing Letters with Small Flowers—Presents—Letters and Ribbon Work—A Hot-water Cosy

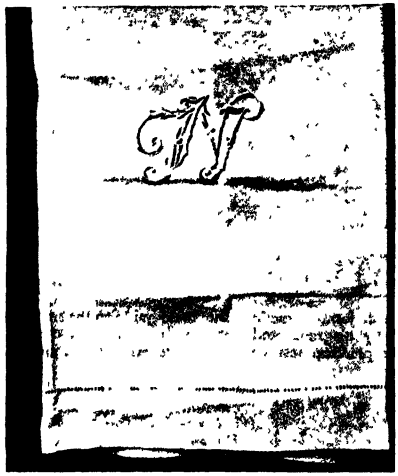
SINCE the palmy days of the sampler, or sam cloth, the art of marking household and personal linen has suffered eclipse. All fine linen is still marked with the embroidery needle, and the beauty of the lettering, together with the fantastic variety of the monogram, have not waned, but the homely marking with serviceable cross-stitch on our everyday garments, or on the stout everyday house linen, is practically a thing of the past. More or less successful indelible inks have come, and scientific explanations tell us that, if properly used, they never burn holes nor do these ink letters wash out.



Cambric stretched on a drum frame seven inches in diameter in order to embroider initials

Marking by Deputy

It is quite a usual practice to commission the firm from whom we order a dozen school shirts and Eton collars for our boy to mark them with his full name and school number before they are sent home. Thus the trouble of the marking process is reduced to a minimum, and a single sentence written with the order takes the place of many hours of fine needlework in minute red cross-stitch, with much counting of threads and consulting the sampler. Thus would have been the process 150 years ago, or a long morning



A pillow sham in hemstitched linen and monogram F N J made with our transfer letters

would have been spent with the sporting chances of the marking-ink bottle, with or without hot irons or a possible scorching mischance in front of the nursery fire

Two Essentials in Letter Designing

There are two essentials in letter designing —the first, *legibility*, the second, *artistic beauty* That it is possible to combine these two qualities is very clearly demonstrated by the alphabets in our transfer pattern given away with this part of EVERY WOMAN'S ENCYCLOPÆDIA

The large letters lend themselves to varied treatment As seen in the nightdress case pattern, they may appear in their simplest form, well padded with soft embroidery cotton, and worked over from each outside line straight across, no notice being taken of the inside lines and pearls The flower, also padded and worked in satin stitch, will make an agreeable break in the thick main lines, and the foliated edge will also be found to be very helpful in relieving this thick and handsome method of working

Again, a more ornate method will be found not too difficult for the tyro in letter embroidery, because of the extremely plain and easy lines in the transfer The edge should be slightly padded and afterwards worked in satin-stitch, the inside line indicating the width for this stitch The small enclosed pearls in the main lines should also be in satin-stitch, and be very clear and round

It is hardly necessary to remark that such embroidery as this should *always* be done in a frame. The small round ones of bent wood, with tiny metal clip, are the most useful They are light, easy to hold, and by clipping in the material to be worked upon put no undue strain on fine fabric at a given point When using the old-fashioned frame, where the linen or cambric had to be sewn on to stout webbing, there was always danger lest the material should tear or holes be made with the straining threads, however carefully done The further drawback of the size and clumsiness of the frame was also obvious, the small bentwood frame can be carried about and used anywhere.

Coloured Marking

Though coloured cottons are not so popular as white, there is still a good deal of marking done in red, blue, or more delicate tinted ingrain and washing threads Some women adopt a distinctive colour, such as pale blue, heliotrope, or faintest tinted green, and have their name or initials embroidered always in that tint, using lingerie ribbons of the same colour for threading laces and embroideries on their underlinen Such fancies are very dainty, but do not appeal to the multitude

There is an altogether desirable embodiment of the letter beautiful which we have not yet mentioned—the needlework *à jour*, for which our handsome large alphabet is eminently suited The openwork letter is usually attempted only by the experienced worker, and may be done in various ways, by stiletto holes oversewn, within the compass of the satin-stitch outline, or by cutting out the centre line between the embroidered outline and working a filling of lace-stitch The pattern of such a lace-stitch can be left to the imagination of the worker, but some simple variety of the ever-useful buttonhole

Huckaback towel with crochet lace insertion and initials F.B.H in our transfer embroidered letters

A dainty work-bag in embroidered linen, with initial letter that harmonises perfectly with the design worked thereon

stitch will be found most successful, as the space to be filled is comparatively small

With regard to our small alphabet, padding and satin-stitch will be found most successful, and the choice worker will here see an opportunity for framing in some simple manner Even a line drawn round with a penny as guide, if the letter is well set in the centre, greatly enhances the beauty of the marking if another line is drawn outside the penny one-eighth of an inch larger Both these lines are padded and oversewn in fine cotton, and tiny French knots are placed between the two lines, or a single row of pearls, one-eighth of an inch space being left between each pearl or placed close together as pearls on a string

This idea can be varied to any extent, but the working of such a design must be done in a frame, or the circle will not be accurate, for in embroidering a round, though one begins with the stuff square before us, we must work it where the woof and warp draw from top to bottom as well as crosswise, and on the bias, as the Americans and Canadians call it Therefore the frame is our sure stand-by, and prevents the stuff from pulling unduly

Let us suggest that only best things should at first be attempted It is pleasant to have half a dozen handkerchiefs which are above reproach with regard to the daintiness of their embroidery, even if we have not time to do all The girl who is preparing her trousseau will know well which garments shall be selected for this distinctive work

With regard to household linen, also, if time does not permit of our whole stock being embroidered, let us begin with enough to furnish forth the necessaries for the guest chamber. A couple of daintily embroidered pillow shams, four pairs of sheets, and half a dozen towels, using the graceful letters given in our pattern, which lend themselves so well to the intertwining of initials, which is the most effective and by far the most fascinating way of monogram making

For those who do not care for the ordinary kind of fancy work, letter embroidery furnishes just the most interesting type of needlecraft

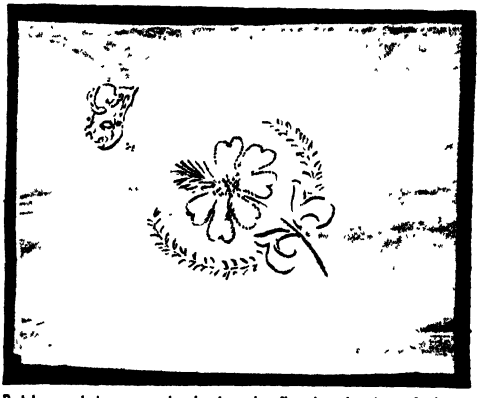
Fancy Letters other than Linen

Card-cases, work-bags, travelling comforts, blotters, and book-covers are all greatly enhanced in beauty and value if they bear the initials of the owner If one is making a present it gives the recipient an agreeable surprise to find her own name embroidered thereon Men especially appreciate the extra thoughtfulness which this little service so delicately conveys

The time is past when women embroidered the initials of their dear ones with their own hair Perhaps the usages of the modern laundress put a stop to the pretty method of hair embroidery, but fine effects can be obtained with silk

In designing our letters, very special thought has been given to the embroidress who wishes to use them for articles decorated with ribbon work, for sequins, for bead work, and all the other manifestations which the modern needlewoman knows so well how to display The little flower in the main stems shows well as a dainty rose in gathered-up miniature ribbon in red and rose colour; the pearls may be worked in rose and have the semblance of buds, the rest of the outline letter in green The blossoms may also be embroidered, and French knots, a tiny sequin, or beads form the centre of each flower

In the hot-water cosy the letters are outlined in serviceable blue ingrain cotton, the flowers are worked entirely in French knots, with excellent effect



Pink linen nightdress case embroidered in white flourishing thread transfer letters E J monogram

HOME-MADE TASSELS

TASSELS made to match one's gowns are costly. They can, however, be made very inexpensively at home.

One of the simplest forms of tassel is made from an eighth of a yard of braid-fringe (Fig 1) A piece of narrow Russian braid, about three inches long and of the same colour, is sewn on to one end of this to make the loop The fringe is then rolled round and round, and firmly sewn The braid on which the fringe is made forms the head of the tassel, which is covered with a little piece of dull gold furniture galon This is drawn together slightly at the top and bottom, and finished with a piece of the Russian braid rather closely knotted

Another easily made tassel (Fig 2) may be composed of a silk fringe, or some knitting silk can be wound round a couple of post-cards, and the silk tied at one end and cut at the other This is sewn securely on to a loop of Russian braid to match The head of this tassel is contrived from a couple of very rounded wooden button-moulds, put together and covered with thin muslin to keep them in place The muslin must be pierced with a stiletto, so that the braid loop can be passed up through the holes in the buttons, and brought out at the top. To cover this head make about four knots close together at one end of a piece of narrow Russian braid. Sew this on round the base Then continue to stitch the plain braid round the mould until you arrive at the top, where four more knots are tied in the braid and stitched in place.

A very handsome and effective tassel for a cloak is seen in Fig 3 Gold beads that give the effect of cords are used for it, and a small one will need half of a bunch, about 1s 3d The beads can be left on their original threads, which should be affixed to a gold cord used for the loop. This is passed through the centre of the button-moulds of which the top is composed A simple and easy method of ornamenting this top is to cover it with a tiny piece of fancy gold and silver braid

In Fig 4 will be found a most original and smart tassel for a cloak or a gown, for either day or evening wear Strands of narrow Russian braid to match the gown with which it is to be worn are employed in the making of it, each strand finished with a little gold tassel. The top is covered with ordinary narrow gold braid, closely knotted, and then sewn round and round This gives it a heavy, massive look that is very rich in effect.

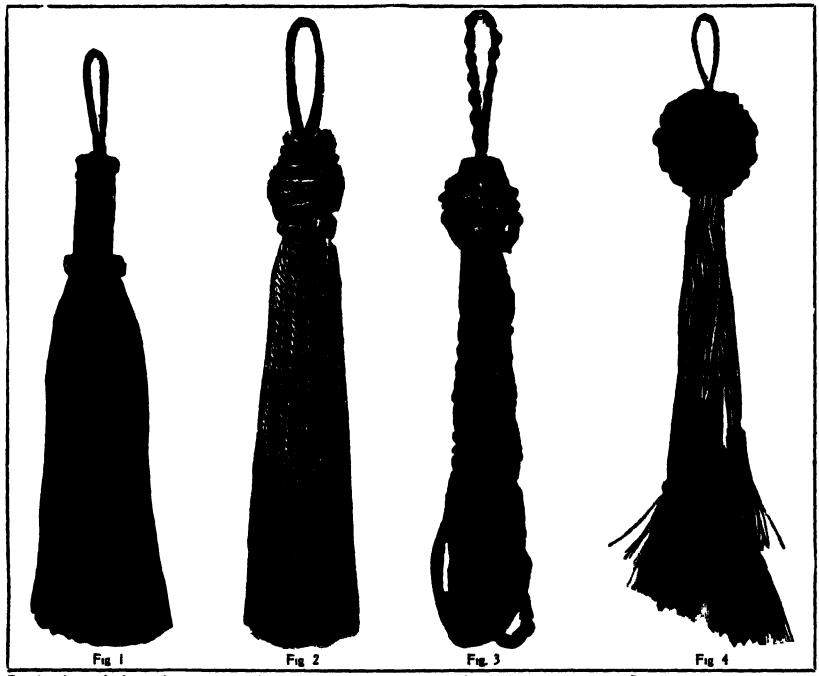


Fig 1 Fig 2 Fig 3 Fig 4

Fig 1. A simple form of tassel, made of braid fringe, with a piece of dull gold furniture galon and Russian braid to form the top Fig. 2 An easily made tassel of silk fringe or knitting silk The top is covered with Russian braid in the same colour Fig. 3 A pretty tassel for a cloak, made of gold beads that give the effect of cords Fig 4 An original and smart tassel, made of Russian braid to match the colour of the gown on which it will be worn Each strand terminates in a little gold tassel

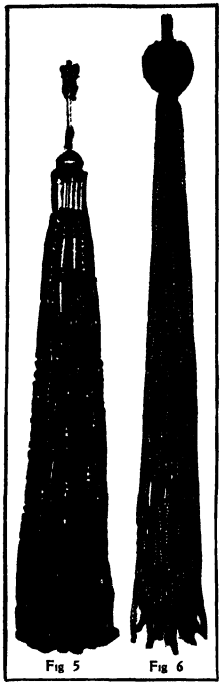


Fig 5 Fig 6

Fig 5 A tassel for an evening gown made of silver bead fringe Strings of bugles and silver beads are added on the outside The top is of an original and charming design Fig 6 Some of the newest tassels are very long and this one, 8 inches in length, is made of small beads to match the gown, either day or evening, with which it is worn

For the little gold tassels it is best to buy a large reel of gold thread at 1s 3d Cut off a dozen pieces of the Russian braid just under eight inches long Have ready two pieces of card one inch and a half in depth Place one end of the braid between the cards, and then wind the gold thread round and round, eight times on one side of the cards and eight on the other. This will bring the braid into the centre of the head of the little tassel in process of formation

Before beginning to wind, a piece of the gold thread must be placed between the cards near the top of the tassel, and, when the winding is done, this is tied tightly at the top, but not cut Pass the scissors between the cards at the lower edge, and cut the threads Then wind the gold thread round again a little below the top of the tassel to form the head and keep the braid more secure. Make a similar tassel at the other end of the piece of Russian braid, and at each end of all the other pieces Then catch all the pieces together, so that the tassels hang at different lengths, and sew them on to the muslin which covers the head of the tassel After this sew on the knotted gold braid as described.

Very pretty tassels for evening gowns can be composed of gold, silver, or coloured bead fringes Roll this round and round as described for the first tassel Then on the outside put some strands with a bugle and two silver beads threaded alternately To hide the braid on which the fringe is made, and make a head for the tassel, stitch on some bugles closely At the top of the tassel should be a row of the silver beads, with a pearl in the centre and a loop of beads.

A loop tassel is one of the quickest ways of finishing the ends of a sash, or stole, on an evening gown, as the beads need not be taken off the threads on which they are bunched Four strands are sewn on just as they are, after being tied together Two are taken across to the opposite end, and allowed to fall loose between, and two are made into loops, one at each end A large pearl is used to finish each end at the top

Some of the newest tassels are very long and narrow, the fringe part being eight inches or more in depth (Fig 6), and look charming made of beads to match the gown They cost very little to make, as the beads for them are not expensive A machine silk is the best thing for threading these One bead should be tied on, then thread three beads Then return the needle through all except the last one to be put on the thread, and continue threading Count the beads, so as to be sure to get all the strands the same length Tie the strands together, and fix them to the head of the tassel Sew strands of beads over this to cover it

ANOTHER PRETTY JABOT MADE FROM A FANCY HANDKERCHIEF

Continued from page 531 Part 4

For this jabot a handkerchief with a very narrow hem-stitching and line of embroidery is taken A piece 7½ inches long is cut from the handkerchief, and this is cut again right down the centre A strip of Irish crochet insertion, 2 inches wide and a quarter of a yard long, is sewn between the pieces, with the lower end coming 1½ inches below the edge of the handkerchief. The whole is then bordered with a row of very narrow Valenciennes lace, which is gathered at the corners and around the hanging end of the crochet to make it set The handkerchief is then folded back in two deep pleats coming under the crochet and in three narrow pleats on each side going towards the centre After these have been tacked and pressed, the tacking threads should be taken out and the side pleats brought towards the centre, over the crochet insertion The pleats are then sewn into a narrow band of muslin 3 inches long. Or a white handkerchief may be used, folded into a box-pleat in the centre, and the box-pleat embroidered by hand in some simple design.

The strip of real Irish crochet lace gives a dainty effect to the jabot

CROCHET STITCHES WORKED IN WOOL

Continued from page 1010, Part 8

Double Cross Trebles—Tricot and Treble—Trellis-work Tricot—Cluster and Slipstitch—Cosy Stitch—Shell Stitch

Double Cross Trebles

Work a chain the length required

1st row—Do one row of double crochet and break off

2nd row—Begin with a slip loop on the hook and work 1 double treble on the 1st double crochet stitch of previous row, 4 chain 1 double crochet into the same place, * 9 chain, miss 4 stitches, and into the next stitch work 1 double crochet 4 chain, 1 double treble into the same place, miss 4 stitches, 1 double treble in the next stitch, 4 chain 1 double crochet into the same place, and continue from * to end of the row Break off

3rd row—Begin again on the right-hand side Make a slip loop on hook, work 1 double treble into 1st stitch (*viz*, at the top of 1st double treble of previous row) In working this double treble do not pull wool through the last two loops on hook, but put the wool twice round hook and make

Fig 10. Double cross trebles. In this pattern a compound treble stitch is used

another double treble into the same place, and, at the last, draw the wool through the three loops on hook together (these two stitches form a compound treble stitch) * 1 double treble in the middle stitch of the 9 chain, 3 chain, 1 double treble into same place, 1 compound treble stitch on next double treble, 3 chain, 1 compound treble on the next double treble, and continue from * to the end of the row

Tricot and Treble

Work two complete rows of ordinary tricot (see directions for plain tricot, page 237, Part 2)

3rd row—Draw up a loop through 1st perpendicular loop of last row, * 1 treble into 1st row (working through the 2nd perpendicular loop), leaving two loops on hook, draw up 4 loops through the next 4 loops of last row Repeat from * to end of the row. Work the loops off in the usual way two at a time until one loop only remains on hook.

4th row—Plain tricot.

5th row—Draw up 3 loops through the perpendicular loops of the last row, * 1 treble

Fig 11 Tricot and treble The introduction of the treble stitch forms a pleasing variation

into the 3rd row (working through the perpendicular loop), draw up 4 loops through next perpendicular loops of last row, continue from * to end of row. Work the loops off in the usual way

6th row—Plain tricot, and continue from the 3rd row

Trellis-work Tricot

Work a chain the length required

1st row—Turn, and draw up a loop through the 2nd foundation chain, 1 chain, * draw up a loop through the next foundation chain, 1 chain, and continue from * to end of row

2nd row—3 chain, slip 1st loop off hook, draw the last loop of the 3 chain through the 2nd loop on hook, 3 chain, slip next loop off hook, draw the last loop of the 3 chain through the next loop on hook, and continue in this way to the end of row

3rd row—Put the slipped-off loop to the back of the 3 chain, draw up a loop through

Fig 12 Trellis-work tricot. This shows the loop that is slipped off at the back

it, 1 chain, * put the hook into the next perpendicular loop (of previous row) and right under the chain and draw up a loop on the hook, put the next "slipped-off" loop to the back of the 3 chain, draw up a loop

through it, 1 chain, and continue from * to end of row, being careful to draw up a loop at the end of row through the 1st chain stitch to make the edge perfectly even

4th row —The same as 2nd row

5th row —The same as 3rd row

Cluster and Slipstitch

Work a chain the length required

Fig 13 Cluster and slipstitch The row of slipstitching makes a pretty ridge

1st row — Wool over hook, draw up a loop through the 2nd foundation stitch, wool over hook, draw up another loop in the same place, wool over hook, and draw it through the 5 loops on hook all at the same time Wool over hook, draw up a loop through the next foundation stitch, wool over hook, and draw up another loop in same place, wool over hook, and draw it through the 5 loops on hook at the same time Repeat these cluster stitches to the end of the row

2nd row — 1 chain to turn, then *slipstitch* all along the top line of stitches - *viz*, the *backstitch* of the previous row

To slipstitch, put the hook through the 1st back stitch nearest the hook, wool over hook, and draw it through the loop, and through the loop on the hook at the same time Continue to the end of the row Turn with 1 chain Work these two rows alternately

Cosy Stitch

Work a chain the length required

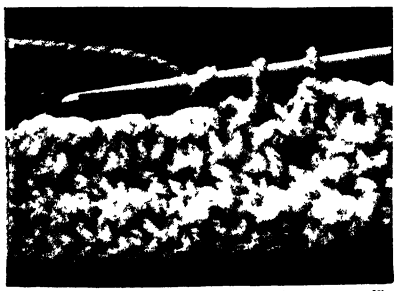


Fig 14. Cosy stitch A very useful pattern for a rug or muffler

1st row —1 double crochet into 2nd foundation chain stitch next to hook, 1 treble into next stitch, 1 double crochet into next, 1 treble into the next, and so on to the end of row.

2nd row.—1 chain to turn, and according to whether the last stitch of previous row is a double or treble, so alternate the stitches—*viz*, the double crochets must be worked above the trebles of the previous row, and the trebles above the doubles, working through the back and front loops together each time

Shell Stitch

Work a chain of an odd number of stitches, and 5 over for turning

1st row —Draw up a loop through the 2nd chain stitch from hook, and draw up a loop through the next 4 chain stitches, making 6 loops on hook Wool over hook, and draw it through the 6 loops at one time, * 1 chain, draw up a loop in the small round hole made by this chain stitch Draw up another in the *last stitch, at the back*, draw up a third loop in the last chain the last group was worked into and 1 in each of the next 2 chain, wool over hook, and pull it through all the 6 loops at one time Repeat from * to end of row

2nd row —Turn with 2 chain 1 double crochet into the centre of the first shell

Fig 15 Shell stitch Worked in soft wool this forms delightful shawls or fascinators for evening wear

(*viz*, into the small hole), * 1 chain 1 double crochet into the centre of the next shell, repeat from * to end of row Work the last double crochet into the stitch at the edge of the work

3rd row —Turn with 3 chain, draw up a loop in the 2nd chain from hook (the chain just made), draw up a loop in the next chain-stitch and 1 in the stitch at the edge and 1 in each of the next 2 stitches, putting the hook through the *back* thread, wool over hook, and draw it through all the loops at once, * 1 chain, draw up a loop in the *centre of the shell just made*, 1 in the back of the last stitch, 1 in the last stitch the group was worked into, and 1 in each of the next 2 stitches, wool over hook, and draw it through all the loops Repeat from * to the end of row

4th row —Turn with 2 chain 1 double crochet into centre of first shell, * 1 chain 1 double crochet into centre of next shell, repeat from * to end of row, finishing with 1 double crochet at edge Repeat rows 2 and 3 alternately

To be continued.

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned:

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

HOW TO SKIN AND FILLET FLAT FISH

Filleting Quite a Simple Operation—Wash and Dry the Fish—Remove the Skin when Necessary—Use the Trimmings to Make Stock—How to Egg and Crumb the Fillets for Frying

EVERY cook should know how to fillet and skin fish True, in towns, this is usually done by the fishmonger, but it is far more economical to do it at home, for then the trimmings can be boiled down to make fish sauces and soup

Filleting is quite a simple operation, and, with the help of the two illustrations, should present no difficulties, even to amateurs

First, wash and dry the fish Lay it flat on the board with the tail towards you, and the white side of the fish downwards (see Fig 1). Take a sharp knife, cut round the head bone, and across the tail Next cut round the edge of the fins where the flesh ends It is simplest to cut the fins off, but, if preferred, merely cut down to the bone. Turn the fish over, and cut through the white skin down to the bone Next make a long cut down the backbone on each side of the fish, following a faint line to be seen on the fish.

Be sure to cut down until the bone can be felt with the knife

THE ACTUAL FILLETING

Make sure that the knife is really sharp. First remove the fillet on the left side of the fish To do this, hold the knife very flat, put the tip of the first finger—or thumb, if it feels more convenient—into the cut down the backbone, draw back the flesh with the left hand, cutting it off the bones with the knife (see Fig. 1) Make long, smooth cuts with the knife, always cutting towards you. Be careful that

Fig. 1. Filleting a plaice. Place the white side of the fish downwards, cut round head bone, across tail, and round the fins. Make a long cut down the backbone on each side of the fish. (A) shows the fins cut off

with each cut the knife feels the bone, then no flesh will be left on it. Continue to draw back the flesh, and cut it away from the bone until one fillet is cut right off. Lay it on a tin lined with kitchen paper.

Now turn the fish so that the second fillet is on your left hand, then remove it in the same way as the first. When this is done, the upper part of the fish will have all the bones exposed (see Fig 2, A) Next, turn the fish over and remove the two under fillets in exactly the same way, remembering the fillet that is being removed must always be on your left hand.

There will be four fillets in all, and if the operation has been neatly performed, the skeleton will be complete, with no gaps in the fin bones round

If, however, there are some bones missing from the skeleton, feel carefully over the fillets They will probably be still adhering to the flesh, so cut them off carefully Put all the bones and fish trimmings in a saucepan with water to well cover them, and let them cook steadily for a quarter of an hour or a little more, then use the stock as the foundation of the sauce to serve with the fish

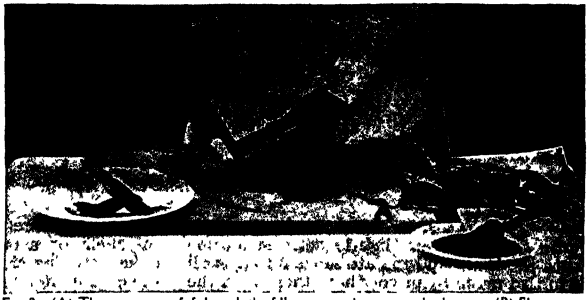


Fig 2 (A) The upper part of fish with the fillets removed, exposing the bones (B) Skinning a plaice Lay the piece of fish with the black skin downward on the board, cut off the flesh, rolling it backwards with the knife, and holding the flap of black skin tight the while

Cut each fillet in two or three pieces, according to its size It is best to cut in a slanting direction, the pieces are then a better shape than if the fillets were cut straight across

TO SKIN PLAICE

The black skin of plaice is most objectionable, and should be removed before cooking it This is never done by the fishmonger, as it takes time

Lay one of the black-skinned pieces of fish on the board with the black skin downwards Dip the fingers in a little salt, to prevent them from slipping. Take hold of the tip of the tail end of the fillet, hold the knife very flat, cut up a little piece of the white flesh of the fish, taking care not to cut through the skin. Continue to cut off the flesh, rolling it backwards with the knife and holding the flap of black skin carefully and tightly down (see Fig 2, B). The white skin need not be removed

TO EGG AND CRUMB THE FISH

Next beat up an egg on a plate and put some breadcrumbs on a piece of white paper. Mix together on a plate about a tablespoonful of flour, one teaspoonful of salt, and half a teaspoonful of pepper Dip each piece of fish in this seasoned flour, to dry and flavour it Next brush each piece of fish over with the beaten egg, and cover it with crumbs, pressing these down gently with a knife, so as to give a smooth, even surface.

Have ready the pan of frying fat When a bluish smoke rises from it, put in the fish, a few pieces at a time, and fry them a light golden brown Drain the fish on paper. Serve it on a fish-paper on a hot dish. Garnish with fried parsley and, if liked, slices of lemon.

N B —All flat fish, such as soles, lemon soles, brill, etc., are filleted in the same way.

AVOIDING MONOTONY IN LENTEN FARE

Some Ways of Serving Eggs—Fish Pie—Savoury Rice—Oyster Toast—Oyster Patties—Sole à la Mornay

ALTHOUGH meat is eliminated from the daily diet during Lent, it is not at all necessary that the dishes be flavourless or unpalatable Much variety can be obtained by a judicious choice of the ingredients, as the recipes that follow demonstrate.

CROUSTADES OF EGGS

Required · Slices of bread about one and a half inches thick.
Seven eggs
Two tablespoonfuls of cream.
One or two pickled gherkins.
Salt and pepper
Breadcrumbs. A little milk.
Frying fat.
(*Sufficient for six persons.*)

With a plain cutter about an inch in diameter stamp the bread into rounds. Then, with a pointed knife, scoop out the centre of each so that a thin hollow case of bread remains Be careful not to put the knife through the side of the case Dip each case for a second in a little milk, beat up an egg on a plate, brush each case over with egg, then cover it with crumbs, pressing them on with a knife.

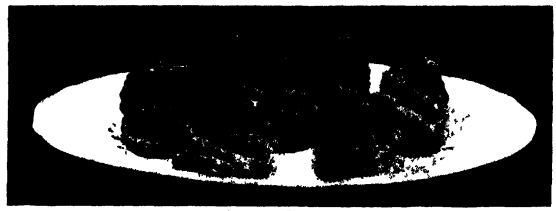
When a faint bluish smoke rises from the frying fat, put in the cases, two at a time, and fry them a golden brown. Drain them well on paper. Break an egg carefully into each case, put about a teaspoonful of

cream on each, with a sprinkling of salt and pepper. Put the cases on a baking-tin in a moderate oven, and let them bake until the eggs are lightly set. Cut the gherkins into strips, and arrange them in a trellis pattern across the top of each. Serve at once garnished with fried parsley.

BAKED EGGS AND BEANS

Required Three or more new-laid eggs
A small tin of beans and tomato sauce
A little butter
(*Sufficient for three persons*)

Well butter three scallop-shells, either the natural shells or those made of fireproof china. Break an egg into a cup, then slip it gently into a shell; put the shells on a baking-tin, keeping them upright with wads of paper. Bake them in a moderate oven until the eggs are lightly set. Meantime turn the beans and tomato sauce into a small pan and make them very hot, then when the eggs are cooked arrange them as a border round each shell.



Oyster Patties

FISH PIE

Required One heaped breakfastcupful of any kind of cooked fish
Two heaped breakfastcupfuls of mashed potatoes
Two ounces of butter
One ounce of flour
One hard-boiled egg
One pint of milk or fish stock
Salt and pepper
(*Sufficient for six persons*)

Rub the potatoes through a sieve, melt half the butter in a saucepan, then add the potatoes, a tablespoonful of the milk, and salt and pepper to taste. Mix all well together.

Remove all skin and bone from the fish, chop it coarsely, and put it in a pie-dish. Melt the rest of the butter, stir in the flour smoothly, and add the stock or milk, the latter should have been boiled for ten minutes with the fish-bones and trimmings. Stir this sauce over the fire till it boils and thickens, then add the egg chopped in large pieces, and the salt and pepper. Add sufficient sauce to the fish to moisten it well, cover the dish with the potato, smooth it evenly over the top, then mark it across and across with a fork. Put some little bits of butter on it here and there, and bake in a moderately hot oven till a light brown. Dripping can be used in place of butter. If there should be any kind of fish-sauce over from a meal it should be used instead of making fresh.

If instead of potato this pie is covered with cooked macaroni, and slices of tomato on the top of this, and baked until the tomato is cooked, it will be found excellent.

SCALLOPS OF CHEESE AND EGGS

Required Three eggs
A small lump of butter
About six ounces of grated cheese
Salt and pepper
(*Sufficient for three persons*)

Well butter three scallop-shells, shake into each a thick layer of grated cheese, carefully break an egg into each shell, sprinkle each egg with a little salt and pepper, then cover entirely with grated cheese. Put the shells on a baking-tin in the oven and bake until the cheese is nicely browned and the eggs lightly set. Serve them at once.

N B.—Parmesan cheese has the best flavour when cooked, but any stale cheese can be used.

Scallops of Cheese and Eggs

RAMAKINS OF EGGS

Required Two eggs
One tablespoonful of chopped mushroom
One teaspoonful of milk
Half an ounce of butter
A few browned breadcrumbs
Salt and pepper
(*Sufficient for three or four persons*)

Have ready some paper or china ramakin cases, beat the eggs to a light froth, add the milk and a little seasoning.

Next heat the butter in a pan, when it bubbles pour in the egg mixture and stir it over a low fire until it is soft and creamy.

Each case should be half-filled with the mixture, then put in about a teaspoonful of the chopped mushroom, and on this a little more of the egg, heaping it up a little.

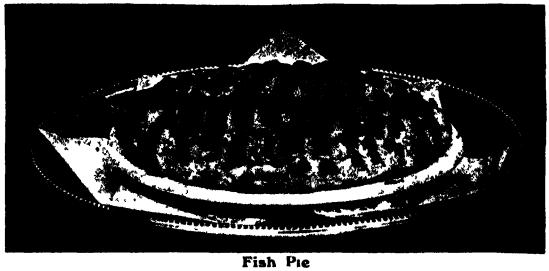
Sprinkle some browned crumbs on the top and serve at once in the cases on a lace paper.

N B.—Poultry, game, cooked tongue, or fish, can be used instead of mushroom if meatless fare is not desired.

SAVOURY RICE

Required One ounce of butter.
Four ounces of rice
Three ounces of cooked fresh or smoked fish.
Three breakfastcupfuls of stock

One tablespoonful of finely chopped onion.
One tablespoonful of chopped parsley
Salt Cayenne
(*Sufficient for eight persons*)



Fish Pie

Wash the rice Melt the butter, and fry the onion in it until it is a pale yellow. Add the rice, and stir it into the butter over the fire for about five minutes Then add the stock, and cook the rice until it is quite soft and has absorbed the stock

If it seems too thick before it is cooked enough, add more stock or water to it.

When the rice is a soft, thick mass, add the fish, parsley, and seasoning. Heat thoroughly

Pile up the mixture in the centre of a hot dish, and serve it at once as hot as possible

This makes an excellent and economical supper dish.

OYSTER PATTIES

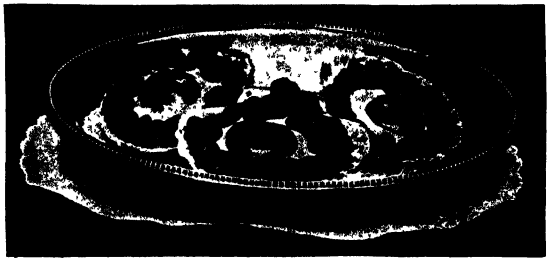
Required Two dozen oysters and their liquor
Half a pound of puff pastry
Two and a half ounces of butter
Two ounces of flour
One pint of milk
Quarter of a lemon
Salt and cayenne

Roll out the pastry half an inch thick Stamp it into rounds with a cutter the size of a wineglass Mark a ring in the centre with a smaller cutter, but do not press it far in Bake the cases a delicate brown in a quick oven, then carefully remove the marked centre, saving it to lay on the top of the patty as a lid Hollow out the cases carefully and fill them with the following mixture

Put the oysters and their liquor in a saucepan, and let them just reach boiling point, then remove at once from the fire Strain off the liquor and put it aside Beard the oysters and cut each in three. Melt the butter in a pan, stir in the flour, then add the milk and oyster liquor and let it boil, adding a little lemon-juice and a dust of cayenne When the sauce is quite thick, add the oysters Fill the pastry cases with the mixture, piling it up slightly ; put on the little tops of pastry and the patties are ready.

OYSTER TOAST

Required One dozen oysters
One ounce of butter
Two tablespoonfuls of crumbs.
Two tablespoonfuls of cream.
One gill of milk
Salt and pepper.
Slices of hot buttered toast
(*Sufficient for two persons*)



Baked Eggs and Beans

Melt the butter in a small pan, stir in the crumbs then add the milk, and stir over the fire until the mixture boils. Whip the cream until it will just hang on the whisk, then stir it in lightly.

Beard the oysters and divide each into quarters, then add them to the sauce.

Cut off the crusts from some pieces of hot buttered toast, and heap up the mixture on it Put it back in the oven, and heat thoroughly, then serve it at once

N B —If a cheaper dish is preferred, omit the cream

SOLE À LA MORNAY

Required Two medium-sized soles
Half a gill of white wine (This can be omitted)
One ounce each of grated Parmesan and Gruyère cheese
Half a pint of milk
Half a lemon
A small bunch of parsley and herbs
One small onion
Salt and pepper
Two teaspoonfuls of flour.
Two ounces of butter.

Sole à la Mornay

Fillet the fish neatly, and fold each fillet in two, arranging them closely in a fireproof dish. Sprinkle with a little lemon-juice, salt and pepper, and the white wine if used. Chop the onion very finely and lay on the top. Cover with buttered paper and bake gently for eight to ten minutes Boil the fish-bones and herbs with the milk till reduced to half the quantity. Stir in the flour to an ounce of the butter, melted; add the stock, cook for ten minutes, and then add the rest of the butter and half the cheese. Put a layer of sauce in a dish, then the fillets, pour over the sauce. Sprinkle the remainder of the cheese on top, and colour nicely in a quick oven Serve at once

RECIPES FOR ENTRÉES

Chicken Collops—Chicken à la Burnham—Pigeons à la Medicis—Veal Creams—French Steaks—Cutlets à la Normande—Fillets of Sole à la Colbert—Maître d'Hotel Butter

CHICKEN COLLOPS

Required About six ounces of raw chicken
One ounce of butter
Quarter of a pint of milk
One teaspoonful of flour
Salt, pepper, and nutmeg
Two teaspoonfuls of chopped onion or shallot
(*Sufficient for three persons*)

Chop the chicken finely or pass it through a mincing machine Melt the butter in a stewpan, put in the chopped onion, and let it cook for three or four minutes without letting it colour Then add the chicken and cook it until it looks quite white, then sprinkle over the flour, add the milk, and stir it over the fire until the sauce boils. Next add seasoning to taste. Draw the pan to the side of the fire and let its contents simmer gently for about half an hour Arrange the meat on a hot dish with a border round of neat sippets of toast or fried bread, and rolls of toasted bacon

Chicken a la Burnham

CHICKEN À LA BURNHAM

Required One good-sized chicken
One carrot, turnip, and onion
A bunch of parsley and herbs
A bay-leaf
One ounce of bacon
A few sprigs of chervil
Salad
For the sauce
One and a half pints of chicken stock
Two tablespoonfuls of aspic jelly *or* four sheets of gelatine
One ounce of flour
One and a half ounces of butter.
Salt and pepper
(*Sufficient for six persons*)

Prepare and truss the bird, wrap it in a piece of greased paper Put it in a stewpan with milk and water in equal proportion to cover it. Wash and prepare the vegetables, cut them in quarters, and tie the herbs in a bunch. Add the herbs, vegetables, and bacon to the chicken, etc. Put the lid on the pan and let the contents simmer gently for about an hour until the bird is tender. Lift out the chicken and let it cool slightly, after first removing the paper. Then cut the bird into neat, small joints, taking off the skin carefully

Skim off all fat from the stock.

Next prepare the sauce.

Melt the butter in a small pan, stir in the flour smoothly, then add the stock gradually, and stir until it boils. Melt the gelatine in four tablespoonfuls of water and strain it into the sauce Season it carefully, remembering that as the dish is to be eaten cold it should be more highly seasoned than if it were intended to be eaten hot.

Place the joints of chicken on a dish, or on a wire cake-stand if one is available. Pour some sauce over each joint so as to coat it smoothly and evenly. Arrange a neat bed of any kind of salad that happens to be in season on a silver dish. Decorate each joint with a spray or two of chervil, or, if preferred, fancy shapes cut out of truffle Arrange the joints on the bed of salad and serve.

PIGEONS À LA MEDICIS

Required Two Bordeaux pigeons
Half a pound of calf's liver
Four ounces of streaky bacon.
One egg
Breadcrumbs
One small onion.
Salt and pepper
A gill of brown sauce
Half a gill of cooked carrot and turnip.
Quarter of a pound of mashed potato.
Two ounces of butter
(*Sufficient for four persons*)

Split the pigeons in halves, cutting them right down the backbone Next take a sharp knife and take out the breastbones. Beat the birds slightly with a heavy knife so as to flatten them. Draw the skin neatly over the cut side. Heat the butter in a stew-pan, put in the pigeons with the cut side downwards. Lay a lid over the pigeons, with a weight on it so as to keep the birds flat.

Let them cook gently for ten minutes, then lift them out of the pan and press them between two plates until they are cold.

Wash the liver carefully and cut it in thin slices. Cut the bacon into small pieces, and chop the onion.

Put the bacon and onion in a pan and fry them a pale brown add the liver, salt, and pepper, and fry all for five minutes over a good fire. Next put all these ingredients in a mortar and pound them well, if no mortar is available, put them in an enamel bowl and use the end of a rolling pin in place of a pestle When all are well pounded together, rub the mixture through a sieve and season it with salt and pepper.

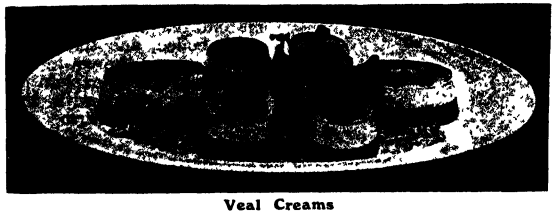
Spread a layer of this stuffing on the cut side of each half pigeon, smoothing it over with a knife dipped in hot water Brush each piece over with beaten egg and cover it with breadcrumbs When a faint bluish smoke rises from the frying fat put in the pieces of pigeon and fry them carefully. After the first few minutes lessen the heat, otherwise the outside will be too dark before the inside is sufficiently cooked Heat the mashed potato in a small pan, season carefully, and arrange it in a semicircle on a hot dish. Put the pieces of pigeons on this, pressing them firmly on to the potato Heat the sauce and pour it round Garnish the dish with small heaps of balls of carrot and turnip

If there is no round vegetable cutter, cut the carrot and turnip in small dice, and cook them until tender in boiling water with salt in it.

VEAL CREAMS

Required Four ounces of cooked veal
Two ounces of cooked ham
One gill of cream
One gill of aspic
Three-quarters of a pint of good white sauce
Half an ounce of French gelatine
Two red chillies
Half a teaspoonful of grated lemon-rind
Salt and pepper.
Nutmeg
Salad
(*Sufficient for eight to ten persons*)

Rinse about ten small oval moulds with cold water. Warm the aspic slightly, and coat the moulds inside with it thinly Let it set then decorate the top of each with a pretty design of cut chillies



Veal Creams

Set this decoration with a few drops of aspic. Remove any skin and gristle from the veal and ham, chop them finely, and pound in the mortar until smooth

Heat the sauce, dissolve the gelatine in a tablespoonful of hot water, add it to the sauce, stir well, and strain it on to the veal, etc. Mix and rub the mixture through a hair sieve. Whip the cream until it will just hang on the whisk, stir it gently into the other ingredients, add the lemon-rind and seasoning, and put the mixture, then a layer of aspic, into the prepared tins. Put it on ice until cold. Then turn out carefully and decorate with chopped aspic and salad.

FRENCH STEAKS

Required One pound of fillet steak
One ounce of butter
Two tablespoonfuls of salad oil
Two teaspoonfuls each of chopped chutney parsley, and vinegar
(*Sufficient for two or three persons*)

Wipe the meat quickly with a cloth dipped in hot water, then cut it through so as to form two neat round steaks Lay these steaks on a dish, dust them with salt and pepper, and pour over them the oil and vinegar Let them stand in this for fifteen minutes Then grill the meat over or before a clear fire from ten to twenty minutes, according to the thickness of the steaks While they are cooking work together the butter, parsley, and chopped chutney

Put the cooked steaks on a hot dish, spread the surface with the butter and chutney Garnish the dish with small heaps of carrot cooked as follows

Cut the carrot into neat, even-sized dice, cook them until tender in boiling salted water, then drain them well and toss them about in a pan with a small lump of butter

CUTLETS À LA NORMANDE

Required About one and a half pounds of best-end neck of mutton
One and a half ounces of butter
One small onion
Half a pint of brown stock
Six olives
Half an ounce of glaze
Salt and pepper
A tablespoonful of sherry (if liked)
Half a pint of well-boiled haricot beans
(*Sufficient for about six persons*)

Cut the meat into neat cutlets, trimming them carefully Melt the butter in a frying-pan When it is hot lay in the cutlets, put the onion, thinly sliced, on them Pour in the stock, add the olives, after first cutting them in halves and taking out the stones

Let them stew gently for thirty minutes After soaking the beans in water for twelve hours, boil them until they are tender—they will probably take from three to six hours, but this varies greatly according to the age and variety. Next drain off the water and keep the beans hot in a little stock.

When the cutlets are cooked, strain the beans from the stock, arrange them on a hot dish, to form a bed on which to place the

cutlets, and strain the sauce into another pan; put the olives back into it, add the glaze and wine and a seasoning of salt and pepper. Let it boil well, then pour it round the cutlets.

FILLETS OF SOLE À LA COLBERT

Required: Two medium-sized soles
A few browned crumbs
Quarter of a pint of good white sauce
Three teaspoonfuls of anchovy essence.
A little lemon-juice
Salt and pepper.
Maître d'hotel butter
For the maître d'hotel butter
Two ounces of fresh butter
Two teaspoonfuls of chopped parsley.
One teaspoonful of lemon-juice.
Salt and pepper.

Wash, skin, and fillet the soles Twist each fillet round a finger, putting the side which has no skin outside, otherwise it would unroll.

Place the rolls on a buttered baking-tin, sprinkle them with salt, pepper, and lemon-juice. Lay a piece of greased paper over the top and cook them in the oven for about ten minutes

Then roll each in browned crumbs. Arrange them on a hot dish

Heat the sauce in a small pan, stir in the anchovy essence, lemon-juice, and salt and pepper to taste Pour this sauce into a hot tureen

Put a small pat of maître d'hotel butter on each roll of fish and serve.

THE MAÎTRE D'HÔTEL BUTTER

Chop the parsley finely, then wring in a clean cloth to squeeze out all the moisture. Put it on a plate with the butter, lemon-juice, salt and pepper, and work all well together with a knife Shape it into neat small pats and put them in a cold place, or on ice, until they are hard.

"CONSERVATIVE" COOKERY OF VEGETABLES

By MRS. EUSTACE MILES

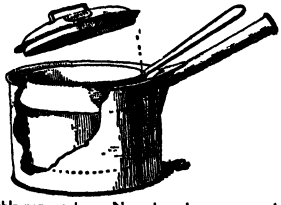
How to Prepare Vegetables Without Hot Water and Without Steam—Cooking by Hot Air—The Double-pan Cooker—Recipes—A Vegetable Sauce—Advantages of the Process

NEARLY every woman—and certainly every cook—considers that she knows how to cook vegetables

But, as a matter of fact, very few do understand the very important art of conservative cookery.

By that I mean "conserving" all the precious flavours, juices and "salts" which are contained in vegetables (and fruits), and which, instead, are usually thrown down the sink! Now, one of the first steps in the science of food reform cookery is this all-important one of conservative cookery.

Not long ago a friend asked me if she might show me her kitchen, of which she was very proud, and forthwith conducted me into its sacred precincts



A double-pan cooker. Note that the water in the upper rim serves as a seal to keep in the heat

The first thing that I noticed was a very strong smell of cabbage water. She apologised to me, and said, "I am so sorry for this bad smell; it is from the cabbage that is being cooked" She then turned to the cook, and said, "Please throw away all the cabbage water, and put some clean water in the saucepan" At that order my hair nearly stood on end. I longed there and then to give a lesson in conservative cookery, which means *retaining* all the juices and throwing nothing away.

Instead, I had to watch the cook throw the precious juices and valuable salts down the sink, and then put the cabbage back (having deprived it of all that made it valuable) into the saucepan of fresh water.

I then watched the kitchenmaid preparing some vegetables for soup stock, and some lettuces for salad.

She was peeling the carrots and turnips, and throwing the peel into a pail, to be thrown away (in which pail were already the outside leaves of the cabbages). She then tore off the outside leaves of the lettuces, and threw them also into the pail, and when she had robbed the carrots and turnips of a great deal of what was most health-giving she plunged them into a saucepan of water to be boiled, and the pailful of (supposed) "refuse" was thrown into the dustbin.

I should like to explain to the uninitiated what was wrong with these methods of cooking and preparing these vegetables.

First, as regards the cabbage.

It ought not to have been put into water at all, except for the purpose of being washed.

Cabbages, after being washed, should be put into the inner pan of a double-pan cooker, with nothing in it but a small piece of butter and no water added, except what comes from the drops of water in which they have been washed. The outer pan only, and the rim round it, should have the boiling water in it, which water keeps perfectly pure and sweet from not coming into contact with the strong vegetable salts and juices.

The cabbage is then cooked by HOT AIR, and not by water or steam. The illustration will explain how it is that the vegetable does not touch the water. Then when the cabbage (or any other vegetable) is sufficiently cooked the juices are used as a nourishing and cleansing sauce—one of the best cures for anæmia—and served with the vegetable, instead of being thrown down the sink And, one of the best things of all, there is no smell from the cabbages whilst they are cooking

The juices of vegetables are their very life-blood, and contain the precious salts of the earth, turned by the vegetables into a form which human beings can assimilate These salts are essential for cleansing the blood, and for many other curative purposes

The actual substance of the vegetables alone is of very little good to us when deprived of the salts and juices, for there is not enough nourishment in them to *build* the body, although there is plenty in their precious salts and juices to *cleanse* the body.

I now come to mistake number two And that was in *peeling* the carrots and turnips before cooking them, and throwing the peel away as if it was so much refuse and rubbish.

When root vegetables are used for gravies or stock, the peel is of the greatest importance, for the most valuable salts of the vegetables lie just under the surface of the rind or skin

This applies also to potatoes, for when they have been cooked in their skins by hot air (instead of by boiling or steaming), all the most valuable part lies just under the peel, and, when cooked in this way, the peel, which is very nourishing, can be eaten with perfect safety. Or else the potatoes can be peeled after they are cooked, and then tossed in a little butter and parsley, with a tiny pinch of salt

I do not think anyone has really *tasted* a potato unless he has eaten one (peel and all) which has been cooked in a double-pan cooker by hot air. Of course, it is important to wash and scrub the potatoes well first

The third mistake which I saw in the kitchen was *throwing away the outside leaves of the cabbages and lettuces* In scientific vegetable cookery a "stockpot" is just as necessary as in meat cookery. The vegetable "trimmings" and outside leaves and the pieces of stalk can all be put into the stockpot, which should be kept simmering on the hob for these well-scrubbed and well-cleansed outside trimmings, that contain even more of the "virtues" of the vegetables than do their insides

It is only too true that the cookery of vegetables is a sadly neglected art in England. The ordinary cook does not know or understand the value of the "salts" that vegetables of all kinds contain, and the importance that these salts have for us in cleansing and toning our blood If possible, it is far better to grow one's own vegetables and cook them fresh from the soil. But, if this is impossible, it is best to buy them in small quantities, so that they may be quite fresh, and to keep them on stone or slate in a cool place until needed.

The cleansing of vegetables is *most* important. You should first soak green vegetables for an hour in cold water with some salt in it to bring out any insects. Then wash them in several changes of water (especially spinach), and trim off all the coarse and tough outside leaves and stalks, and then put these into the stockpot for vegetable soups or gravies The vegetables themselves you then put into the inner pan of the double-pan cooker, as already described, to cook slowly and conservatively with a little butter, but for some vegetables, like artichokes or celery, you can add about half a gill of milk The juices extracted from them in this process should always be served with the vegetable as a plain, clear liquid, or thickened and made into a nourishing sauce

It is important to remember that it takes longer to cook vegetables conservatively than to boil or steam them The heat, too, is of great importance The water in the outside pan *must* be kept at boiling-point, and replenished with *boiling* water, and not with cold water (as cooks are so fond of doing) forgetting that the cold water lowers the temperature of the other water, and that therefore it ceases to boil for a few minutes, and the vegetables in consequence also cease to be cooked for that time too

In the following recipes the approximate time that the vegetables should take to cook by hot air in a double-pan cooker will be given But it is always best to allow *more*, not *less*, than the time specified

If we sum up some of the advantages we shall find the following

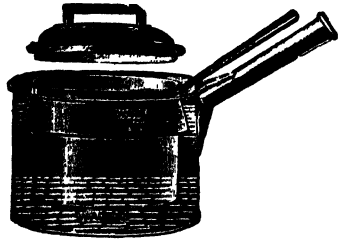
1. The delicate flavour of the vegetable is retained and enhanced There is, therefore, no need for added condiments
2. Valuable and health-giving juices are retained
3. Little heat is needed
4. There is no danger of explosion The pressure is relieved automatically by the lifting of the inner pan
5. Little watching is needed
6. There is no chance of the food being spoilt by severe heat
7. All-round economy is ensured
8. No unpleasant smell arises

The vegetables, by this process, are neither steamed nor boiled They are cooked by dry heat of a not too fierce degree, the only moisture in the inner pan being that which comes from the vegetables themselves, and any added liquid, such as milk, etc

The double-pan cooker can also be used for scalding milk, for stewing fruits, for puddings, frumenties, custards, porridges, and even soups, though the latter take a longer time than when cooked in the ordinary stockpot

DIRECTIONS FOR THE USE OF THE DOUBLE-PAN COOKER

Wash the vegetables well in cold water in which a little salt and soda have been dissolved, and then in pure cold water. Cut them up (if necessary), and put them in the inner pan (when the water in the outer pan is boiling), with a little butter, and, in the case of celery, cauliflower, and artichokes, in a gill of milk Put on the lid, and set the outer vessel (with boiling water in its rim and the inner pan within it), over the



A double-pan cooker, showing water-rim and water in lower vessel

flame, and leave it till the vegetables are cooked Forty minutes is the time usually taken by carrots and turnips (cut in thin slices), fresh peas, asparagus, cauliflowers, celery, and artichokes (with milk), 60 to 90 minutes by cabbage, sprouts, and lettuce, three hours by large Spanish onions If any juice is over, use it for vegetable stock, or else for sauce It is the most valuable part of the vegetable

RECIPES

A NOURISHING SAUCE

To the liquor that remains in the inner pan after the vegetables have been cooked add half an ounce of butter, half an ounce of flour, half an ounce of proteid food Mix over the fire, and stir until it thickens, then pour it over the vegetables This, with the proteid food added, forms a nourishing sauce.

CABBAGE

Well wash the cabbage, pull each leaf apart Put about one ounce of butter into the inner pan of the double-pan cooker, add the cabbage, cover closely and cook for one hour The time for cooking green vegetables depends largely upon the length of time they have been growing Spring cabbage cooks in one hour; winter greens require nearly two hours.

When cooked, strain the juice off, and make a nourishing sauce as above.

CARROTS

Wash and scrape (but do not peel) the carrots, cut each into four, and then slice them finely as one would runner beans. Put about one ounce of butter into the inner pan of the double-pan cooker, add the carrots, and cook for forty minutes The butter and juices may be served with the vegetable A little chopped parsley is a good addition

LETTUCE, ONION, AND PEAS

Into the inner pan of a double-pan cooker put a good ounce of butter, shred a large lettuce and a large Spanish onion and about half a pint of green peas, put all together in the butter, cover the pan closely, and cook for one hour Strain through a sieve Make a sauce with the juice, as above, adding the yolk of an egg beaten in at the last, and a tablespoonful of cream with the proteid food

BEETROOT

Slice a raw beetroot thoroughly, and put into the inner pan of a double-pan cooker with a gill of milk Cover closely and cook for one hour (or longer, if the beet is large), strain the milk, and into a saucepan put half an ounce of butter, half an ounce of flour, and a tablespoonful of proteid food, and the milk in which the beetroot was cooked, stir until it boils Then add one teaspoonful of red wine vinegar, and return it to the inner pan to warm, then serve

MACEDOINE OF VEGETABLES

Put equal quantities of each of the following vegetables, evenly sliced, into the double-pan cooker, with two ounces of butter, and cook until tender (from fifty to sixty minutes), stirring occasionally Young spring onions, carrots, turnips, potatoes, mushrooms, tomatoes Serve with a border of peas or runner beans A nourishing sauce of the juices can be made as above

SPINACH

Press two pounds of spinach into the inner pan of a double-pan cooker, add one ounce of butter, and cook until tender (twenty to thirty minutes), rub through a sieve, and serve as required with sauce made from the juice

THE ART OF MARKETING

Marketing in Olden Days—Reasons for the Decline of Personal Marketing by the Mistress of the House—Useful Rules—Hints on the Choice of Meats—Beef—Mutton—Veal—Lamb

In the days of long ago our grandmothers took infinite pride in their households and all matters pertaining to them, and would regard with scorn the perfunctory knowledge that the average housewife of modern times possesses regarding the good points of a joint, fowl, lobster, etc.

There are several causes contributing to this ignorance or indifference. One is the custom of tradesmen calling for orders, which are jotted down carelessly in an order-book without much regard to season or price. Secondly, the habit of allowing the cook, often a raw, inexperienced girl, to

receive all goods, thereby losing the opportunity of promptly returning any article that is not up to the required standard of freshness and quality Thirdly, the blame may be given, in a certain degree, to the architects who plan houses and flats with such a disgraceful and senseless disregard of adequate larder and store-cupboard accommodation that it is impossible to store more than a few pounds of the various dry goods needed in a household.

Numberless cooks could state truthfully that their larders waste pounds' worth of food in a year owing to their damp, airless, and dark construction But after making all excuses possible for the inferiority of goods purchased, the head of domestic affairs should recognise that it is as humiliating to be palmed off with flaccid seakale and antique peas as it would be to be given cotton instead of silk-back velvet, or some shop-soiled garment for a newly arrived Paris model

Experience is necessary, of course, but study the following hints, then do your own marketing with eyes and commonsense well on the alert, and in a few weeks quite a scientific skill in the art of choosing and refusing will have been acquired

USEFUL RULES

1. Study the daily or weekly marketing lists, note what is in full season, for then, as the supply is probably plentiful, the price should be reasonable

2 Deal with shops and stores that have a large custom and a good demand for their goods, as the supplies are more frequently renewed.

3. Avoid tradespeople who appear to advertise their wares over-much, they are apt to deduct from their heavy expenses by selling goods of inferior quality for the price quoted

4 Never buy cheapened goods, such as a 2s sole for 1s 6d, and so on, for it usually means they have lost their primary freshness, and the seller is glad to take what he can get.

5 If possible, pay the tradespeople cash down, or at least weekly, otherwise they not unreasonably add a penny or halfpenny per pound here and there to cover long credit, and possible bad debts.

HINTS ON THE CHOICE OF MEAT

General Remarks—Avoid meat of any kind that has lean of a dark purple tint, for it means either that the animal was diseased, or, at least, very old A very pale pink tint is also a sign of bad quality, so also if the flesh is flabby or watery Now and then a joint of meat may be seen lying in a pool of reddish fluid, if this is noted, avoid it. Very bony or fat meat is always dear, even if low in price; fat of a dark yellow tint indicates that the animal has been fed largely on oil-cake, and when it is cooked the flavour will be rank and greasy

There should be but little smell from meat, and that not unpleasant, and all parts, specially kidneys and liver, must be quite free from spots or discoloration.

Beef is more economical to buy than mutton or pork or veal and lamb; the two last-named are the flesh of young animals, and are less digestible and less nutritious than that of mature ones.

The lean of beef should be bright, deep red, firm and elastic to the touch, and well marbled with creamy white fat, and finely grained The fat should be creamy white; the suet hard, a pinkish tinge on it, and easily crumbled Hard, skinny fat, and horny strips along the ribs indicate that the animal was old The beef of Scotch oxen is reckoned best, no first-class butcher offers cow or bull beef for sale

The prime roasting joints are sirloin and ribs, but as they contain much bone, they cannot be reckoned as economical. The best roast for family use is top-ribs or round, as there will be no bone, and rarely any superfluous fat The flavour and texture are, however, not quite so excellent as the two first-mentioned

Mutton is more easily digested than beef, as the fibres of the lean are shorter, more tender, and therefore more digestible. Welsh and Southdown mutton are the most popular varieties Select joints off small animals, the large meat is wasteful and coarse The cheaper parts of mutton are so bony that, although low-priced, they are not economical in the end The legs are best for family use The lean of mutton should be a clear dark red, and finely grained, the bones small, the fat very hard and white Mutton requires to be hung as long as possible without its becoming tainted. When well hung, the cut surfaces should look dry and a blackish purple colour, when freshly killed, the cut parts look moist and a bright red Legs can be hung for a longer period than shoulders or loins If the larder accommodation is bad, butchers frequently let customers select their joint, and then hang it for them This is an excellent plan

Veal cannot be reckoned as very digestible, and if killed when very young, contains but little nutriment The flesh is usually a very pale colour, but if rather a deeper pink, it will be more juicy The grain should be fine, the fat clear and white, the kidney free from discoloration and enclosed in plenty of firm fat Veal cannot be hung, as it soon becomes sour.

Lamb should have the lean finely grained and of a delicate red colour, the fat firm and white, devoid of any yellow tinge. The kidneys and surrounding fat should be firm and not in the least tainted or discoloured The veins of the neck end of the fore-quarter ought to be bluish, not green, in tint, as the latter is a sign the meat is stale, and lamb, like veal, does not improve with keeping.

To be continued.

The following are good firms for supplying foods, etc, mentioned in this Section Messrs J S Fry & Sons, Ltd (Cocoa), Samuel Hanson and Son (Red, White and Blue Coffee), International Plasmon, Ltd (Plasmon Cocoa)

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

THE COUNTESS OF FINGALL

ONE of the most popular of Irish peeresses the Countess of Fingall, who married the Earl in 1883, has been very prominent in assisting the home industries movement, and much of the improvement in the colouring and designs of cottage-made tweeds has been due to her Before her marriage she was Miss Mary Burke, of Danehold, in Galway, and the story goes that, although Lord Fingall's relatives wished him to "marry money"—for, although of ancient lineage, he did not inherit a great income—he fell in love with Miss Burke, and promptly married her

The Countess of Fingall
Lafayette

Lord Fingall and his wife spend most of their time at Killeen Castle, co Meath, almost beneath the shadow of the palace-crowned Hill of Tara It was built in the twelfth century, and is one of the finest specimens of Anglo-Norman architecture extant Both Lord and Lady Fingall are devoted to country life, his lordship being master of the Tara Harriers

MRS. E. M. WARD

THE grand-daughter of an R A—James Ward, animal painter to the King—the great-niece of George Morland, the widow of an R A, and the mother of artists, including the popular Mr Leslie Ward, "Spy," whose caricatures have achieved such world-wide fame, Mrs E M Ward occupies a unique position in the world of art It was Mrs Ward who painted that famous picture "Mrs Fry Visiting Newgate Gaol." She exhibited at the Royal Academy consecutively from 1849 to 1879, and constantly since, and has painted several portraits for Queen Victoria and the Royal Family And since she opened her art classes for ladies, nearly thirty years ago, she has had many Royal pupils Among her favourite pupils were the popular Princess Alice of Albany, now Princess Alexander of Teck, and at one time the Duchess of Albany herself When Mrs Ward's husband was alive, Queen Victoria and the Prince Consort were frequent visitors to their joint studio Mrs Ward still continues her art classes for ladies in Chester Square, where her teaching and counsel in matters artistic are much valued

Mrs. E. M. Ward
Photo Vrendenburg

MRS. ARCHIBALD MACKIRDY

Mrs Archibald Mackirdy
Photo, Barnes

A WOMAN of extraordinary courage and tenacity of purpose, Miss Olive Christian Malvery, when she came from India to this country and studied at the Royal College of Music, was so appalled at what she saw of the lives and homes of the poor that she determined to do what she could to interest those who might help to alleviate the distress amongst the masses She therefore disguised herself—as a factory girl, a coster, a barmaid, and an organ-grinder—and lived in the East End and among girl-workers whose lives seemed to be one long struggle against poverty And what terrible stories she has to tell of the underworld in her books "Thirteen Nights" and "The Soul Market" She has rendered splendid service to the poor, so much so that when she married the late Mr Mackirdy the Bishop of London officiated at the ceremony In addition to earning much fame by her journalistic work, Mrs Mackirdy has distinguished herself as a singer and reciter.

THE MARCHIONESS OF LANSDOWNE

ONE of the most exclusive hostesses in London, Lady Lansdowne has long wielded an influence in society and politics. Prior to her marriage, in 1869, she was Lady Maud Evelyn Hamilton, a daughter of the first Duke of Abercorn. She was nineteen years of age when she was married to the Marquis at Westminster Abbey—on the same day as her sister, the mother of the present Duke of Marlborough—her first child, the present Duchess of Devonshire, being born the following year. She has two sons, the Earl of Kerry and Lord Charles Fitzmaurice, and one other daughter, Lady Waterford. Tall and stately, with aristocratic features and beautiful hair, Lady Lansdowne is an imposing figure anywhere. She has proved of the utmost assistance to her husband in his political work, many important and historical gatherings having been held at Lansdowne House, Berkeley Square. When Lord Lansdowne was appointed Governor-General of Canada, in the 'eighties, Lady Lansdowne shared the conquest of Canadian hearts with him, and when, later, she accompanied him to India as Vicereine, the East succumbed to her charms as well. A public memorial records the fact. Lady Lansdowne is one of the few noblewomen who go to Court in state, and at great official dinners and receptions, when Royalty is present, she and Lord Lansdowne generally arrive in their state carriage, with three magnificently liveried footmen standing behind them.

The Marchioness of Lansdowne
Photo, Lafayette

MRS. ALEC TWEEDIE

ARTIST, traveller, sportswoman, and authoress, Mrs. Alec Tweedie has crowded an amazing variety of experiences into her life, and her beautiful home at York Terrace, Regent's Park, is filled with treasures and mementoes. She has travelled through most of the countries of the world, not by rail, but astride a horse, has climbed Alpine peaks on snow-shoes, thinks there is nothing so delightful as ice-boat sailing, shoots and drives with the best—in a word, is a splendid type of the strenuous traveller and sportswoman of to-day. And her wonderful experiences are related in such interesting books as "A Girl's Ride in Iceland," "Through Finland in Carts," "Mexico as I Saw It," while she displays a keen knowledge of theatrical life in "Behind the Footlights." Mrs. Tweedie lived in her girlhood in Harley Street, with her father, Dr. George Harley, a physician who added much to the science of medicine. She went to Queen's College, Harley Street—the first college open to women where presided the lady who has since become Lady Tree—and ultimately completed her education in Germany. Mrs. Tweedie's favourite hobby, apart from travel and writing, is needlework.

Mrs. Alec Tweedie
Photo, Thomson

MISS BILLIE BURKE

BORN in Washington on August 7th, 1886, both her parents being prominent on the stage, Miss Billie Burke came to London when she was twelve years of age, to improve her singing. Ultimately she went on a successful Continental tour, making her professional début in this country at the London Pavilion. It was while appearing in pantomime at Glasgow that her cleverness and charm attracted the attention of Mr. George Edwardes, who gave her a part in "The School Girl," in which she made a "hit" by her singing of "My Little Canoe" "The Duchess of Dantzic" and "The Blue Moon" are other musical comedies in which she has appeared. She made her début as a "star" in America, at the Lyceum Theatre, New York, in "Love Watches." Quite unspoiled by her success, Miss Burke is one of the most popular young actresses on or off the stage.

Miss Billie Burke
Ellis & Walery

THE HON. MRS. ASSHETON HARBORD

IT was quite by accident that Mrs. Assheton Harbord became one of the most daring lady aeronauts of to-day. In 1906 she went to see off some friends who were making a balloon ascent, and at the last moment they suggested that she should go with them. She went, and when she returned to earth once more it was as an enthusiastic aeronaut. Since then she has made nearly two hundred voyages, owns her own balloon, and has been entertained by the members of the Aero Club in token of their appreciation of her pluck and skill. She has made four voyages across the Channel, and has had a number of thrilling escapes, notably when the car of the balloon, which was her own, on reaching the Continent, bumped on the ground, owing to a storm, and threw out its unlucky occupants. "I can claim, therefore," humorously remarks Mrs. Harbord, "to be the only woman who has landed on the Continent on her head." In 1905 Mrs. Harbord married the Hon. Assheton Harbord, a son of Baron Suffield, and younger brother of the Dowager Lady Hastings, Lady Carrington, Lady Musgrave, and the Hon. Mrs. Derek-Keppel. At the time of his marriage Mr. Assheton Harbord had been for many years a member of the London Stock Exchange. His wife, previous to her marriage with him, was the widow of Mr. Arthur Blackwood, of Melbourne. In appearance Mrs. Assheton Harbord is pretty and petite, and possesses a charming taste in dress.

The Hon. Mrs. Assheton Harbord
Lafayette

QUEENS of the WORLD

No. 5.—Queen Maud of Norway

A Nation in Search of a Ruler—Why Prince Charles of Denmark was Chosen—An Unconventional Princess—A Royal Love Match—A Sailor King and a Little Prince Charming

Who shall sit on Norway's throne? For many months prior to the acceptance of the Norwegian crown by Prince Charles of Denmark now Haakon VII of Norway, on November 20, 1905, this question had been agitating the minds of the Norwegians In June of that year, after many meetings between the Swedish and Norwegian Parliaments, it was amicably agreed that the union between the two countries, which had been in existence for close upon a century, should be dissolved It was recognised on both sides that, with the nationalist movement for independence growing stronger every day in Norway, the union was the cause of much friction between the two peoples

Thus we had the unique spectacle of a European country searching for a king and queen There were what might be termed three eligible candidates Prince Arthur of Connaught, Prince Charles of Sweden, and Prince Charles of Denmark The first-named, the eldest son of the Duke of Connaught, was not quite twenty-three years of age at the time, and, by the marriage of his sister, Princess Margaret, with the Swedish Crown Prince, was related to the House of Bernadotte Prince Charles of Sweden is a brother of the present King of Sweden who by his marriage to Princess Ingeborg the daughter of King Frederick of Denmark, became a brother-in-law to Prince Charles of Denmark

A Simple Princess

The latter, because he was married to the daughter of an English king and had a son, and because of the cordiality which had always existed between Norway and Denmark, was asked, by a vast majority, to become King of Norway In 1814, it is interesting to note, the Norwegians elected Prince Christian Frederick of Denmark as their king, but the Powers refused to recognise the election Prince Charles accepted the crown, and, on November 25, 1905, as Haakon VII, together with his wife, Queen Maud, the third daughter of the late King Edward, and Prince Olaf, their two-year-old son, landed in Norway, and was welcomed with the greatest enthusiasm.

Thus it came about that Princess Maud, as she is still so often called in this country, exchanged what was really a flat near the Amalienborg Palace in Copenhagen for a palace at Christiania Not that she personally was ambitious of more exalted rank and greater splendour, for her chief characteristics are shyness, simplicity, and a love of quiet home life During her first weeks in Christiania she habitually drove up to the back entrance of her palace while the crowd waited at the front The story has often been told of a remark of hers to a girl friend, when, previous to her marriage, she was wont to travel on the Continent with her favourite German governess as plain "Miss Mills" "What a pity I can't always be Miss Mills," she said, "it's so much more fun than being a princess!"

The "Tomboy" of the Family

Born at Marlborough House on November 26, 1869, Queen Maud was by common consent considered the prettiest and cleverest of King Edward VII's three daughters Her unaffected simplicity and charm, and the sweetness of her disposition, gained for her popularity on all sides There was a brightness and unconventionality about her manners, too, which appealed to everyone As a child she was the "tomboy" of the family, always getting into mischief and scrapes

"You ought to have been a boy, you run so fast," said a visitor to Sandringham one day

"Oh, I wish I had been," replied the little Princess of seven, "I would have been called Harry Harry, you know, means swift and sure"

After that she was called Harry by all her immediate relatives for many years, and is still called so sometimes by her sisters

The following story also illustrates her Majesty's early longing for unconventionality The Royal Family were leaving a London station on a journey to Scotland, and the usual official throng was gathered on the platform During the formal leave-takings Princess Maud noticed a number of busy reporters, and presently produced a tiny notebook of her own She scribbled a few words, tore out the leaf, and crumpled

it into a ball, which she dropped with apparent unconcern. The ball rolled to the feet of one of the pressmen, who quickly picked it up and unrolled it. The Princess had written · " I wish I were a reporter "

" I sometimes get tired of being Royal, especially when I am looked at and wondered at, as though I were one of Madame Tussaud's waxworks. I often think how glorious it must be to be able to jump on the top of a 'bus and have a day out. I have never tried to do so yet, but I think I shall some day."

In these few words Queen Maud once sketched her own character more clearly than any biographer could have done in three volumes. Her versatility is strikingly illustrated by her many accomplishments Like her mother, Queen Alexandra, she is skilful with the camera, and understands all the mysteries of developing, printing, and enlarging She can sail a yacht, pull an oar, skate like a Canadian, has lately learned ski-ing, and is a skilful croquet and tennis-player, while she is never so happy as when driving a dog-cart or cycling. Open-air sport of all kinds has always appealed to her Majesty, and as an equestrienne she often imposed upon her brothers, King George and the late Duke of Clarence, tasks of horsemanship in the "follow your leader" fashion that they sometimes found difficult to perform

Indoors, too, she held her own with them at billiards. She has also turned out some really beautiful work in the way of wood-carving and bookbinding. Dairy work, too, was for a time a hobby of hers, and in the model dairy at Sandringham she mastered the mysteries of butter-making.

Another of her Majesty's pastimes is chess, and it may be remembered that she was a patron of the Ladies' International Chess Congress held a few years ago. In addition, she was a keen student. A great reader, she retains her early affection for the works of Owen Meredith, while she is mistress of at least five languages, and is an excellent pianist.

H M the Queen of Norway, daughter of the late King Edward VII., and wife of King Haakon VII. of Norway Queen Maud's love of simplicity and kindliness of heart and manner at once endeared her to her sturdy Northern subjects

Photo, H. S. Stuart

The marriage of Princess Maud and Prince Charles of Denmark, who, it might be mentioned, is three years younger than his wife, was a popular and romantic match There was at first strong opposition on the part of Queen Alexandra, who objected to the marriage of cousins, while it is an open secret that the Queen of Denmark had set her heart on the marriage of her second son to Queen Wilhelmina of Holland.

On more than one occasion, too, it was rumoured that the prospective crown of an heir-apparent had been laid at the feet of Princess Maud, and more than one minor potentate would have been glad to remain in England as the accepted wooer of the King's youngest daughter. Years ago it was whispered that she hoped to make such a marriage as would enable her to live in England, but these rumours ceased when her engagement to Prince Charles of Denmark was announced on October 28, 1895. As a matter of fact, Princess Maud had fallen in love with her cousin four years previously; but, for the reasons already stated, consent to the marriage had been withheld. True love triumphed in the end, however, and on July 22, 1896, when she was twenty-six years of age Princess Maud was married in the chapel of Buckingham Palace.

The Archbishop of Canterbury, Dr Benson, performed the ceremony, and he has left the following account of it in his diary:

"Married the Princess Maud to Prince Charles of Denmark. The brightest of the princesses, and almost as young as when I confirmed her. He is a tall, gallant-looking sailor. Hope he will make her happy."

A Sailor King

King Haakon is no mere carpet sailor. He is a practical seaman, and his naval training dates back to the time when, as a small boy of fourteen, with his sea clothes in a canvas bag slung over his shoulder, he presented himself, at the old receiving ship, Dronning Louise, in the Copenhagen dockyard as a midshipman in the Danish Navy.

When the newcomer was challenged by a tall marine with "Who goes there?" Mr Wisby, who was senior middy on the ship, tells us, "the boy stared, and dropped his bag, which would have fallen overboard if the marine had not caught it." The little fellow was so frightened at his gruff reception that he could not answer a word, and it was some time before the sentry could elicit his name, Carl, and his number. "Officer on guard," at last said the marine in disgust to Mr Wisby, "I report a skinny little enemy outside, who's only got a name in front, and a poor one, too, and none behind. He doesn't know anything, and he looks it fore and aft."

At the time of his wedding, Prince Charles was an hon. lieutenant in the British Navy, and has since been promoted to the rank of commander. He is also lieut.-colonel of the King's Own Norfolk Imperial Yeomanry. Indeed, he is almost as much an Englishman as a Dane, having passed much time in this country, both prior to and after his marriage.

An interesting fact concerning the wedding of the King and Queen of Norway is that amongst the host of valuable presents given to them was the wedding-ring, made of pure Welsh gold, presented by the members of the Gorsedd National Eisteddfod. The presentation was made by the late venerable Archdruid. Another interesting gift was the beautiful service of silver plate, chosen by the Princess herself, and subscribed for by the people of Norfolk, the county in which she had lived nearly all her life.

Very enthusiastic was the greeting accorded the Royal couple when they made their entry into Copenhagen on December 21, 1896. His sailor duties, however, often took Prince Charles away from home, and in consequence Princess Maud spent the greater part of each year in London and at Appleton Hall.

Here it was that her only child, Prince Alexander, re-named Prince Olaf on the accession of his father to the throne of Norway, was born on July 2, 1903, seven years after their marriage. Needless to say, the advent of their little son proved a great delight to his Royal parents. And they have been equally delighted at the warm welcome accorded to the little prince by the people of Norway. Indeed, the Norwegians took him to their hearts the moment they saw him on the day of the King's arrival. With his fair hair, dancing blue eyes, delicate colouring, and engaging manners, he quickly appealed to the affections of his father's subjects, for he is a typical Norwegian child.

"I declare," said King Haakon, some time ago, "that I could never have believed that a child could have so conquered the hearts of people. I often say to the queen, Prince Olaf seems Norwegian by instinct. He absolutely loves the national flag. He loves the snow, and he learned immediately how to handle his little sledge. He has had nothing to learn in order to become Crown Prince. He had only to let himself be loved by the people and by everybody. For his father it is a more complicated business. They have to teach me my trade day by day."

It may be remembered that such was the prince's popularity in Norway that at one time an imposing bodyguard of four policemen and two soldiers formed an escort round the royal perambulator, in order to protect him from the overwhelming osculatory attentions of the ladies.

The boy prince's nursery is crowded with gifts from his future subjects. The day after his arrival the children of Christiania subscribed 1½d. each to buy him a fur costume, and they afterwards presented him with a magnificent bear rug, a gigantic rocking horse, and a suite of bedroom furniture painted rose and white in Norwegian style. Like most modern Royal children, Prince Olaf has an English nurse. His mother, however, is his constant companion. She is his favourite playmate and mentor. Many happy hours do they spend in the nursery together. For Queen Maud still retains her dislike of the pomp and ceremony characteristic of many European Courts, and which, in many cases, denies Royal mothers the privilege of becoming more than a mother in name to their children.

The Heir Apparent

As a matter of fact, it is quite probable that Queen Maud would have declined to accept the duties of queenship had it not been for the thought of her son, for, by so doing, she would have deprived him of a kingly inheritance In speaking of Prince Olaf as the heir to the Norwegian throne, few people realise his importance as a member of the British Royal Family. He is twelfth in the line of succession to the British throne, for between him and the King of England are only King George's children, the Duchess of Fife and her two daughters, Princess Victoria, and Queen Maud.

Life in the Royal palace at Christiania is very simple The Royal household is small—the Queen herself has only three personal attendants—and very often one may see her Majesty pouring out afternoon tea to her guests, while King Haakon provides conversation for the ladies.

A Contrast in Homes

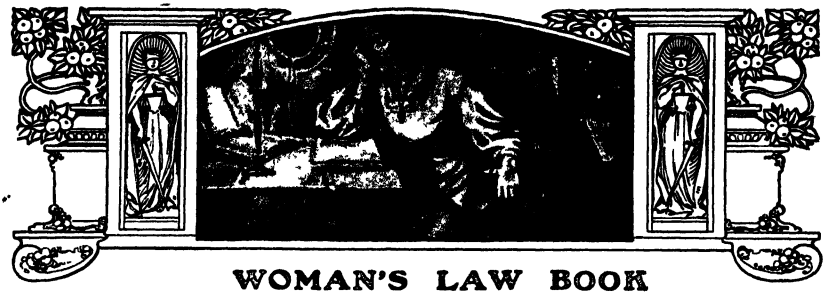
The palace is an imposing building, towering high over Christiania on a lofty hill The Royal apartments are on the first floor, and attached to the King's private study is a fine billiard-room, where Queen Maud often indulges in a game with her husband. The state rooms are in the central part of the palace, Prince Olaf's rooms, consisting of three apartments, being in the western wing

The grandeur and size of the palace forms a striking contrast to the former residences of their Majesties—the flat near the Amalienborg Palace in Copenhagen, and Appleton Hall

But, although Queen Maud now shares a throne and a palace instead of living quietly and unostentatiously in a Copenhagen flat or an English country house, she still retains that simplicity of disposition and unaffected charm which won for her the hearts of the English people, and which are securing for her enduring popularity in democratic Norway.

The King and Queen of Norway, with their son, Prince Olaf. The little Prince is in every way a typical Norwegian child, and is the idol of the nation

Photo, W. S. Stuart



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc , etc.*

THE LAW OF FINDING

Responsibility of the Finder of Lost Property—The Legal Course to Adopt—The Law of Treasure Trove—Sunken Treasure and its Recovery

"FINDING'S keeping" is true in this sense, that the finder has the right to the possession of the article as against the whole world, provided that the true owner of the lost article cannot be found But before the finder can acquire any title to the article it must be lost, and not merely overlooked or mislaid, and, moreover, it must be out of the power of the finder to restore the lost property to its owner If a lady drops her purse in the street, the man who picks it up and makes no effort to restore it to her, but converts it to his own uses, is just as guilty of theft as if he had picked her pocket in the first instance And, again, to take another example, the man who takes possession of an umbrella which he has noticed another traveller has left behind in an omnibus or tram, with the intention of taking it to the Lost Property Office at Scotland Yard and claiming a reward, is likewise guilty of theft The obvious duty of the finder was to call the passenger's attention to the fact that he was leaving his umbrella in the carriage, or, failing that, to hand the umbrella over to the conductor, or to call his attention to it Common honesty requires the finder of money or of valuable property to take reasonable steps to restore it to the owner, either by giving information to the police or advertising the discovery, but should no claimant appear to establish his right, no one will have a better right to the property than the person who found it.

There appears to be little doubt that the law recognises a legal obligation as well as a moral one on the part of the finder to make some effort to discover the owner if he thinks he can be found At the same time, if a person finds an article which has been lost, and takes possession of it, really believing at the time that the owner cannot be found, the fact of the true owner being afterwards brought to his knowledge will not make him guilty of larceny if he converts the article to his own use

Finding Banknotes

A man found a banknote on the high-road, there was no name or mark on it, nor were there any circumstances attending the finding which would enable him to discover to whom the note belonged, nor had he any reason to believe that the owner knew where to find it again When he picked it up he meant to make use of it, but before he had cashed it he learnt the next day the name of the owner Nevertheless, he changed it, and spent the money, and the Court of Crown Cases Reserved decided that he had been wrongfully convicted of larceny This defence, however, did not avail a servant who, finding a package of banknotes in the passage of her master's dwelling-house, kept them to see if a reward was advertised, and she was very properly convicted of theft

Money in Secret Drawer

The person who buys a bureau at a public auction and subsequently discovers money hidden away in a private drawer is probably justified in keeping it, unless he had express notice at the time of the sale that the bureau alone, and not the contents of it, was sold to him; but, of course, there might be circumstances in connection with

the purchase of the bureau which would make the abstraction of the money a felonious one.

Bureau for Repair

A cabinetmaker who receives a bureau to repair, and discovers in a secret drawer money, which he appropriates to his own use, is clearly guilty of larceny, since the money obviously belongs to the owner of the bureau, whether he had any knowledge of it or not

Property in Cabs and Omnibuses

But with regard to property left in cabs and omnibuses, the police regulations require that the cabdrivers and conductors shall deposit the same at Scotland Yard, where the owner will be required to identify and appraise it, a proportion of the value being given to the finder by way of reward.

Left in the Train

Property which has been left in the train should be taken to the Lost Property Office, a member of the travelling public has no right to interfere with it, or to regard it as property which has been lost or abandoned by its owner And it has been held that a servant of the railway company who appropriates property found in the train, instead of taking it to the Lost Property Office, is guilty of larceny

Treasure Trove

Treasure trove is where any money or coin, gold, silver, plate, or bullion is found hidden in the earth, or other private place, the owner being unknown, in which case the treasure does not become the property of the finder, but belongs to the Crown.

If the treasure was not concealed by the owner, but merely abandoned or lost, it is not treasure trove, and belongs to the first finder But whether it is treasure trove or not, if the owner is afterwards found, and comes forward to claim it, he is entitled to it, and not the Sovereign or the finder.

Treasures of the Deep

Treasure which is found in the sea, or upon the earth, does not belong to the King but to the finder, if no owner appears Therefore, anyone may employ divers and rescue treasure supposed to have been lost in sunken ships, and is entitled to retain the results of the search.

Coroner's Duty

When notice of treasure being found is brought to the coroner, it is his duty to summon a jury, and to inquire of treasure that is found, who were the finders, and who is suspected thereof Concealment of treasure trove is an offence formerly punished by death, but now by fine and imprisonment, finders of hidden treasure must give notice to the police

LAW AND MONEY MATTERS

Continued from page 1146, Part 9

INSURANCE

Assignment

A CONTRACT of life assurance is not merely a contract of indemnity, and is, therefore, assignable A person is entitled to put any value upon his life that he pleases, and the company accepts him at his own valuation, provided he pays the premiums corresponding to the amount for which he is insured The policy may be assigned by way of gift or sale, or as a collateral security The assignment may be made by an endorsement on the policy to that effect, or by a separate deed, which must be properly stamped A written notice of the date and purpose of the assignment must be given to the company at their principal place of business The company are entitled to charge the statutory fee of five shillings before sending an acknowledgment of the notice, which should be made in duplicate for their endorsement

Re-assignment

The mere return of a policy of life assurance to the party who assigned it or the destruction of the deed of assignment does not cancel the assignment, and great difficulty will be experienced in getting payment of the sum insured unless the policy is properly re-assigned by deed to the party by whom it was assigned, and notice of the re-assignment, with a fee of 5s for acknowledging receipt of same, sent to the company.

Suicide

If the person assured dies by his own hand or by the hand of justice, the policy becomes absolutely void This is not the case, however, if he commits suicide while of unsound mind, unless the policy contains express condition that it shall be void if the person whose life is assured commits suicide Being killed in a duel would also vitiate the policy

Female Lives

For insuring female lives an extra annual charge is usually made, which is removed on the attainment of the age of fifty The charge does not generally exceed 5s per £100 assured

Indisputable Policy

A policy which is expressed to be "indisputable," can be disputed on the ground of fraud only

Exemption from Income-tax

All sums paid as premium for life assurance effected by a person on his own life or on the life of his wife are exempted from liability for income-tax to the aggregate extent of one-sixth of the total income A deduction can, therefore, be made of the amount so paid in premiums in returning the annual statement of assessable income

World-wide Policy

A world-wide policy is issued free from all restrictions as to occupation, foreign travel, and residence.

As a rule, those engaged in military or seafaring occupations, or travelling or residing beyond certain well-defined limits, are charged extra.

Children's Assurances

Children may be assured at an early age, and without medical examination, on a returnable or non-returnable scale for a sum payable at death after the age of twenty-one or on attaining the age of fifty. A policy effected on the returnable scale is entitled to the return of all premiums paid to the company if death occurs before the age of twenty-one.

Children's Endowments

By a single premium or by annual payments, a child may be assured, and receive a sum of money for educational purposes at the age of twenty-one or any other age. If the child dies before attaining the age, the money is returned

THE LAW AND THE SERVANT

Continued from page 937, Part 7

The Legal Responsibility for a Servant Exceeding His Duty—Or Acting as Her Master's Agent

A MASTER is not responsible for the acts of a servant who is exceeding the bounds of his authority; but whether the servant was or was not acting within the scope of his authority is often a very nice question.

Servant Exceeding His Authority

Where a domestic whose duty it was to light the fire, attempted to clean the chimney by making a huge bonfire of furze and straw, with the result that the house next door was burnt down, her master was held not liable for the damage done to the adjoining premises, on the ground that the servant had acted quite outside the scope of her employment An attempt to recover damages from a railway company for the loss of luggage by a porter in whose charge it had been placed for an hour, failed, because it is not a porter's duty to guard a passenger's luggage for such a length of time If, however, the passenger had placed the luggage in charge of the porter while he went to take his ticket or to be placed on a cab, and it had been lost, the company would have been responsible. A servant is acting outside the scope of his authority if he do an unlawful act not authorised by his master

Where a stationmaster wrongfully arrested a passenger for not having taken a ticket, the railway company successfully defended an action against themselves for false imprisonment On the other hand, a season-ticket holder recovered damages against a railway company for false imprisonment for having been wrongfully given into custody by one of their ticket examiners

Servant Acting Illegally

A master is not responsible if the servant acts illegally in doing what could be done in a lawful manner, as by committing an assault when attempting to recover property, nor is the person employing a contractor responsible for the acts of his servants, unless he personally interferes with the work by giving them directions, nor a master for the wrongful acts of his servant whom he has lent to another person, such acts being committed while in the service of that person.

Servant as Agent

A servant acting as a mere agent for his master has no authority to bind him by his contracts; but his authority may be express or implied. When the servant is acting by express authority under writing, little or no difficulty arises as to the master's liability; but when the authority is only implied the extent of the master's liability is often open to doubt.

If a mistress, as it frequently happens, sends a servant to buy goods for her and at the same time gives the servant money to pay for them, the tradespeople will be unable to recover from the mistress the price of the goods supplied to the servant if the latter, instead of paying cash, puts the money into her pocket and obtains the goods on credit.

But, on the other hand, if a master or a mistress who is accustomed to deal with certain tradespeople, allows or instructs the servant to order goods on account, the tradespeople will have a right to suppose that the servant is acting on behalf of her master or mistress, even though she continues to order goods after she has left her situation In such a case the employers can only escape liability by giving notice to the tradespeople that the servant is no longer in their service, or no longer has the right to order goods on their behalf If a servant is sent to order goods on credit and is subsequently given the money to pay for them, even if it is upon the same day, the presumption of implied authority will still arise, and the employer will still remain liable if the servant neglects to pay for them Nor does any private agreement between master and servant diminish the master's liability Thus if the servant buys things which come to the master's use the latter should take care to see that they are paid for

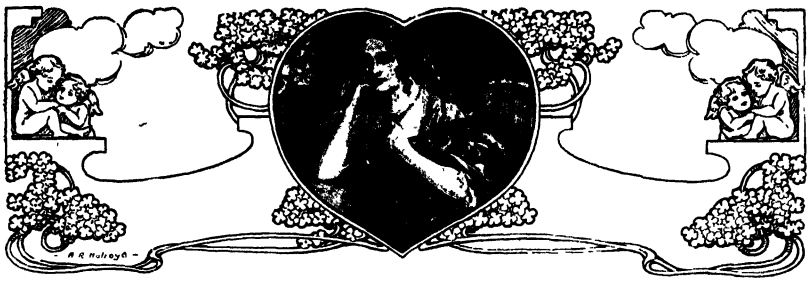
Searching Servants' Boxes

A master has no right to open his servant's boxes or to search his property If he suspects his servant of theft or dishonesty and of concealing stolen articles in his boxes he should apply to a magistrate for a search warrant, and make the search in the presence of a constable.

Perquisites

It is quite a fallacy to suppose that there is any presumption of law that a servant is entitled to perquisites or leavings; to take, sell, or give away the food that is over in any substantial quantity without the leave of the master is just as much theft as any other form of robbery.

To be continued.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

No. 9. CLEOPATRA, QUEEN OF EGYPT

To criticise a woman such as Cleopatra is an easy matter, and Cleopatra has found many critics—hostile critics But even they cannot deny the stupendous power of her fascination Alike, all men and all ages have acknowledged her to be a woman to whom human records can afford no parallel

With questions of ethics this article is not concerned. Cleopatra lived and died two thousand years ago, hence even to attempt to justify her would be superfluous, for, with the exception of that of the Royal house of Egypt, she acknowledged no code of social rules

The personality of the great Queen of Egypt to-day still fascinates and attracts mankind because it was intensely human All else time can change; human nature it cannot change, and upon the canvas of history Cleopatra still stands out as a lovely woman, possessed of that goodness and those thousand frailties which make woman adorable in the eyes of man Moreover, she was a great woman. That she enslaved Mark Antony does not prove her greatness This a lesser woman could have done, but only a great woman could have won the love and slavish admiration of Julius Cæsar That proud conqueror, that unrivalled administrator, she blinded to all else, save the loveliness of her person and the joy of possessing her.

Of her country, origin, and early years but little need be said. She was born at Alexandria some sixty-eight or sixty-nine years before Christ, she was the daughter of Ptolemy XII., she was the heiress to his throne, and at an early age developed into a scholar and linguist of exceptional brilliance. "Her beauty," Plutarch declared, " . . . was not altogether beyond comparison, nor such that one could look at her without being struck by it But familiarity with her had an irresistible charm, and the attraction of her person, combined with her persuasive manner of speech . . . was something bewitching."

Although it is not a glowing eulogy, Plutarch's estimate perhaps is just. Cleopatra was not one of the world's great beauties, nor was she a *grande amoureuse*. Among the women who have figured in this series of romances, she ranks perhaps most nearly to the Empress Josephine Cleopatra was an enchantress of men

She ascended the throne of Egypt in B.C. 51. She was then seventeen or eighteen years of age, but by the terms of her father's will was forced to share the throne with her brother, Ptolemy Dionysos, a boy eleven years of age. This child, in accordance with the custom of Egyptian monarchs, she duly married!

The system of dual authority, however, led immediately to civil war, for Cleopatra and her brother both desired absolute power. In this family feud the Roman people were directly interested, since the late king had nominated them as executors of his will. But in Rome, too, the clouds of civil strife were gathering. Cæsar had returned, the

conqueror of Gaul and Britain, and found the government which Pompey had established in need of drastic reformation. An appeal to arms was made, and in B C 48 the verdict of the battle of Pharsalia awarded the supremacy to Cæsar. Pompey, utterly defeated, fled to Egypt and appealed for help. Cæsar followed Ptolemy, however, already at war with Cleopatra, was much too cunning to espouse the cause of the vanquished Roman Accordingly, he beguiled Pompey, and when Cæsar landed was able to welcome him with the head of his defeated rival.

The Conquest of Cæsar

Cæsar, therefore, found himself free to undertake the pacification of Egypt, and, with this aim in view, proposed a friendly conference The idea pleased Ptolemy less than Cleopatra, for the latter saw that if only she could cast the spell of her fascination over Cæsar, the way would be clear to the realisation of her hopes

Immediately, therefore, she set out for Alexandria But to enter the town was no easy matter It was still in the possession of her brother, and Cæsar himself, to all intents and purposes was a prisoner within its walls Danger, however, served only to stimulate the resourceful daring of the queen In the growing darkness of one evening, therefore, she entered a small boat secretly, and was rowed to a spot where the water of the harbour washed the very walls of the palace From here, tied up in a sack such as the Egyptians then used for carrying bedclothes, she was carried by a faithful servant into Cæsar's presence

The day was won Cæsar had seen Cleopatra

Henceforth the claims of Ptolemy Dionysos counted with him for nothing Cleopatra was an aggrieved queen, to whom must be restored the privileges which were hers by right This Cæsar did, but in the doing of it he became entangled in the meshes of the greatest passion of his life Tear himself away from Egypt he could not, and there for many precious months he lingered Blinded by love, he was heedless to the call of duty His self-respect, his thirst for power—both he forgot Indeed, to Cleopatra he gave up everything save the consciousness of Roman citizenship, and this was the last thing a Roman ever lost

In the company of his amorata, the great conqueror set out on a journey up the Nile A journey! It was a gorgeous pageant-like procession and in it Cæsar, the hardy warrior presented an incongruous figure as he lay dreaming in the lap of luxury such as only the Orient and Cleopatra could provide.

The royal vessel, which was accompanied by 400 ships, was a huge floating palace, 300 feet long, 45 feet wide, and double-decked. The banqueting saloons and bedrooms were the perfection of Grecian grace and comfort, the colonnade a triumph of Egyptian art, the artificial cave of gold and stone, the chapel of Aphrodite, were visions of æstheticism which alone could have been conceived in the luxuriously extravagant mind of Cæsar's hostess.

With placing him, however, amid surroundings which exceeded his most rapturous dreams Cleopatra was not content. Cæsar was a man of action Merely to gratify his senses, she knew, was not enough. She turned upon him, therefore, the full force of her fascination, played to his every mood, and, like a snake, she coiled herself round and round his heart It was in her remarkable adaptability that lay the secret of Cleopatra's power This Shakespeare realised when he wrote

"Age cannot wither her, nor custom stale
Her infinite variety other women
Cloy th' appetites they feed; but she makes hungry
Where most she satisfies"

At last, however, Cæsar awoke and bade the queen farewell, but still her picture lingered in his mind, an adorable vision, and in the summer of B C 45 he dared even to invite her to stay with him in Rome And Cleopatra, hoping still to override the obstacle of Roman citizenship, to marry Cæsar, and, as his queen, to establish a mighty Eastern Empire, set out from Alexandria, accompanied by Cæsarion, the son whom she had borne to Cæsar, but whom, in order to gratify Egyptian sentiment, was declared to be a child of the sun god, Amon-Ra.

"The Ides of March"

That Cæsar should have invited the Egyptian queen to Rome, and lodged her in his lovely villa by the Tiber, alone proved the irresistible strength of an insatiate infatuation To the Roman an Egyptian was anathema, Rome hated Cleopatra, and it was only Rome's fear of Cæsar which ensured the safety of her person "I detest the queen," wrote Cicero, and the chorus of hatred was universal

Cæsar outraged Rome, in the temple which he built to his divine ancestress, Venus By the side of the statue to the goddess he placed one to Cleopatra, and it was even rumoured that he intended to introduce a law to enable a Roman to marry more than one wife, and to marry a foreigner, in order that he might marry Cleopatra and declare Cæsarion his heir

This was Cleopatra's hope, but the Ides of March brought Cæsar's folly to an end, and the story of the Ides of March does not need repetition here After Cæsar's death, Cleopatra fled for safety to her kingdom, and here she remained for three years, until once again a romance of startling brilliance can be seen, shining bright and clearly through the clouds of mysterious obscurity which surround her reign.

To Mark Antony, after his great victory at Philippi in B C 42, the vassal rulers of Syria and Asia Minor hastened to pay homage Among them, Cleopatra alone did not present herself. This piqued the victorious Roman, who forthwith sent a messenger to Alexandria to summon her

Sir Lawrence Alma Tadema s fascinating picture of Cleopatra, the great Queen of Egypt who enchanted Julius Cæsar and enslaved Mark Antony, wherein is shown the meeting of the latter proud Roman ruler and the vassal queen

By permission of the Berlin Photographic Co

to meet him in Cilicia. Dellius, the envoy, himself was greatly attracted by Cleopatra, and foresaw that, should the meeting take place, Antony would immediately fall a victim to the woman's charm

She was then twenty-eight years old, "at an age when a woman's beauty," declares Plutarch, "is most brilliant, and her intellect at its full maturity" The queen, however, was careful to show no haste in obeying Antony's summons, she was determined to play her cards carefully. In her dealings with Cæsar, death at the last moment had robbed her of success Antony, however, she felt would prove an easier victim Although he was a brilliant soldier and an administrator of exceptional ability, he lacked that moral ballast which is an essential attribute to greatness, he was the humble slave of his own passions, and his love of luxury and extravagance were both excessive Renan has described him as a "colossal child capable of conquering the world, incapable of resisting a pleasure," and this is the epitome of his character

Such was the man whom Cleopatra chose as Cæsar's successor, to be the agent of her ambitions But in her dealings with Antony again Fate intervened This time, however, it was not Death, but Love who frustrated her intentions Cleopatra learned to love Antony, and her love for him she placed before everything

Cleopatra Meets Antony

In obedience to his orders, however, the queen set out for Cilicia, but in its execution the journey differed greatly from the commander's expectation In triumph, not as a suppliant, she sailed up the river Cydnus, and words such as Shakespeare has placed in the mouth of Enobarbus alone can describe the scene

"The barge she sat in, like a burnished throne,
Burned on the water the poop was beaten gold,
Purple the sails, and so perfum'd that
The winds were lovesick with them: the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes For her own person
It beggar'd all description she did lie
In her pavilion (cloth of gold, of tissue),
O'er picturing that Venus, where we see
The fancy outwork nature.
. . From the barge
A strange, invisible perfume hits the sense
Of the adjacent wharfs The city cast
Her people out upon her, and Antony,
Enthroned in the market place, did sit alone,
Whistling to the air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature"

Antony was astounded, and found himself obliged to ask the queen to dinner. This she declined; it was more fitting, she declared, that he should be her guest. Again, Antony was astounded, but accepted the invitation. The banquet which was laid before him moreover, was such as he had never dreamed before, and he blushed to offer Cleopatra in return such hospitality as Rome was able to devise.

At the very outset Antony was captivated by the queen as Cæsar never had been; each of her wishes he fulfilled, declared the historian Appian, "regardless of laws human or divine"

Towards the end of the year 41 he abandoned duty altogether, and hastened to Alexandria and to the woman who had bewitched him Here life to him was a fantastic dream, gorgeous and wonderful.

The Inimitable Livers

Together with Cleopatra, he presided over that famous club, the Inimitable Livers, "whose members," declared Pliny, "entertained one another daily in turn at a cost extravagant beyond belief" The luxury of life at the palace, moreover, was to Antony a revelation Cleopatra was no mere plutocrat, her arrangements were extravagant, but all in perfect taste

Of her reckless self-indulgence, the fable of the pearl is typical The queen had accepted Antony's wager that she could not spend ten million sesterces (£90,000) upon a single banquet The feat seemed to be impossible even in Alexandria, and finally, in order to achieve her object, the queen was forced to remove one of her huge earrings, a pearl of priceless value, and to destroy it in a cup of vinegar

Antony, however, was not a man whom luxury alone could keep in bondage This Cleopatra knew, and, as she had done with Cæsar, so she did with him She varied with his every mood, and was to him all things always, lover, hostess, friend, with him she gambled, drank, hunted, and, when his mood required it, she would don the garb of a slave and accompany him on nocturnal rambles through the streets of Alexandria

A voluptuous dream of this nature, however, could not be of indefinite duration Gradually Antony's better nature rekindled the flame of his old ambitions, and in the spring of B.C. 40 he left Egypt to fight his own and the battles of his country And he had many battles to fight, absence and his neglect of Roman interests had weakened his position greatly, and, in addition, Rome, face to face with the danger of a Parthian rising, needed a soldier

For four years, therefore, Cleopatra passed out of his life, and, during this time, the spell of her influence waned, until finally it seemed to die In 39, Antony married Octavia, a Roman lady as noble in character as she was by birth All that was good in Antony loved Octavia, and the man recognised her as one of the very few good influences which had been brought to bear upon his life.

Octavia, moreover, for her part, idolised her husband. Even when again he yielded

to Cleopatra, she was ready to lay down her life for him, and at Rome she worked unflinchingly in his interests The pathos of Octavia's devotion is worthy of notice, if only to emphasise the peculiar charm which Antony exercised over women He married three times, and each of his wives in turn loved him truly in spite of all his faults

Antony Marries Cleopatra

In B C 37, Antony set sail for Syria, Octavia with him Further than Corcyra, however, he would not let his wife accompany him, he declared that he did not wish her to expose herself to danger, but he had other reasons On the voyage, it is true, he did not even touch the coast of Egypt, but, as he sailed eastward, "that great evil"—the words are Plutarch's—"which had long slept, the passion for Cleopatra blazed forth again" And the Egyptian fanned the flame. She had kept closely in touch with Roman affairs during the years of separation, and, no doubt, it was she who suggested that Octavia should go no further than Corcyra, she feared the growing influence of her rival Thus tempted, Antony yielded At Antioch Cleopatra joined him, and there by a thousand ruses sought to re-establish her supremacy Nor were her efforts unavailing, for, according to some historians, at Antioch Antony went through some form of marriage with her, and proclaimed her his wife

If this be true, Antony rightly earned the hatred of his country After the war, however, he stimulated this hatred further, for his triumph—and it was a triumph of unprecedented splendour—he celebrated, not at Rome, but at the Egyptian capital

To Cleopatra victory now was almost assured Antony the Roman was dead he was now an Oriental potentate, and, clad in a purple robe, clasped with great jewels, and with a golden sceptre in his hand, he was posing as a king, splendid as was the queen he loved

Love, empire, power, all seemed now to be within Cleopatra's reach, and she stretched out her hand to grasp the prize But then, with an awful suddenness, Nemesis overtook her, and at the climax of its glory her career dashed headlong to its tragic close

Mark Antony had outraged Rome as never Cæsar had, and at last Octavian, his brother in-law and late colleague, called upon him to pay his reckoning Both parties were evenly matched, a bloody strife was inevitable, and it was also a momentous strife—the Empire of the West grappling for supremacy with the Empire of the East Antony should have won, the odds were in his favour At the critical moment in the battle of Actium, however, one of the greatest and most decisive sea-fights of the ancient world, Cleopatra suddenly turned round her ship and escaped from the fury of the fray Why? A thousand theories have been ventured, and as theories they remain The important fact is that Antony followed her

Gallantly his soldiers struggled, but to retrieve the fortune of the party was impossible, the leader had betrayed it, and among men who are dispirited the canker of treason spreads rapidly

Melancholy, defeated, and inert, Antony returned gradually to Egypt, and there, as a hermit, seeing nobody, speaking to nobody, he took up his abode on a mole which he had caused to be built out into the waters of the harbour at Alexandria At length, however, a reaction set in, he left his retreat, and, with Cleopatra, threw himself into the joys of the immitable life again with exaggerated energy "Let us eat and drink, for to-morrow we die" This was literally their motto now, and Cleopatra prepared for the morrow with awful cunning. She studied the effects of various poisons upon condemned prisoners lying in the cells of Alexandria, in order that she might find a poison which would make death a pleasure And at last, as a result of her experiments, she found death's ideal agent, the poisonous sting of the asp

Love's Last Reward

Of escape neither she nor Antony had hope, the arm of Octavian slowly but surely was circling them round Occasionally, as the danger came nearer, Antony showed some of his old fire and daring, but resistance now was useless, and, to add to his troubles, he doubted even Cleopatra—even her he suspected of negotiating with his rival

Cleopatra, however, loved Antony, and was true to him to death Hoping, moreover, now to prove her loyalty, she retired to the tomb which had been built for her, and sent word to him that she was dead On hearing this news, Antony bade a slave to kill him, he had now no object left in life This the slave could not bring himself to do, but he set his master an example, Antony followed it, and picking up his sword, threw himself upon it

The wound, however, though mortal, did not cause immediate death, and as the Roman lay writhing on the floor in awful agony Cleopatra sent word to him again, she wanted him Antony raised himself and, struggling with death and with blood pouring from the wound, was carried to the tomb By means of a rope, Cleopatra herself pulled him up into it, and here she tended him while his life-blood flowed away

Her own life, for a while, Cleopatra still preserved, she hoped yet to save the kingdom for her children But yield to Octavian she would not, his price was too high, and when she saw that the future held no better fate in store for her than, as a captive, to go to Rome and grace his triumph, she decided to die the death she had devised.

First she asked Octavian's permission to pay her last respects to the grave of Antony. This Octavian granted The queen then embraced the coffin, decked it with flowers, and after that retired to her own chamber.

Here, later, Octavian's servants found her, clad in her robes of state, lying on a golden couch, dead, the asp clinging to her arm.

THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

An Ancient Language for Lovers—A Wonderful Dream Book—Some Flowers and their Meaning—The Legend of the Almond Blossom

It may well be said of blossoms—

Dumb flowers often in their silent kind
More than quick words do move a woman's mind

Since the days when the Creator made this earth beautiful with fragrant blossoms poetic fancy and sacred tradition have combined to weave some of the daintiest of all legendary lore around them So that it is little wonder that lovers have ever used them to convey those tender messages and sentiments which flower-lore interprets

In eastern and southern lands, especially, flowers have for centuries been employed as a medium of romantic intercourse The myriad lovers of Turkey, Persia, and Greece were singularly ingenious in the art of conversing in the language of flowers, hence it is that to these countries we owe so many of the legends which still survive to-day

From the wonderful "Dream-Book" of Artemidorus we learn how much attention was formerly paid to flower-lore, since each individual flower in the wreaths of the ancients was supposed to convey some particular meaning It is certain that each wreath, whether laurel, bay, parsley, or roses, had its own special meaning, and garlands were always conspicuous in the emblematic devices of the old-world races

There is neither need nor space to mention the many poems and songs on flowers, save one exquisite line spoken by Becket, in Tennyson's drama of that name

Women are God's flowers

Surely a most perfect definition of a pure and lovely woman, radiant in beauty, and, like a slender white-clad lily, the symbol of purity and grace

A

Acacia (*White*)—"Friendship"
Acacia (*Pink*)—"Elegance"
Acacia (*Yellow*)—"Secret Love"
Acanthus—"The fine arts"
Acalia—"Temperance," "Moderation"
Achillea Millefolia—"War." This plant is commonly known as the yarrow, or milfoil, and is often called by the French "carpenter's wort," since it is supposed to heal wounds made by carpenter's tools It is sometimes known as "Achilles' spear"—hence its meaning, "War" The legend runs that when the Greeks invaded Troy, Priam's son-in-law, Telephus, attempted to stop their landing, but Bacchus caused him to trip over a vine-stem, and while he lay prone Achilles wounded him with his spear Telephus was told that "Achilles" (meaning the plant yarrow) "would cure the wound," but confusing the name with that of the Grecian hero, he promised to conduct the host to Troy if he would heal the wound Achilles agreed, and scraping some rust from his spear-hilt, let the filings fall to the ground, whence sprang up the plant milfoil Thus, when applied to the Trojan's heel, immediately cured his hurt
Achilles Ptarmica (*Sneeze-wort*)—The double-flowered yarrow is known in the West of England as "seven-years' love," and in former times was often carried by country bridesmaids to signify the constancy of the bridal pair
Aconite (*Wolf bane*)—"Misanthropy" In Germany this is called "Teufels-wurz," or "Devil's Wort"
Aconite (*Crowfoot*)—"Lustre," "Gold-shining"
Adonis Flower (*Pheasant's eye*)—"Sorrowful recollections" Called by the French "goutte-de-sang" (drop of blood), since it is said to have sprung from the blood of Adonis, who was gored by a wild boar while hunting
African Marigold—"Vulgar mind"
Agnus Castus—"Coldness," "Chastity"
Agrimony—"Thankfulness" The old spelling was argemony, from the Greek argemos—a white speck on the eye, which the ancient herbalists declared this plant would cure
Alchemilla (*Lady's mantle*)—"Dearly valued" This was much treasured by the alchemists, who collected the dew of its leaves for their operations "Lady" means the Virgin Mary, to whom the plant was consecrated.
Almond (*Common*)—"Indiscretion"
Almond (*Flowering*)—"Hope," in reference to its early blossoms foretelling the coming of spring

"The hope, in dreams of a happier hour,
That alights on Misery's brow,
Springs out of the silvery almond flower,
That blooms on a leafless bough."—MOORE.

A pathetic legend belongs to this tree Demophoon, the son of Theseus and Phædra, when returning from the immortal siege of

Troy, was cast by a storm on the shores of Thrace, then governed by the fair young Queen Phyllis. She graciously received the wanderer, and their love being mutual, she became his wife. His father's death necessitated Demophoon's return to Athens, but he promised faithfully to return at the month's end. Phyllis believed in him utterly, and counted the hours till he should return. She then repaired to the seashore to watch for his vessel. But though she came nine times down the rocky slope from the palace to the surf-beaten coast, no sail appeared upon the silent horizon. Overcome by grief, poor Phyllis sank to the ground and died, and was transformed into an almond tree. Three months later Demophoon returned, and, grief-stricken, offered a sacrifice upon the shore to propitiate the "manes" (or ghost friends) of his bride. Whereupon the almond tree, as if in tender forgiveness, at once put forth its delicate blossoms, to show that if jealousy be cruel as the grave, love is strong as death, "believeth all things, hopeth all things, endureth all things," and changeth never.

Almond (*Laurel*)—"Faithlessness."

Aloe—"Grief." A Hebrew word, whence is derived the Greek "aloe." The plant is a very bitter one, and among the Jews was often hung outside their houses to ward off evil spirits, as the Chinese use garlic, and other folk horseshoes.

Althæa Frutex (*Syrian Mallow*)—"Persuasion."

Alyssum—"Worth beyond beauty."

Amaranth (*Globe*)—"Changeless," "Immortality." So called from the Greek word "Amarantos" ("Everlasting"), because, unlike other flowers, these blooms never fade, but retain to the last most of their beautiful deep-red colour. "Love-lies-bleeding" belongs to this genus

Amarantus (*Cockscombs*)—"Affectation."

Amaryllis—"Pride," or "splendid beauty."

Ambrosia—"Love returned"

American Cowslip—"Divine beauty," or "You are my divinity" In April this pretty flower puts forth a coronet of twelve pink, bell-like flowerets, which has earned for it the name of Dodecatheon, which means, "the twelve divinities"

LOVERS' SUPERSTITIONS

Continued from page 1031, Part 8

A Russian Story—Alectryomancy—English and Irish Superstitions

A Russian Story

Rather an eerie charm still prevails in Russia At midnight an unmarried girl, fasting, lays a cloth upon the table, and places bread and cheese upon it, then, leaving the outer door ajar, sits down as if to eat, and the ghostly visitant who is supposed to come and join her will be her future husband.

In connection with this custom a tragedy once occurred A young and beautiful girl, the daughter of a rich farmer, fell in love with a dashing young lieutenant stationed in the neighbouring town Knowing this custom of his countrywomen, the young officer made a bet with his mess-fellows, and climbing over the barrack-wall, reached the girl's house He partook of the supper and departed, the girl all the while believing him to be merely the apparition of the man But on leaving he forgot his sword, which he had laid aside before sitting down to supper After he had departed she found the weapon, and treasured it as a memento of his visit

Time passed, and when the regiment changed quarters the gay lieutenant went too, having probably long ago entirely forgotten the incident, but the girl still kept the sword hidden away in her cupboard

A year later she became the bride of another man, who, though he could prove nothing, seems always to have had his suspicions that he had a rival in her affections. Then one day he chanced to find the sword, and believing her guilty of disloyalty, killed her in a fit of jealous fury

Alectryomancy

A very ancient custom, popular among the Greeks, was known as alectryomancy, or divination by means of a cock. A large circle was drawn on a smooth floor, and sufficient radii were drawn from the centre of the circle to the circumference to divide it into twenty-four compartments, one for each letter of the alphabet. Next a grain of corn was laid over each of these letters, and, when the bird came in, what grains (or letters) he selected to eat were supposed to spell the initials or name of the future husband or wife

English and Irish Superstitions

Two odd superstitions about the days of the week tell us that

"To sneeze on Sunday before you break your fast,
You'll see your true love before a week is past."

Thus they say in Devonshire, but in Herefordshire the line runs

"Sneeze on Saturday see your sweetheart to-morrow,"

which agrees with the belief that if you cut your nails on a Saturday your lover will come on the Sabbath.

Fond as lovers are of having each other's photographs, there is often a distinct aversion to being photographed together, owing to the superstition that if this is done they will never be wedded, or, at least, not enjoy happiness in marriage. The same belief forbids lovers to address each other as "husband" or "wife" before they have the legal right, or they will never do so in reality.

Sailors are ever superstitious folk, and they steadily aver that if a black silk scarf, similar to their knotted handkerchiefs, be offered to a maid she will never wed the giver

An Irish superstition relates to the finding of a crooked sixpence This is called a lucky sixpence, and being cut in twain, one half is kept by the man the other by the maid, and so long as the portion is retained will love remain true and constant Little wonder the pieces are well treasured.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

OUR FELLOW-WOMEN IN FOREIGN LANDS

No. 1. THE CHURCH OF ENGLAND ZENANA MISSIONARY SOCIETY

Patroness: H.R.H. The Duchess of Connaught. President: The Hon. Lady Pelly.
Chairman: Sir W. Mackworth Young, K.C.S.I.
Office: Lonsdale Chambers, 27, Chancery Lane, W.C.

Why the Society is Needed—The Effects of Zenana Life Upon its Inmates—The Retrograde Influence of the Eastern Woman—The Pioneer of Zenana Mission Work

Object of the Society

To make known the Christian religion to the women of India, China, Ceylon, and Singapore.

The Need of the Society

The word zenana means the place of the women. It comes from a Persian word, "zan," a woman. It is used to denote that part of the house in which the women live, and which they never leave, except if closely veiled and carried in a conveyance of some kind. Millions of the well-to-do women of both India and China are secluded in this way, although in some parts women are allowed more liberty than in others. In South India, for instance, the Hindu women are allowed to walk in the streets whilst in the north they may not do so.

All upper-class Mohammedan women are very strictly secluded, and their life is most restricted.

A native Bible woman of Barrackpore. The assistance rendered by these women is of great value to the mission.
Photos, Church of England Zenana Missionary Society

The Effect of the Seclusion

We are told by those who know, by native men and English women, that the "pardah system," as it is called, has an absolutely demoralising effect upon the women who live under it. To quote from the writings of an educated Indian: "The narrator of the present condition of women in India can a tale unfold which would harrow the soul and freeze the blood of every civilised man . . . that marvellous tragedy of existence which is carried on in an Indian zenana." Mrs Bishop (*née* Isabella Bird) says: "I have lived in zenanas, and have seen the daily life of the secluded women, and I can speak from bitter experience of what their lives are—the intellect dwarfed, so that a woman of twenty or thirty years of age is more like a child of eight intellectually, while all the worst passions of human nature are

Orphans at drill, Masulipatam The frequent and terrible famines of India make the task of caring for orphan children one of supreme importance

stimulated and developed in a fearful degree. Jealousy, envy, murderous hate, intrigue, running to such an extent that in some countries I have hardly ever been in a woman's house without being asked for drugs with which to disfigure the favourite wife, or to take away the life of the favourite wife's infant son This request has been made to me nearly a hundred times This is only an indication of the daily life, of those miseries of which we think so little, and which is a natural product of the systems that we ought to have subverted long ago" This is most valuable testimony coming from one who, before she came into personal contact with the women of foreign lands, did not believe in foreign missions

Christianity raises womanhood—heathen religions degrade it Among the Rajputs, when a little girl is born the father announces that "nothing" has been born, and his friends offer their condolences The Hindu woman is taught that she is "unworthy of confidence and the slave of passion, a great whirlpool of suspicion, a dwelling-place of vice, full of deceit, a hindrance in the way of heaven, the gate of hell" What wonder if she soon becomes so! Her Chinese sister is taught that she has no soul, and is "moulded out of faults," but that if she is virtuous she may pass through eighteen hells after death, and then *perhaps* be born on earth again as a little boy She has small opportunity to become virtuous, for, uplifting and inspiring as many of the precepts of Confucius and Buddha are, the practice of the two religions called by their names is unspeakably degrading and demoralising

We are told that "while Confucianism is the basis of the social life and political system of China, while temples crowded with images of Buddha abound everywhere in China, all the educated Chinese, theoretically at least, are Atheists or Fatalists"

Professor R. K Douglas, in his book "Society in China," tells us that there flows through China "a full unchecked torrent of human depravity a kind and degree of moral degradation of which an adequate conception can scarcely be formed" From India we have equally sad evidence Much that Mohammed taught was good, but we are told that only those who go into Mohammedan homes can realise the awful wickedness prevailing in them Christianity alone can lighten the gross darkness which envelops the majority of the inhabitants of India and China.

Only women in either land can reach women and it is of supreme importance that the women should be reached and raised, for marvellous as it may seem to us, we are told that in India and it is the same in China "the down-trodden and imprisoned woman is after all the real ruler of the country Even the most devout upholder of Hinduism, from infancy she instils into the minds of her children reverence for the idols and faith in ten thousand superstitions She maintains a watchful care over her husband, brother, and son, so as to keep them steadfast to the orthodox creed The family 'pujas' and other religious ceremonials, are mainly under her control" A high Indian official once remarked to a missionary "While I am with you I am free, but as soon

"Bird's Nest" children, Kucheng

as I enter my own portals I am not my own, mother, wife, and daughter are all against me." The Bishop of Durham in a sermon on this subject says "No one who is the least accustomed to study the present in the light of the history of the past can well doubt that the next few years will see a great and momentous evolution in the condition of the native mind and native life in India."

Two women working quilts of native design Bhagalpur

I think of the enormous importance from this point of view of Zenana work It touches India at its very heart, for it touches it in the homes of its most influential classes, and in India as everywhere the home is of enormous potency upon the life of the individual and so of the nation Many of us are familiar with accounts of cases in which an Indian man it may be even with an English University course at his back, and impregnated with the most advanced ideas of Western civilisation, is still under the enthralling and enslaving influence of unaltered, immemorial superstition, held in his home and incarnated and impersonated in the women of his zenana" The position of the vast majority of the women of heathen lands is well summed up in the words of one of them "We are like the animals, we can eat and work and die but we cannot think"

The missionaries of the Church of England Zenana Missionary Society go into the zenanas to teach them fellow-women that they are not like the animals, but were made in the image and likeness of God, and that they can and must use the minds which were given to them as well as to men

The first Englishwoman to begin the work of educating and teaching Christianity to the women of India was Mrs Marsham of the Baptist Missionary Society, in 1800

To-day there are numerous agencies engaged in this work The Church of England Zenana Missionary Society alone has 209

Teaching the deaf and dumb Palamcottah This instruction forms one of the many noble works undertaken by the C E Z M S.

The Fernville Hospital, Trevandrum, India Medical work is one of the most important factors of missionary enterprise in gaining the goodwill of the native population

women missionaries, 81 assistant missionaries, and about 900 Bible-women and native teachers, and yet there are at least *two hundred million women* in India and China who have never even heard that such a religion as Christianity exists

A Mohammedan woman on hearing that Christ's last command to his followers was to "preach the Gospel to every creature" said "If this, then is your prophet's command, why do not all your caste obey it? But of so many Christians only you come here once a week to read to us. Oh, they will receive a very great punishment." How is it?" A heathen woman on her death bed, cried out to a missionary "Tell your people how fast we are dying and ask if they cannot send the Gospel a little faster"

Doors formerly closed are now open on all hands Where once the missionary begged admittance in vain she is now an honoured guest The village which at one time greeted her advent with a shower of stones now prepares a welcome almost embarrassing in its fervour This being the case, and the fields being now white unto harvest, there is, more urgently than at any previous time in the history of missions, a call for help to the Christian nations of the West from their brethren of the East

The most pressing needs of Indian and Chinese women to-day and the way in which they are met by the Church of England Zenana Missionary Society, will be described in subsequent parts of EVERY WOMAN'S ENCYCLOPÆDIA The work may be divided under seven heads

(1) Evangelisation

(2) Education

(3) Medical missions, hospitals, and dispensaries

(4) The training of *natives* as assistant missionaries, Bible women dispensers, nurses and teachers

(5) Industrial missions—homes and classes for teaching various useful industries to widows and destitute women

(6) Orphanages for foundlings and famine orphans

(7) Assistance and special classes—the deaf and dumb the blind, and lepers

To be continued

Blind children at Kindergarten play "This is the way we wash the floor"

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc*	*The Lives of Women Poets, etc., etc*
Decorative Art		
Applied Arts, etc		

THE ART OF DRAWING AND PAINTING

By A. S. HARTRICK, A.R.W.S., Visiting Teacher L.C.C. School of Art, Camberwell

No. 4. COMPOSITION

The Supreme Importance of Composition—What to Leave Out—The Art of the East—Practical Advice to Students—Principles of Composition—Composition of Many Figures—Great Artists who Have Broken all Conventional Rules

COMPOSITION is the chief weapon given to the artist, by whose aid he may hope, not only to meet the endless variety and constant change of Nature, on terms that are not altogether hopeless, but even to discount these charms and gather them into that synthesis which we know as a fine picture or design.

Fortunately, the number of combinations to be made in a picture by means of composition are almost as varied as Nature herself, and certainly as varied as there are temperaments and characters in mankind. This is enough for the artist.

The Importance of Composition

But for this constant note of change, Nature, with all her opulence of detail, would soon become monotonous and bore rather than inspire. So with the artist it becomes his business to discover how to conceal the fact that the four sides of his canvas or paper is bounding a scene that represents at most but a few minutes of time, and by his art in composition to suggest that what he has to depict is in no way confined, but of enduring interest, with some hint, at least, of that infinity which is perennially attractive to most minds.

Beauty being another of the main objects of his pursuit, by composition he can bring together a selection from a number of objects individually beautiful or interesting, and arrange them so as to show off their beauties to the best advantage or to produce additional charms. It is in the selection that he

The spacing of Whistler's "Music Room," perhaps the first great European picture to show the effect of study of Japanese art. It is very gay and beautiful in colour, and painted with extreme completeness

makes, and in his manner of setting them off one against the other, that the final test of the quality of the artist lies.

In a picture it is really the composition that attracts us to it, so that one may say that a picture is effective or pointless in its appeal according to its composition when viewed as a whole

Here, as I have insisted before, the great truth holds good—that a few simple masses accurately opposed to one another in interesting proportions are of more account artistically than a collection of a number of objects, no matter how beautiful they may be intrinsically or individually

The Art of Leaving-out

For this reason the artist must be careful to select only what he really needs to convey his motive as forcibly as he can, and ruthlessly leave out whatever does not in some way add to it. The knowledge of what to leave out is one of the most important results of experience So much so, that it has been said that the great artist can be better known by what he leaves out than by what he puts in

Most of the more common rules of composition have been founded on the practice and tradition of the great Italian artists of the Renaissance, with the result that rules, admirable in themselves, and in the use of those who first employed them, have often been converted into bonds when taken up and enforced by those of an academic cast of mind, so tending to strangle that initiative which is of the most vital importance to art in all periods Therefore, here it may be well to recall that saying of the painter Fuseli, which, by a not uncommon irony of fate, will probably live longer than any of his paintings, "The manner of a great painter is the style of a lesser man" Perhaps the leading principle of composition - speaking in the pictorial sense of a space confined by four definite sides - one which applies in every direction to form and to colour as well as to light and shade, is that which demands that one mass shall always be largest, and that no two masses shall be exactly equal in size and shape

Examine the art of the East or the West, that of the Academician or the latest impressionist, I do not think you will find anyone important who fails to observe these conditions in a greater or lesser degree

So here I think we have one of the fundamental rules But, as Sir Joshua Reynolds has pointed out, "There are some rules whose absolute authority, like that of our nurses, continues no longer than while we are in a state of childhood." Of such is that rule of contrast, present in most forms of primitive painting, which always opposes the light side of an object to a dark background, and *vice versâ* With a larger experience we find just the contrary process of adding light to light and dark to dark, as, in the practice of such a painter as Veronese, can give a superior grandeur by the effect of breadth so obtained

Arrangement of a picture by Degas, a pupil of Ingres and a perfect draughtsman He chose to depict ballet subjects as affording a new field for fine drawing In colour also he excelled

The Best is the Simplest

All the early work of a student tends, perforce, to be imitative of some other man's work which he has seen and admired, so, unless the ideal set before him is a high one, and has stood the test of time, his inclination will be to copy chiefly the tricks of what is most popular at the moment, and equally the result will most likely be at least one degree worse than the original model he has chosen The best is always the simplest in art, and for that reason I think it is quite unnecessary to fear that such examples will prove to be above the heads of beginners

I should strenuously advise every student to make a collection of photographs and prints after the great Masters, beginning with the engravings of Mantegna and Durer, or with Holbein's "Dance of Death," and from these go on to the more complicated works involving light and shade Let him copy, analyse, fill his eye with them, then attempt to arrange objects brought together by his own initiative into similar patterns In this way he will have some chance of getting his mind and eye familiar with the proper methods for filling a space in a fine way If it be argued that by this practice he will fail to be a commercial success, I frankly do not believe it. In this respect I was interested to learn of a set of drawings by Japanese school-children which were lent to the London County Council some time ago

Japanese Methods

They displayed astonishing skill considering the ages and condition of those who had executed them, so much so that a friend of mine suggested that they had been traced, this was strenuously denied by others The secret was out shortly after, however, when the Japanese Ambassador, in opening the exhibition, explained that in Japan they started the training in drawing of their ordinary school-children by making them trace prints from the work of their great Masters In this way the eye and brain were

The spacing of a picture by Chasseriau, one of the favourite pupils of Ingres A beautiful example of the composition of a modern picture on academic lines

trained from the beginning on the lines of the best tradition available Another instance of the far-sighted yet simple commonsense of this remarkable people The mere drawing of an object, without any idea of its possible after use, is of little service in developing talent or intelligence, and very little more trouble is needed to teach a good method of placing it on the paper as design, so I cannot see why some similar experiment might not be tried here in ordinary schools with advantage It is done, of course, in art schools, but not so consistently as might be desired Too much of the training is still so much routine without any definite aim The savage starts his design with the idea of decorating a weapon or an implement, why should not this end be kept in view from the commencement in our exceedingly civilised training?

Some Rules

To return to rules, however Speaking generally, the principal object in a picture should be near the centre, and, on the whole, it will be found best to have it in light Here, again, the contrary also holds good, and many fine compositions have been made by relieving the central point dark against a light Still, the management of the latter needs much experience, so the beginner will be wise to experiment with his point of interest in light.

A markedly geometrical form will be found to draw the eye at once in a picture, as witness the circle made by the nimbus about the head of a Madonna or Saint So it is well for the artist to see that one does not occur where it is not wanted

Another rule which belongs to the old tradition, and a very valuable one, admonishes the artist to take care that none of the leading features of his picture shall be perpendicularly over, or horizontally level with, each other, especially if the mass in either case occupies about the same space

Nor is it wise to repeat the forms or lines of one kind by forms of an object of a totally different nature, for instance, do not make a silhouette of a mass of rocks and another of trees repeat each other with similar forms A contrast of forms conveys distinct impressions to the mind at once, and it will be found that observance of this rule will help the immediate intelligibility of a picture This, after all, is often an important matter when one has to appeal to minds less trained in the minutiæ of Nature than the artist's In a figure picture the front plane is always the most difficult to arrange, if one succeeds in making a fine pattern with it, and one that conveys the general emotion desired, the rest will be found to suggest itself.

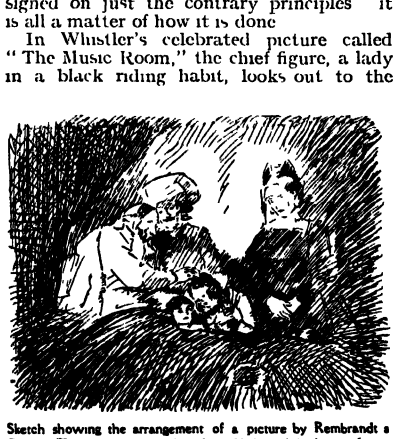
The Middle Distance

The middle distance in landscape is generally the difficult spot A contrast of near and remote objects will help to express space, but, as a rule, they must not be brought sharply up against one another. Some portion of the middle distance must be introduced to lead the eye on, and the proper joining up of it to the front and back plane is a sure test of the artist's powers of composition The fulness of a slightly curved line, as in distant hills, can be made more obvious by placing a straight line, say of shadow, at its base Indeed, a straight line in any position will assist in emphasising the richness of a curve, but do not bring any strongly accented form sharply against the edge of the frame

According to the schools, in a composition of more than two or three figures, one or more should invariably have its back to the spectator

This is all very well in a general way, and has been used by the Old Masters with magnificent effect But some of the most beautiful modern pictures have been designed on just the contrary principles it is all a matter of how it is done

In Whistler's celebrated picture called "The Music Room," the chief figure, a lady in a black riding habit, looks out to the



Sketch showing the arrangement of a picture by Rembrandt a Cassel This artist's magical handling of light and shade transforms into beauty the commonest subject or the homeliest type

right of the frame, while on the left is the reflection in a mirror of another lady outside the picture, behind the principal figure is a child in white, reading Yet all these come together into a most exquisite harmony Another innovation The great French artist Dégas has invented the most astonishingly novel and charming effects in composition, cutting off figures into strange shapes and patterns, with a superficial resemblance to the results gained by a snapshot photograph, but controlled into rhythm by his own consummate art

This sketch gives the spacing of J F Millet's celebrated picture 'The Man with the Hoe' with the monumental effect so characteristic of his methods of composition He was a great student of Rubens and Michael Angelo

As a matter of fact, he had observed certain new truths in nature, and used them before the camera made them familiar to all

In order to give an idea of various distinct methods of composing a picture, five sketches are reproduced which merely show the patterns of characteristic compositions by five of the masters, the result of whose work is having perhaps more influence than that of any others on modern painting to-day

Finally, it may be said that there are two great types of artist one which charms, and no one asks the why or wherefore—to it belong such temperaments as Botticelli, Watteau, Gainsborough The other convinces or persuades, a much longer matter as a rule So Michael Angelo, triumphing over the impossible by sheer genius, convinces Velasquez, quietly in the cool light of reason, persuades us of the beauties he has to show be they decked even in the outrageous fashions of an Infanta

FIRST STEPS TO THE STAGE

By PENELOPE YORKE

TRAINING AT THE ACADEMY OF DRAMATIC ART

The Necessity of Training for a Successful Career on the Stage—Opinions of Miss Ellen Terry and Miss Winifred Emery—The Working of a School of Acting—Entrance Examination—Fees

"I WANT to go on the stage!"

How often one hears that cry, but usually she who utters it has no idea how to set about it She is anxious to enter Theatreland, but cannot find the door thereto

It is generally conceded nowadays that in no profession, be it commercial or artistic, can anyone succeed without some special training or apprenticeship Even a heaven-sent genius and they are rare enough must learn the technique of his trade And the stage is no different from any other profession, though often stage-struck girls think they have only to walk on to the boards of a theatre and they will be able to act Perhaps they have had a little amateur experience often this has all to be unlearnt—and kind friends in the front rows have beamed and applauded, and hailed the two as a budding Sarah Bernhardt But the theatrical manager is

A group of instructors and students of the Academy of Dramatic Art, 62, Gower Street, London The aim of the college is to equip thoroughly the aspirant to the stage

Solving a knotty problem The school motto is Work and no details are considered too trivial if they contribute in any way to artistic success

made of very different stuff from those well-meaning friends

At the opening of the Academy of Dramatic Art, Miss Ellen Terry, who was herself "a child of the stage" said "Those who are gifted with the power to act can, and must, be taught We claim for acting that it is an art but our art, like any other, cannot be practised without a training" Miss Winifred Emery recently said "To the girl who has dramatic capabilities and intends to adopt the stage, not as an amusement, but as a serious career, I say, go in for a proper training" An axiom of the profession often quoted is "acting cannot be taught," but this, contradictory as it may seem, only means that the inspiration, the spirit, the genius of acting cannot be taught, and this applies to any art The divine spark cannot be implanted by any number of teachers

A school such as the Academy of Dramatic Art, situated at 62, Gower Street W C , right in the heart of London does not claim to be anything more than a sort of turnstile through which an aspirant after stage honours would do well to pass To have graduated in such an academy and won a certificate of merit, awarded for general industry and distinguished merit by the examiners, proclaims that she has at least learnt the technique of her art And, says a well-known critic "the value of even the most highly developed intuitive acting must be enhanced by the addition of technical skill"

Let us enter the doors of No 62, and examine the workings of this school of acting There we meet its very able and genial administrator, Mr Kenneth Barnes, a brother of those two distinguished actresses, the Misses Violet and Irene Vanbrugh One cannot but be struck from the outset by the common-sense and business-like way he talks of the stage as a profession There are no alluring and vague prospects offered to intending pupils In novelettes, the beautiful heroine has only to step in front of the footlights after having recited a little in private, and her fame and fortune are made! But Mr Barnes soon dispenses any of these wonderful dreams He says "Work, work," and yet again, "work"

Before a girl can enter the academy, she must first pass an entrance examination, which is held before the beginning of each term The examination consists of the recitation by the candidate of one of several passages chosen by the examiners, which is given her to study beforehand Although this test is not a mountain of difficulty, it demands a certain amount of aptitude for stage work on the part of the candidate, and the passages are chosen from, say, Shakespeare and such a play as "Caste" (Polly Eccles was recently given 1910) in order that she may have the opportunity for the display of some emotional power The examiners are quick to detect latent ability and promise, and, provided they are there, the candidate finds herself enrolled as a student If there is promise, if there are possibilities, the academy undertakes to bring them to fruition The entrance fee for this examination is one guinea The year is divided into three terms of eleven weeks each, the first term from about January 15 to March 31, the second, May 1 to July 15, the third, October 1 to December 15, and students can enter at the beginning of any one of these terms

A trying ordeal The candidate for admission must recite a passage previously studied which has been chosen by the examiners

The fees for the full course are twelve guineas a term, payable at the commencement of each term But provision is now being made for those with exceptional talent who are not well blessed with this world's goods So long as the council shall order, a scholarship is awarded at the end of each term to the student who, during his or her first term, shall be considered to have shown the most marked ability and general industry in all the branches of work This scholarship provides for free tuition for three terms

To be continued.

The following is a good firm for supplying materials, etc., mentioned in this Section The Imperial Fine Art Corporation, Ltd

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal The range of subjects will be very wide and will include

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Timeries, etc., etc.*

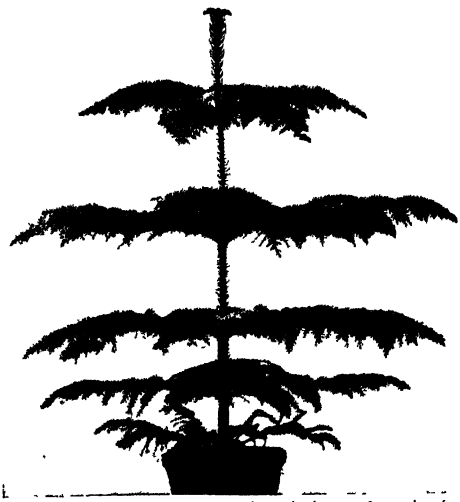
THE CARE OF ROOM-PLANTS

By HELEN COLT, F.R.H.S.

The Kind of Plants to Succeed—Ferns for Sitting-rooms—Watering and Cleansing—How to Get Rid of Insect Pests and Worms

THE successful culture of foliage plants in rooms is a subject worthy of every woman's attention House-plants, it will be remembered, are always grown under more or less unnatural conditions, and require more than usual care if they are to be a source of pleasure in the home When the conditions of culture present any special difficulty—as, for instance, the case of a sitting-room where there is gas, or a hall which is apt to be draughty—it is certainly better to grow only such plants as will behave kindly, rather than to attempt more choice and delicate subjects

The homely aspidistra is conspicuously good in this way—in fact, it will resist in a wonderful manner an amount of smoke, gas, dust, and draught which would mean death to any less-enduring subject To preserve the variegation of its foliage, it should be kept in a fairly light place, potted in soil which has not been made unduly rich Other hardy foliage plants suitable for rooms are the indiarubber and eucalyptus, and the aralia, or fig-leaf palm Several of the fine palms withstand gas fairly well, notably kentias. Hardy cacti are interesting plants to cultivate, they require a poor soil only, mixed with mortar, and, as regards watering, are often kept with almost no moisture for weeks together



The Norfolk Island pine, Araucaria excelsa, is the best coniferous plant for a room *Copyright, J. Veitch & Sons*

Among subjects which should not be grown where gas is burnt constantly, but which are otherwise delightful, are the umbrella plant (Cyperus alternifolius), the blue gum, and some varieties of dracæna, or cordyline If coniferous subjects are wished for, the Norfolk Island pine is the best to grow Antherium variegatum and ophiopogon variegatum are decorative plants with narrow leaves. Grevillea robusta is a fern-like plant with fine-cut foliage, and the artillery, or pistol

plant resembles a fern also. This last is an interesting subject to grow near a sunny window in a warm room It belongs to the nettle family, and when its little flower-buds come in contact with moisture the pollen is discharged in the form of a cloud, hence the name of pistol plant.

Eulalia japonica and another pretty little grass called Isolepis gracilis can also be grown, while in warm situations asparagus sprengeri will make a beautiful hanging basket.

Ferns for Rooms

Among ferns which are suitable for growing in sitting-rooms, the common hart's tongue should be mentioned, also aspidium, falcatum and the ladder fern The carrot-top fern is one of the best and prettiest for indoor decoration If a greenhouse is available, the tiny bulbils which appear on its fronds can be taken off, potted, and used for multiplying the species

Ribbon ferns (varieties of pteris) are also easily managed Small specimens of these are pretty for decorating the luncheon-table and save some expense in floral decoration

Phœnix Roebelinii, a graceful palm that will do well in a room, if not exposed to much gas heat *Copyright, Leech*

To succeed really in the care of room-plants the essential condition lies, of course, in studying their needs, pre-eminently in the matter of giving or withholding water. People often inquire thoughtlessly about some plant, "How often shall I water it?" forgetting that no cut-and-dried answer can possibly be given, as the nature of the plant, the conditions of its growth, effect of season and atmosphere, and many other things must be taken into account, and all but the first of these are constantly changing

When to Water

A veteran gardener, being questioned as to how often a plant ought to be watered, responded somewhat darkly, "When it wants it" Yet the answer, though not seemingly helpful at first sight, certainly "gives to think" about the subject in an intelligent fashion.

To ascertain whether a plant is dry, rap the pot sharply with the knuckles, and if it emits a hollow sound water is required If, however, the sound is heavy and dull, this means that the soil is sufficiently saturated with moisture.

Never water a plant too frequently, but give a good soaking when water is needed, and drain away the superfluous moisture from the saucer or fancy vase in which the earthenware pot stands, as sourness will otherwise result. Foliage plants will benefit greatly by being placed out of doors in gentle rain Ferns may also be syringed, and large-leaved plants should be sponged with soft-soap and water, rinsing them with clear. In doing this sponge carefully and gently from the base of the leaf outwards Ungentle handling often results in the splitting of leaves

Cleansing Plants

If leaves are noticed to be brown at the tips, this is probably the result of too little water being given, which robs the cells of moisture, and causes shrivelling of the tissues in consequence. Brown spots on leaves are caused by a disease called the shot-hole fungus This fungus attacks the tissue of the leaves, which die in consequence, hence the brown spots The dead tissue falls out in time, leaving holes in the leaves

Properly grown and nourished plants should not often be troubled with the disease

If leaves are seen to turn yellow altogether and fall, either the soil is sour or the roots diseased, or both, and the plant should be turned out and examined

Should a plant be attacked by green-fly or other insect pests, soft-soap and water should be employed or a patent insecticide used.

Worms

Sometimes a worm enters the pot and disturbs the roots of a plant If the worm cannot be seen by turning the plant out gently—without upsetting the soil—a teaspoonful of carbonate of ammonia should be mixed in tepid water and the plant be watered with it The worm will then come up to the surface and can be removed

A very weak application of some reliable fertiliser may be given once weekly during seasons of active growth Soot-water is an excellent stimulant for room-plants.

Always loosen the soil, if it is pressed down, before watering or feeding Plant-pots need cleaning from time to time, to remove deposits of moss and lime and other hindrances to a porous state.

Re-potting

The re-potting of room plants should be done in early spring, because at that season new growth is just about to commence. Of

course, if a plant appears sickly, it may be necessary to re-pot it at other times, but winter should be avoided, if possible. Palms and other plants which dislike being shifted, should have the surface-soil occasionally replaced with fresh compost, and also "fed" at regular intervals

In re-potting, turn the pot carefully over, and tap the rim on the ledge of the improvised potting bench, so as to loosen the plant from its old pot Shake as much of the old soil away from the roots as is possible without injuring them If there is a firm ball of soil, it is generally best not to disturb this

Have ready some clean pots, place one broken potsherd over the drainage hole, and cover it with smaller pieces, finishing off with fine fragments When new pots are used, they must be previously soaked and dried.

Now cover the drainage with a wad of fibrous loam or peat Mix two parts of good loam with one part of leaf-mould and one-twentieth of silver sand Put some of the compost into the pot, and then place the plant upright inside, spreading the roots if possible, and filling up all round with new soil. Make this fairly firm with a wooden rammer, and leave a good clear rim at the top The soil in any pot under five inches in width will need to be firmed with the fingers only Some judgment will be required when re-potting as to the size of pot needed for the shift. Plants and ferns may be easily increased by division at the time of re-potting, and will often be benefited by doing so They should either be pulled apart or the ball cut through with a sharp knife

An important point in starting a collection of pot-plants in rooms lies in remembering that even palms and hardy ferns are liable to be forced for the market, and such subjects will readily take a chill and die when taken into an ordinary temperature. Room-plants should, therefore, be bought at a reliable nursery, and have been properly hardened off before sale

SALAD GROWING FOR HOME USE

By HELEN COLT, F.R.H.S.

The Neglect of Salads—Need of Proper Cultivation—Small and Large Salads—Hints on the Culture of Lettuce, Beetroot, Chicory, Endive, Dandelion, etc.—Salad Dressing Recipes

SALADS are somewhat neglected in the dietary of many English people, and, even when used, there is a restriction, tending to sameness, in the constituents employed

The neglect of salads may be caused by an idea that vegetables in a raw state are unwholesome In the case, however, of both cooked and uncooked vegetables, wholesomeness must surely depend on the skill with which they are grown and served If the ingredients used as salads are crisp, tender, and succulent, none but good effects should be anticipated by people of normal digestion

The ground for Beetroot should be prepared with some care, if possible during the previous season. Deep digging is essential to the success of the crop, as the manure used must on no account be placed near the surface, since to do this would cause the roots to fork Tread the ground firm in the spring, and rake it level The manure put in should be rich farmyard or stable manure, well decayed and properly stored These conditions of preparation apply to all ordinary plots of ground for the sowing of salads and other vegetables

A study should be made of the special foods required by different crops, so that they may be supplied by artificial fertilisers As a general rule, the same crops should not be allowed to exhaust the ground during successive seasons

Sutton's "White Heart" Cos Lettuce To preserve its freshness this salad should be pulled up by the roots when required for use, not cut

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Sow the seeds of beetroot in drills an inch deep and twelve inches apart, drawing the drills evenly by a line, and using a triangular or a draw hoe As soon as the seedlings are well up, thinning should begin, and must be continued at intervals until the roots stand at least nine inches apart. Beetroot and other root crops cannot be transplanted. When

ready for digging, the roots should be lifted and stored in a dry cellar.

In cooking beet, plunge the roots in boiling water, and be careful not to break or bruise the skin.

Celery Culture

The ground for this popular salad should be fairly moist. It should be deeply dug and richly manured to obtain the best results For an early crop of celery, seeds may be sown in a gentle hotbed during the latter part of February, in boxes of good but somewhat gritty soil. Transplant the seedlings into other boxes, and grow them on gently, hardening them off for planting out.

The trenches prepared for this purpose should be at least a foot wide, and th same distance deep, and should run north and south if possible. Put the young plants out about nine inches apart, water thoroughly, and dust with soot.

Earthing up should begin when about three-quarters of the growth has been made Choose a fine day for the work Chop the soil down with a sharp spade, drawing it carefully round the plants, first removing any decayed leaves or side growths. The operation will be continued as growth proceeds Be careful to keep the soil away from the foliage of the plants. The process of blanching will take about six or eight weeks.

Spraying with soft soap and water and paraffin is a good preventive against the celery maggot, which plays havoc with the leaves Infested leaves should be removed and burnt.

In growing celeriac, or turnip-rooted celery, the soil should be drawn away from the stems as they begin to swell, and be drawn up again when nearing maturity, in order to whiten them. Celeriac may be stored in a dry cellar during the winter months

To grow chicory as a salad plant, sow the seeds out of doors in April, and thin the seedlings to six inches apart Lift the plants the following winter, and after putting in pots or boxes, keep them in a warm, dark place, moistening when necessary overhead and at the root, by which means the leaves will become blanched quickly.

Cos and Cabbage Lettuce

Lettuces may be sown in February in hotbeds or frames, and out of doors at intervals between the middle of March and the middle of August Sow the seeds as thinly as possible. Allow the plants to stand nine inches apart after thinning, leaving the space of a foot between the rows Cabbage varieties are perhaps the easiest to cultivate successfully The long-leafed (cos) lettuces need tying with raffia about half-way up the leaves when these are fully grown, with the object of rendering the hearts tender, white, and sweet to the taste

Lettuces prefer a light rich soil. Slugs are very fond of the young plants, and should be combated as much as possible by sprinkling lime or soot around them. The freshness of lettuces is best preserved by pulling them up by the roots, instead of cutting them off above the ground-level.

The cultivation of endive (sometimes called " Christmas salad ") resembles that of chicory. The plants may be blanched by putting thin pieces of slate over their centres, or by lifting them and placing them in the dark The leaves of endive can be cooked and eaten as winter greens.

A Substitute for Lettuce

Corn salad, or lamb's lettuce, is not nearly as generally grown in England as it deserves, for it is a most useful substitute for lettuces when these are scarce Seed can be sown

Curled endive, a most useful salad plant, sometimes called Christmas salad " The leaves can also be cooked for table as winter greens

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from August to October, in drills nine inches apart, in any good garden soil, for salads for spring use, and again if needed, in March or April Thin the plants to at least four inches apart, transplanting the thinnings if desired

Dandelion is another ingredient neglected in English salads The roots as well as the leaves may be used. Blanching improves the flavour of the latter The flowers should be removed as they appear The culture of dandelion needs no special comment

Salsify, popularly known as the vegetable oyster, may be raised from seeds sown in shallow drills in April Thin the young plants to four inches apart in due course The leaves may be eaten as salad and the roots boiled and stored for winter use. Scorzonera is cultivated in the same way

Radishes

As rapid growth is absolutely necessary to produce tender and succulent radishes, the ground should be made up rich, or the crop may be raised in frames, sowing the seeds an inch deep in drills six inches apart. Radishes must never be peeled, of course, but should be well washed before bringing to table.

The long scarlet variety of radish is best

for early spring, the turnip-rooted for later succession, up to September or October. Surplus seedlings can be pulled and eaten like mustard and cress

Sorrel will impart a pleasant piquancy to a mixed salad Sown in drills in spring, and thinned to six inches apart, sorrel should supply leaves during the greater part of the year, if care is taken not to cut all the foliage from one plant at once.

Watercress

If the cultivation of watercress is attempted in private gardens, a very moist situation should be chosen Seeds should be sown in March or April, or cuttings put in The plants must be watered very frequently in summer

Young onions are useful for flavouring salads, and a regular supply should be ensured by sowing the seed broadcast in small plots from March until August If only two sowings are desired, they should be made in March and August, and sown in drills six inches apart The seedlings may be pulled up and used as soon as three leaves are visible on them

Potatoes, boiled and sliced, make a pleasant change from other salads They need merely be sprinkled with chopped parsley, and accompanied by a simple dressing.

Many cooked vegetables can be used in salad form—notably artichokes, French beans, asparagus, and Portugal onions A good sauce for these can be made by taking a large spoonful of mustard and beating it up with a little salad oil, a teaspoonful of ketchup, two of a piquant sauce, and the same of tarragon vinegar, adding sugar to taste Those who find raw celery difficult of digestion should try having a head cooked in boiling salted water, and served as above

A few leaves of mint, chopped and sprinkled over the salad-bowl, will often be found an improvement as regards flavour.

Salad Dressing Recipes

A German recipe for salad dressing consists of six parts of Lucca oil, eight parts of tarragon vinegar, two of chilli or shallot vinegar, and a very small quantity of cayenne pepper

Another dressing is made by taking the yolks of three raw eggs, beating them up with one teaspoonful of salt and one of mustard, to which is added three tablespoonfuls of salad oil and one of vinegar

A third dressing is made by bruising the yolks of two hard-boiled eggs, and mixing them with two teaspoonfuls of vinegar and two of salad oil, salt and mustard being added to taste.

Sydney Smith wrote a witty recipe in verse:

"Two large potatoes, passed through kitchen sieve,
Unwonted softness to the salad give
Of mordant mustard add a single spoon;
Distrust the condiment, which bites too soon.
But deem it not, thou man of herbs, a fault
To add a double quantity of salt.
Three times the spoon with oil of Lucca crown.
And once with vinegar procured from town
True flavour needs it, and your poet begs
The pounded yellow of two hard-boiled eggs
Let onion-atoms lurk within the bowl,
And, scarce suspected, animate the whole,
And, lastly, on the favoured compound toss
One magic spoonful of anchovy sauce."

Cucumbers

To provide cucumbers for cutting in winter, a heated house is, of course, required; but frame culture is very suitable for spring and summer crops

Ridge cucumbers may be grown entirely out of doors, choosing the end of May or beginning of June for planting out, and protecting the young plants at the outset from strong sunshine and cold winds by inverted flower-pots or a shaded hand-light

The culture resembles that of frame varieties A mulching of rather long stable manure should be given, and the shoots be pegged down to keep them from injury by the wind

Gherkins for pickling must be picked when quite small, or they will be useless In other respects the culture of gherkins exactly resembles that of outdoor cucumbers

Frame Culture

For growing cucumbers in frames, make up a heap of manure in each, turning it over at intervals of a day or two, so that the rank steam may escape On the top of this material should be placed a heap of sandy loam and leaf-mould As soon as the soil becomes well warmed by the manure beneath it, the young plants should be put in These will generally be raised from seed, though cuttings can be struck in the summer for autumn planting

Sow the seeds under glass about the month of February, keeping the house at a high temperature The seeds are placed singly in three-inch pots, the young plants are potted at once, then planted in the frames

These should be repainted if necessary, or, at all events, well cleaned, and the glass should be cleansed so as to admit as much light as possible If there is any doubt as to the temperature of the hot-bed, a thermometer may be plunged just inside the bed When the temperature stands at 80° Fahr., planting may safely be carried out.

Put the young plants in firmly, one in the middle of each frame, and water thoroughly with tepid water, both now and subsequently. Never allow the air to get dry inside the frame Constant syringing or watering with a rosed can on all sunny days will prevent this As the shoots develop they should be pegged out, and the growth stopped at the first leaf beyond each fruit.

To be continued.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

JIU-JITSU FOR WOMEN

Continued from page 932, Part 7

The Essential Principle of Jiu-jitsu—Some Simple Holds and Locks—An Effective Defence Against an Armed Assailant—Strength Less Essential for Success than Swiftness of Movement

JIU-JITSU is based on anatomical principles. As will have been noticed, the essential feature of the majority of holds and tricks lies in the forcing of a limb into an unusual position, and the placing upon the joints pressure in the direction contrary to that in which these are designed by nature to withstand any force. In other words, the joint is made to bend the wrong way—with disastrous consequences to the owner.

When one understands this principle, the exact method of performing the jiu-jitsu tricks will become easily apparent.

In Figs. 1 and 2 this principle is illustrated by means of a most simple example. The assailant's hand is bent at the wrist in a direction which nature did not intend, with the result that the person is forced, owing to the pain caused, to go to the ground. It is a trick that may be employed with great advantage should it ever happen that one is stopped by a tramp who makes a demand for one's purse. One temporises, one suggests that the demand will be complied with. The assailant will hold out a hand to receive the forced gift. His palm will be uppermost, as shown in Fig. 1.

Fig. 1. To render powerless a person with outstretched hand seize the hand quickly with both hands, so that the fingers press on the palm and lower part of the thumb, keeping your own thumbs upon the back of the opponent's hand below the knuckle of the second finger

With great quickness, the jiu-jitsuist seizes that outstretched hand with both hands in such a manner that her fingers are pressing on the palm and the lower part of the thumb while her thumbs are upon the back of the hand just below the big knuckle of the second finger. The captured hand is then bent at the wrist forward and slightly sideways to the outside of the arm. So severe i

the strain caused upon the wrist that the individual, unable to stand up against it, is forced over sideways to the ground in the

Fig 2 Bending an opponent's wrist forcibly forward and slightly sideways to the outside of the arm, so that she is forced sideways to the ground

manner illustrated (Fig 2) Taken by surprise, she can be thrown to the ground by the exercise of but comparatively slight strength, nor will she be given the opportunity of making effective use of her free hand.

The next trick is done by a grip of the wrist It is a cross-arm hold—that is to say, the left hand takes a grip of the right It is necessary that the hold should be taken from the outside of the wrist—that is, one's palm is placed on the back of the wrist. The captured hand is raised slightly, and a downward and outward twisting follows away to one's own left The effect of this is to bring the erstwhile aggressor into the position shown in Fig 3 The victim's elbow joint is thus locked, and when the right hand is brought upon her shoulder she will be quite unable to release her arm

If the occasion arise, the arm can be broken at the elbow by a sharp blow with the right hand on the back of the limb, or the victim may be reduced to helplessness thus press with the right hand on the shoulder, and she will be forced face downwards to the ground The jiu-jitsuist should retain her grip on the left wrist, and by placing her foot or knee behind the shoulder, will be able to bend the arm backward in such manner as to hold the victim entirely helpless While her arm is thus held, it will be impossible for her to get up (Fig 4).

The arm-lock about to be described is one of the most effective defences ever discovered against an assailant armed with a stick, knife, or similar weapon If it be the assailant's right hand that is armed, the wrist must be caught in its descent by the defender's left hand. An ordinary grip is taken, thumb pressing on the inside of the wrist, the edge of one's own hand uppermost (Fig 5). The defender then forces the captured wrist back upon the upper-arm, assisting this movement by catching the aggressor's elbow with her right hand. An underneath hold of the elbow must be taken, and it will probably be found necessary to make a forward step with the right foot, preferably outside the opponent's right foot. The arm is now in the position for the lock to be fixed upon it It is effected thus:

The jiu-jitsuist slips her right hand from the elbow under the aggressor's upper arm and upwards outside it, until she is able to place her fingers upon the bent-back hand or wrist (Fig 6) The lock is now fixed, and it is impossible for the victim to release herself, no matter how strong she be Nor can she make use of the weapon with which she is armed No great strength is required for the retention of the lock

The aggressor may now be disarmed, the left hand being withdrawn for the purpose, for the peculiar position in which her limb is bent and held in position by the jiu-jitsuist's right hand causes such pain as to make it impossible for her to afford any satisfactory resistance In most cases, however, it would be better for the defender to complete her work by throwing her adversary to the ground. This may be accomplished simply but effectively by a combined twist away to her own left, placing all her weight upon the captured arm To make assurance doubly sure, however, it is recommended that one's

Fig 3 A cross-arm hold by which the opponent's elbow joint is locked, so that, if necessary, her arm can be broken by a sharp blow with the right hand on the back of the limb

right foot should be brought outside the assailant's right foot, which in all probability will be advanced, and the pressure against her leg, combined with the violent twist upon the curled-up arm, will bring her down forcibly without the slightest chance of escape

It is not by any means asserted that a certain amount of strength is not necessary for the accomplishment of these tricks. Scientific as they are, some muscular power is requisite for their execution, but certainly not as much as might be expected As said before, the chief point for their effective performance is quickness of execution, but when practising there must be no attempt to gain this quickness at the expense of accuracy The average woman has not the muscular strength of the average man,

Fig 6 The further movement of the arm-lock showing the lock fixed The assailant is thus unable to use a weapon

and any trial of actual strength between the pair is to be deprecated It is never attempted by one acquainted with jiu-jitsu Hence, there must be no effort at any time to force, by means of sheer strength, an assailant's hand or arm into the position required for the making of a lock Swiftness of execution takes the place of strength, and the moves must be accomplished very quickly, otherwise the defender will give herself away by showing her hand A slow, ponderous attempt to force an assailant's hand back upon his arm, as in the arm-lock just described, would be useless Jiu-jitsu takes advantage of those moments when, an action being arrested, the muscles are temporarily relaxed and deprived of power. For the average woman, however expert a

Fig 4 The trick shown in Fig 3 can be used to force the victim to the ground by pressing on her shoulder with the right hand By placing the foot behind her shoulder the victim can be held down helpless

jiu-jitsu performer she might be, to attempt to force a strong man's arm into any required position would be ridiculous, and would certainly lead to failure

Some jiu-jitsu tricks require considerable strength, therefore no mention of these has been made, and women are urged to give their time to, and concentrate their efforts upon, those tricks which require the minimum of strength backed up by the maximum of quickness of movement

To be continued

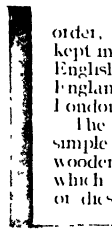
Fig 5 An arm-lock that is a most effective defence against an assailant armed with a weapon The wrist is caught in its descent and forced back upon the upper-arm

REPOUSSÉ SIMPLIFIED

The Outfit Necessary—Working Expenses—The Mode of Work—Mounting and Finishing the Made Article

REPOUSSÉ simplified has many advantages over other handicrafts, as its title implies, it is an ingeniously simplified method of producing astonishingly good work without any preliminary knowledge Even the first piece of work attempted, if not absolutely correct, looks very pleasing, and fires the enthusiasm of the student

A very inexpensive outfit is all that is necessary for the beginner The prices range from 5s with three moulds to 7s 6d with five moulds, or to 15s with ten moulds The outfit also comprises one gauge, a sheet of rippled (cathedral) glass, three tools two or three sheets of copper, one box of drawing-pins, and a text-book, embracing all that is required to start the novice on this delightful work



The wooden gauge by means of which when the sheet of metal is held close up to its straight edge the necessity for much pressure to keep the work in place is obviated

Pewter or German silver may also be used, but the sheets of metal must be specially annealed, as unannealed metal is not suitable for the work Copper sheets 6 inches by 4½ inches cost only 2d each when thus specially prepared, 12 inches by 6 inches they are 6d each, and other metals, according to market value and to size, are in proportion The average cost of any of these finished pieces of work as illustrated here is about from 3d to 6d each, according to the metal used

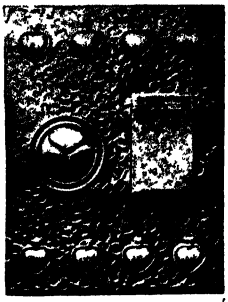
The working expenses of this hobby, therefore, are exceptionally small, and even the initial outlay is very moderate The worker will find that she gets an infinite variety of decorative objects which will wear for ever and beautify any ordinary room It is, of course, a truism to say that the worker who is artistic will achieve better results than the one who is not. Draughtsmanship and originality in designs can be used for special moulds, which the manufacturers will gladly supply Also crests and monograms are supplied to order, and a great variety of moulds is kept in stock All the moulds are made of English sycamore and are manufactured in England The outfit can be obtained in London at all the leading shops

The mode of work is really extremely simple The metal is rubbed with the wooden tools with a slight circular pressure, which gradually forces it into the moulds or dies It is advisable to study the die well before beginning work, as it will be found advantageous to notice and remember the design and depth of modelling, so as to enable the worker to know when the design is completed without constantly turning the work over to examine it It is easiest for the student to begin with a mould which is complete—that is, which produces the finished article, as distinct from the article modelled with the aid of two or more moulds In every set is the mould for one complete article, which is fairly easy to make, and thus it will be best to explain exactly the method of finishing this article

When a complete mould is used, the metal should be fixed with drawing-pins to it whilst working, while when two or more moulds are required in succession, the gauge will be found of great advantage, as when the sheet of metal is held close up to the straight edge very little pressure will be necessary to keep it in its place

Lay the mould face upwards on the table, place a sheet of metal over, fastening the corners down with drawing-pins Take the largest tool, No 1, using the broader end first, go carefully over the face of the copper, using very little pressure, in fact, only just sufficient to show by pressing into the sunk portions of the mould where they are situated When these can clearly be seen, reverse the tool and, using the smaller end, rub the metal on the parts where previous rubbing has indicated that a hollow exists in the mould, working the tool with a slightly circular motion, gradually forcing the copper to the shape of the mould underneath, using the smaller tools, No 2 and No 3, when necessary to work in the finer parts

How to begin a piece of work The metal is fastened over the mould, and by means of gentle, even pressure forced gradually into its shape by the tool A sheet of ripple glass is at hand by which a hammered background effect can be produced



A charming matchbox in repoussé work

It is important that great care should be taken when exerting pressure, whilst rubbing in the pattern, that the tool does not slip across the face of the copper, as this will probably leave a mark which is difficult to remove having to be pressed back from the front side of the work If such a slip occurs, the best procedure is to finish the whole of the modelling first, then lay the metal face upwards on the smooth side of the piece of glass, carefully pressing the bruise back again Generally a few light taps with the broad ends of the tools are sufficient, but it is difficult to restore the surface after it has been bruised

Where it is desired to produce a hammered background effect the rippled cathedral glass should be used It is laid with its smooth side to the table, while the metal is laid on the top of the rippled side held firmly down and tool No 1 is used with its broad side to rub over the surface until it is covered

It must be remembered that this must be done before the pattern is moulded from the dies It is possible also to lighten heavy textures, or plain textures can be left in parts as contrast This must, however be left entirely to the taste of the worker and it will be found that much ingenuity can be used in varying background effects when the artist has gained experience

An artistically wrought panel that in copper or brass would serve admirably for the finger plate of a door

When the modelling of the article is finished to the satisfaction of the worker the next step is to cut the metal preparatory to mounting it on wood or cardboard A piece of cardboard should be cut to the size, then the edges of the copper should be cut at the four corners and metal sufficient for overlapping should be left to mount neatly

Before the mounting is begun the worker must decide in what colour the metal shall be finished All the grease clinging to the metal must be carefully removed and a solution of sodium sulphide must be poured over the metal, which is laid in a dish large enough to hold it This is only done when the colour desired is copper bronze. Immediately the solution is poured over the copper it will be seen to change colour quickly When the metal has taken the colour required, it is at once taken out of the liquid, rinsed well in cold water, and then put before the fire to dry, but it must not be wiped or touched with the hands on its surface When dry, the metal may be left dull bronze, or lacquered as individual taste prefers

Copper bronze is the most popular finish of all, but several other finishes approaching the tones of antique copper may be obtained The green patina so often seen on copper can be produced by covering the article with grated horseradish kept moist with vinegar and allowed to stand for three or four days This is, of course, a dull finish A very easy method of obtaining a yellow, purple, or steel blue colour is to immerse the copper in a boiling hot solution of hyposulphite of soda and acetate of lead

This solution consists of 4 ounces of hyposulphite of soda (hypo) and 4 ounces of sugar of lead (acetate of lead), dissolved in one gallon of water It is used boiling hot, and the work is immersed in it The colour is at first yellow, then purple finally blue Whatever tone is desired, rinse as soon as it is obtained in cold water and dry by heat

Lacquering is best left to be done when the work is quite finished Copper tarnishes easily if left exposed to the air, thus a coat of lacquer must be given if bright tones of colour are desired Lacquer can be obtained from any chemist or oil stores, but before applying it it is essential that the article to be lacquered has been freed entirely from grease by washing in turpentine and drying with a soft cloth or leather

When the article is thus far finished, it will be necessary to fill in the hollows on the back with plaster of Paris or cement Thus strengthened, the article will wear as well almost as solid metal, because the backing dries after a very short while as hard as stone

When the back is thus smoothly finished the article must be backed with leatherette which may be bought for 2d or 3d a sheet at any stationer's.

A swallow design that is effective when applied to small articles, such as stamp-boxes or pin-trays

WOMAN'S PETS

This section of FULL WOMAN'S ENCYCLOPEDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE GAZELLE-HOUND

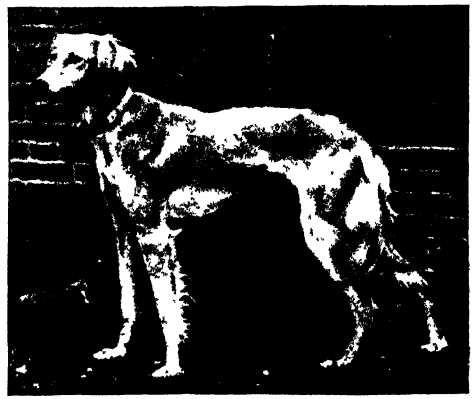
By THE HON. FLORENCE AMHERST

Antiquity of the Breed—Origin of the Name Slughi—Description—The Different Varieties of Slughis—Their Use in Hunting—Character—Price

FAR away in the Arabian deserts a beautiful race of greyhounds has been known from time immemorial. So ancient is this race that it is claimed for them that they were the first dogs to become the hunting companions of man.

The life of the wandering Bedawin tribes has ever remained unchanged: thus the Arab greyhounds, living in unaltered conditions, and required always for the same sport, century after century, have also remained unchanged.

The Arabs consider that the greyhound came originally from Syria with the horse, and even as the Bedawin have handed down their world-famed breeds of horses from generation to generation, so they have carefully preserved their race of greyhounds known as Saluki (Slughi).



Nefissah, a beautiful specimen of the Gazelle-hound or Slughi of the "Shami," or Syrian, variety, bred in England by the Hon. Florence Amherst. The featherings on ears, legs, and tail are a characteristic of the breed

The wonderful land of Arabia has "many histories known," so the story of the gazelle-hound has to be traced from most varied sources: Egypt, Assyria, Persia, India, ancient Greece, the records of the Crusaders, travellers, and early European navigators, Eastern and Western art, and from the ancient literature of the Arabs.

Even the name Saluki is full of historical interest. Early Arab "savants" discuss the word. It is said by some to be derived from certain towns called Salukia, in the Seleucidæ kingdom of the ancient Greek Empire in Asia, and by others to come from Saluk, a long-since vanished town in Southern Arabia — places once famous for their armour and hounds. The Persian term for Saluki, which is "tazi," means "Arab," and is applied also to their Arab horses.

Masculine: Saluki (classical); Slughi (colloquial in Egypt and Algiers) The form "Slughi" is adopted by French, Germans, Dutch, etc, in their classes at shows

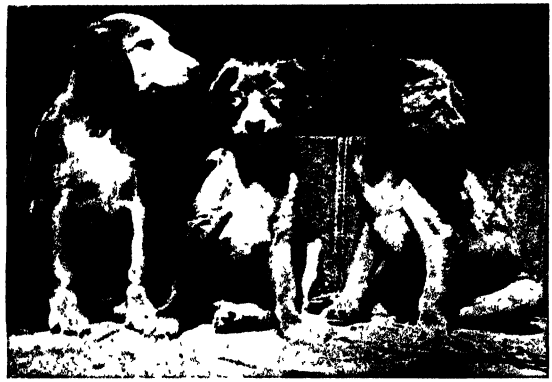
Feminine. Silaga (classical), Slughia (colloquial in Egypt and Algiers)

Plural, Selag

Tazi, or Sag-i-Tazi

Slughis are known in those districts where Arab immigrants, conquerors, and traders have penetrated, and the Bedawin also export them to India with their horses They are greatly valued by their Arab owners, and pedigrees of famous Slughis are cherished among the Bedawin tribes

These gazelle-hounds are beautiful creatures and fine sporting dogs An English



A group of pedigree Golden Slughi puppies This breed is at present a rare one in England, and dogs and puppies command high prices

traveller thus describes them "Like the Arab horses, they are small, but strong and wiry, with great powers of endurance Both remarkable for shape and symmetry"

Their colour is generally cream, fawn, white, or golden, and sometimes black-and-tan They are about twenty-three inches in height, and an average weight is 42 lb. A Slughi can clear at a spring a height of six feet six inches

Gazelle-hounds gallop higher than English greyhounds, and get over rough ground in a wonderful way Their feet are flat, and specially formed for travelling over the yielding sand, their speed varies from twenty-one to thirty-one yards a second.

In ancient Egyptian writings the simile is used "As swift as light or a greyhound" This poetical idea of their speed vieing with light is also seen in a favourite name the Arabs give to their greyhounds of "Luman," or "La'aman," a "flash of light"

The Arabs divide the Slughis into four varieties, the two most distinctive being the "Nejdi," a smooth-coated variety from the district of Nejd, and the "Shami," or Syrian, variety, also smooth-coated, but possessing feathered ears, a beautiful feathered tail, and a slight feathering on the back of the legs.

Dogs of the Nejdi variety were imported long ago into Africa by the Arabs, and are now used extensively for hunting in the Sahara The Slughi Shami are well described in the words of a traveller in Aleppo in 1794 "The greyhounds are of a very light and slender make, with larger ears than our English greyhound Their ears and tails are covered with long, soft hair, which adds somewhat to the beauty of the animal"

The other two varieties, which apparently much resemble each other, have less feathering on ears and tail, and are distinguished apart by Arab experts, who call them the "Omani" and "Yemeni" Slughi

These different varieties are often met with in the same districts, but native breeders are very careful to keep them distinct In introducing this new race into Europe, importers of these dogs should be most careful to keep each variety of Slughi pure To confuse the identities and lose the individuality of the different types would spoil all interest for fanciers and scientific breeders, and do away with the historical and topographical value, which in so ancient a race is specially important.

As various specimens of other races of greyhounds from the East are occasionally brought into England, it is important, in establishing kennels in this country, not to spoil them by indiscriminately crossing the different breeds and varieties

Breeders and exhibitors of specimens of any of the newly imported races of Eastern greyhounds should guard against confusing the small and lightly made Slughi Shami, generally known to Europeans as "Persian greyhounds," with the similar but larger types from Persia, the thickly coated breeds from certain districts of that country, or with a fine, though distinct, breed of dog, the heavily coated greyhound of Afghanistan

In the desert Slughis are used to hunt hares, foxes, and other animals, but their principal sport is the "gay chase of the shy gazelle" For this they are generally used in conjunction with a hawk A traveller in the East describes the sport as follows "When dogs appear, the gazelle instantly takes alarm, for which reason the sportsmen endeavour to get as near as possible before slipping the dogs, and then, pushing on full speed, they, through the aid of the falcon, which is taught to strike and fix upon the head of the gazelle, retard its course by repeated attacks till the greyhounds have time to come up The sportsman must ride hard who wishes to be in at the death"

Bedawin trainers are said to teach the puppies by flying a young hawk with them Bird and dog thus learn at an early age to work in unison

The advantage of this style of hunting is well described in "A Pilgrimage to Nejd," by Lady Anne Blunt "The Nefud is so covered with bushes that without the assistance of the birds the dogs could have had no chance, for it was only by watching the hawk's flight they were able to keep on the hare's track It was a pretty sight, the bird above doubling as the hare doubled, and the three dogs below following with their noses in the air"

The best Slughis are said to be able to bring down gazelle unaided by a hawk Gazelle-hounds are not only used as a means of catching game to add to the Arabs' often frugal meal of dates and curds, but the Bedawin sheikhs enjoy the pastime of hunting, and are masters in the art of falconry They also race their rival hounds

Though the despised "dog," or "kelb," in the East is looked upon with contempt, the Saluki, or "hound," has great consideration shown him The women help to tend the Slughis in puppyhood, and in striking camp the puppies may be seen among the baggage, mounted on the camels with the children On the march the Arabs will also carry their "greyhounds on camel-back, lest the burning sand should scald their tender feet."

It is not only in the lone deserts that these dogs are thus prized and tended If we glance at the varied pages of their history, it will be noticed that they have always been valued In Egypt they were the favourites of the great men of the land Mummies of Slughis found in the tombs of the kings and elsewhere reveal the respect shown to them The Bedawin pay to the race the highest possible compliment by saying that Mohammed possessed some Slughis Crusading records show that these dogs were greatly prized by Europeans for sport in Palestine, and the name "Rishan," or "feathered," a favourite one given to dogs of the Syrian variety, is also supposed by a tradition still held in Syria to be a survival of the name of King Richard Cœur de Lion, who is said to have owned some of these beautiful desert greyhounds

Slughis adapt themselves well to a northern climate, and make exceptionally faithful and affectionate companions They show in their bearing the pride of an ancient race, and in every movement the attributes of their fine sporting ancestry A glamour of history and romance surrounds these beautiful creatures, which makes them a most valuable addition to the ranks of household "pets"

They are still so new a breed in England that their market value cannot quite be estimated Fifty pounds has been given for a grown dog, and puppies are valued at about twelve to twenty guineas

BLUE PERSIANS

A Most Popular Variety—Points of a Good Specimen—How to Breed Blue Persians—Some Famous Blue Persians—Cost of Rearing the Kittens—Grooming—Feeding—Travelling

It is a curious fact that, although blue Persians are undoubtedly the favourites amongst fancy varieties of cats, they were practically unknown until about thirty years ago, when Miss Frances Simpson exhibited a couple of blue kittens at the Crystal Palace Cat Show

Previous to this the breed had been known as "London Smokes," but gradually, through the determined efforts of Mr. Clarke, well known as one of the pioneers of the National Cat Club, Miss Frances Simpson, and various other breeders, it was improved so greatly that in 1889 a special class was created at the Crystal Palace Show for "blue, self-coloured, without white"

Big Ben, a Blue Persian cat, owned by Miss Frances Simpson A prize-winner and sire of many famous kittens He has a massive head and beautiful orange eyes

Photo, J. Russell & Son

In the following year Brighton also adopted the "Self Blue" class, and from that time forward the breed has improved by leaps and bounds In this same year (1890) blue kittens were entered for the first time in competition with the black and white, there being eight entries in each class Miss Frances Simpson's Beauty Boy carried off the first prize for males, and Mrs H B Thompson's Winks the first for females So rapidly did the popularity of the blue increase, that a year later there

BLOWING THE FEATHER

WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPEDIA. It will be written by the leading authorities, and will deal, among other things, with

The House		Furniture	
Choosing a House	*Heating, Plumbing, etc.*	*Glass*	*Dining-room*
Building a House	*The Rent-purchase System*	*China*	*Hall*
Improving a House	*How to Plan a House*	*Silver*	*Kitchen*
Wallpapers	*Tests for Dampness*	*Home-made Furniture*	*Bedroom*
Lighting	*Tests for Sanitation, etc.*	*Drawing-room*	*Nursery, etc.*

Housekeeping	Servants	Laundry
Cleaning	*Wages*	*Plain Laundrywork*
Household Recipes	*Registry Offices*	*Fine Laundrywork*
How to Clean Silver	*Giving Characters*	*Flannels*
How to Clean Marble	*Lady Helps*	*Lace*
Labour-saving Suggestions, etc.	*Servants' Duties, etc.*	*Ironing, etc.*

THE TREATMENT OF WINDOWS

Hangings in the Louis XVI Style—The Advantages of Brocade Curtains—How to Treat Three Long Windows—What to Do with a Bay Window—Roller Blinds

ENGLISH people but rarely pride themselves upon their windows and bestow care on their adornment in the way in which do people on the Continent. In London, perhaps, the atmospheric considerations may account for this, as it is very disheartening to have pretty hangings soiled by a fog after they have been up only a few days. Yet the treatment of the windows is only second in importance to that of the chimneypiece in the decoration of a room.

A former article (see Part 8, page 941) was devoted to the treatment of casement windows, which are put into so many of the newer houses, and which present a problem easy of solution; but the long windows reaching to the floor found in many London houses and the bay windows of the suburbs are far more difficult to deal with. It is difficult in either case to obtain that picturesque effect which is the ideal of every woman who is interested in her home.

The Revival of the Pelmet

These long windows, however, have the advantage of being entirely in keeping with the French style of furnishing that is seen in so many drawing-rooms. And whereas in former days they were apt to look very sombre with their heavy, untrimmed curtains, draped as they now are with hangings decorated with embroideries, appliqués, and fringes in the Louis XVI style, they present a very different effect. The revival of the pelmet, also, has a great influence in adding to the appearance of such windows, and a good example of what may be done in this direction is seen in Fig. 1. In this case the pelmet is not only cut with a curved line at the lower edge, but is shaped at the top, thus obviating any stiffness.

An Economical Extravagance

The enormous variety of really charming embroidered and bordered curtains of moderate cost greatly simplifies the whole question of how to drape this type of window. Curtains can be found in styles which are in accord with every style of furnishing. In Fig. 2, for instance, will be seen a good curtain adapted to a room furnished after the Georgian manner.

These made curtains are all, of course, composed of fabrics suited to the purpose. Felt is the favourite material for winter, and brocades of all kinds are very much used. But there is one point which is essential to remember in choosing any material that is to be made up into long curtains. It should not on any account be too stiff or harsh to fall in good folds, nor should it, on the other hand, hang limply. A correct lining is another secret of success, and with a chintz or cretonne an interlining also will be required.

For the rest, your selection must depend to a large extent on the amount of money at your command. Silk brocade, though it

sounds, and is, expensive at the beginning, is one of those extravagances which time may justify as an economy The writer knows of such curtains lasting over twenty years, and they always look well if a good design and colour has been chosen One is not nearly so apt to tire of curtains made of really good material It may therefore be quite worth while to economise on other things, and lay by a nice little sum for your curtains, since they certainly add an air of dignity, comfort, freshness, or whatever else you most desire to express in your room

At the same time, in certain rooms simple fabrics may produce an admirable result A very delightful illustration of this fact is seen in Fig 3, where pelmet and curtains are made of green linen with a printed border The shape of the pelmet and the long, unbroken lines of the curtains are admirable Indeed, it may be taken as a rule that except in French rooms, it is better not to catch back the curtains This particular arrangement would look well in any room furnished in the modern style With a suitable border it could also be used in either a Georgian or Victorian room

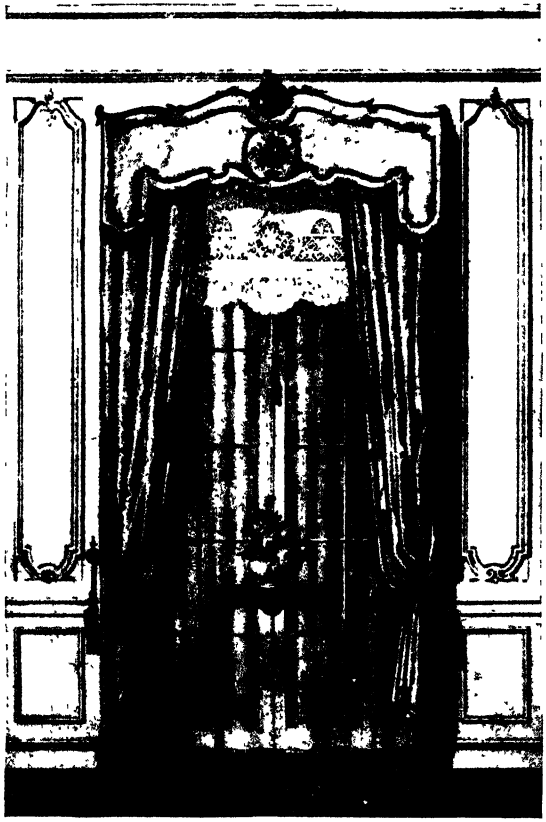


Fig 1 A suggestion for draping a long window such as is found in most town houses This style with its artistic pelmet is entirely in keeping with a French style of furnishing *Harvey & Gulcn*

Some people prefer a draped "swag" For this again brocade is a good choice, but anything with stripes must be avoided, as striped materials do not lend themselves to draping

There is one kind of room, not infrequently met in a London and suburban house, of which the despairing possessor may ask, "What *am* I to do to make it look well?" and that is the room of which one end is all windows—three long ones reaching to the floor

The writer has seen one such room managed very successfully in the following manner. One of the outer windows was filled in up to a height of about 3 feet 6 inches with woodwork painted white, and finished with a shelf at the top Above this was stretched on brass rods a blind of thin gold-coloured silk, and at the sides hung curtains of the same The other two windows were curtained in the ordinary way with dull gold and terra-cotta brocade, and had blinds of cream Nottingham net The appearance given was that of a smaller window at the side of the two longer ones A large Chesterfield sofa practically hid the woodwork of the filled-in window It was a north room, and an appearance of sunshine was given by the golden light passing through the yellow silk

A still better idea, however, has been carried into effect in the drawing-room of a well-known architect Here the whole of the centre window is filled in, and all are supplied with simple, long muslin blinds Thus it is possible to treat the centre window as a part of the wall, and to place a piece of furniture against it In the case in question it forms an admirable background for a very beautiful and original cabinet designed by the owner, Mr George Walton The extreme simplicity of the scheme ensures its success, and the lack of any curtains will appeal very much to those who, on the ground of wanting all the sun

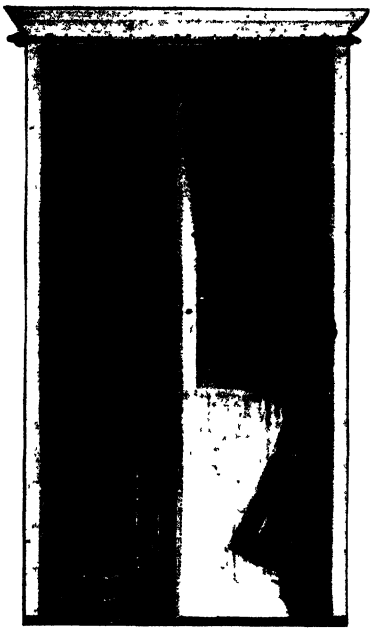


Fig. 2 This treatment of a window is correct for a room furnished in Georgian style *Waring & Gillow*

and all they can get, forswear hangings of any kind

Another reader may be in an equal state of despair about a suburban bay window, and be longing for casement windows in its place, on account of the dainty countrified look these give The one thing to avoid is to hang this bay window with casement blinds, which would have the effect of reminding one of the proverbial ostrich with its head in the sand Short curtains of chintz reaching a little way below the window-ledge, and with a pelmet to match, form a far more satisfactory solution of the difficulty The pelmet should be shaped, and have a box-pleat at intervals, which has a very quaint, old-world effect There should be a window-seat with loose cushions, covered with chintz and edged with a flounce The roller blinds may be of linen in a small green trellis design, edged with a fringe These simple blinds help to carry out the old world effect of the scheme

Two Sound Suggestions

An excellent notion is to have the brass rods for the short net blinds fixed considerably above the centre of the window, so that its stiff appearance of being divided in half is avoided. This is a good plan with any sash windows The only disadvantage is that as the rods must be fixed on the framework, and not on the window, the centre window will not open easily. It is not necessary to have clips for the lower rod, as its weight holds the blind in place.

One good rule to remember with regard to bay windows is that curtains for them should never form a direct contrast to the wallpaper, but always either match it or harmonise closely This prevents the rather unsatisfactory shape of the window from being accentuated, as it would be if the curtains formed a complete contrast to the walls With high, straight windows, however, decided contrasts may often be successful, as, for instance, rose-coloured or green curtains with buff walls

Blinds

Roller blinds should always be used with these windows also, those of plain holland with a lace edging being most popular The best blinds have hand-made lace put on as an appliqué border This will outwear the holland, and is worth some extra initial expense A new idea is to have brise-bise blinds with a lace border identical to the one used on the holland roller blinds. The question of blinds, however, opens up a wide subject, which cannot be included in the scope of this article But this is a subject which will be dealt with at length in a subsequent article, since, in the treatment of windows, the question of blinds is of supreme importance

To be continued.

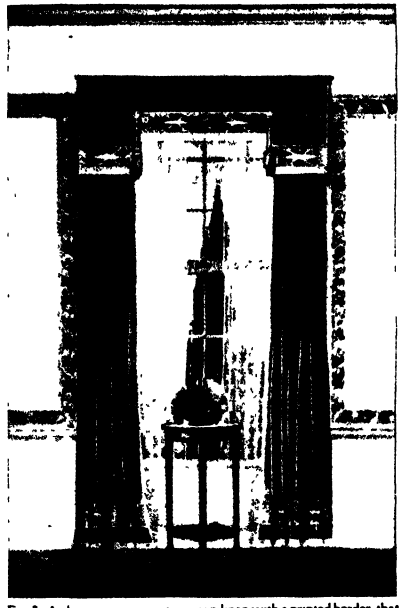


Fig 3 A charming treatment in green linen with a printed border, that would look well in any modern room The shape of the pelmet and unbroken lines of the curtains produce a most artistic effect *Waring & Gillow*

OLD WORCESTER CHINA

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

Robert Hancock, the Pupil of Ravenet—Introduction of Transfer Printing upon Porcelain—Colour and Designs—"Lord Coventry" Pattern—"Japanese Fan" Pattern—Worcester Porcelain *par excellence*—Copies of "Mandarin" China Made at Worcester—Decline of Artistic Designs under Thomas and Joseph Flight—The Chamberlain Period—Formation of the "Royal Worcester Works"—The Factory Museum

WHEN the Battersea Enamel Works were closed, in 1756, many of the workmen migrated to Chelsea, Bow, and Worcester Amongst these was Robert Hancock, a clever pupil of the well-known French engraver Ravenet

Milk jug of Worcester china in Hancock's tranfer and enamel colours, representing Ruins The saucer is also in transfer printing showing a Tea in a Garden' scene by R Hancock
From the South Kensington Museum

Hancock introduced transfer printing upon porcelain at Worcester This was a kind of decoration which had been in use at Battersea upon enamel and also upon cream ware made by Wedgwood and other potters It was produced by taking an impression upon paper from a copper-plate After the ware had been heated and sized, the paper was pressed upon it, and, since the ink was made with linseed oil, the impression remained

This style of decoration was used at Worcester by Hancock upon porcelain of very superior quality, some handleless cups and saucers being good copies of Chinese egg-shell

The colour first employed in transfer printing was black, but later red, brown, purple, and green were used Some of the well-known designs are the "Tea in a Garden" scene, "Ruins," "Milkmaids in a Farmyard," "Courtship," "Birds," and "The Hunt," but perhaps the finest are portraits of celebrities The "King of Prussia" mug decorated in this style is much sought after by collectors Other portraits are those of George II, Pitt, Shakespeare, the Marquis of Granby, George III, and Queen Charlotte

Hancock generally signed his pieces either with his name, 'R Hancock fecit," or "R H Worcester," the initials generally used as a monogram

After a time transfer printing was used in conjunction with washes of enamel colours, the outlines being printed and afterwards filled in with colours

Needless to say, Hancock's Worcester porcelain has attracted the attention of the French forger Those who are not familiar with the difference between Worcester and French porcelain should carefully examine the engraving by means of a magnifying

Worcester china cup, transfer printed, The subject is the "Tea in a Garden" scene, by R Hancock
From the South Kensington Museum

glass, when it will be found that upon Worcester the transfer is beautifully executed—a line engraving in which the lines are perfectly clear and bold, yet delicate, whereas in the fake the picture is made up of a series of irregular scratches

A very interesting kind of decoration used at Worcester is one in which a spray of rosebuds and leaves, of natural size, and in low relief, covers the plate or dish from rim to rim It is known as the "Lord Coventry" pattern, and is said to have been invented for Lord Coventry, who was blind, in order that he might enjoy by touch that which he was unable to see This is a pretty little story, but unfortunately it has been proved that the pattern had previously been used at Bow and Chelsea, and it was most probably introduced at Worcester by some workman who had settled there after the former factories had been closed. The rosebuds, leaves, stalks, and insects which make up the pattern were generally painted in natural colours but it is occasionally met with in underglaze blue.

The "King of Prussia" mug A rare piece of transfer printed china by Hancock, much valued by collectors

The "Japanese Fan" Pattern

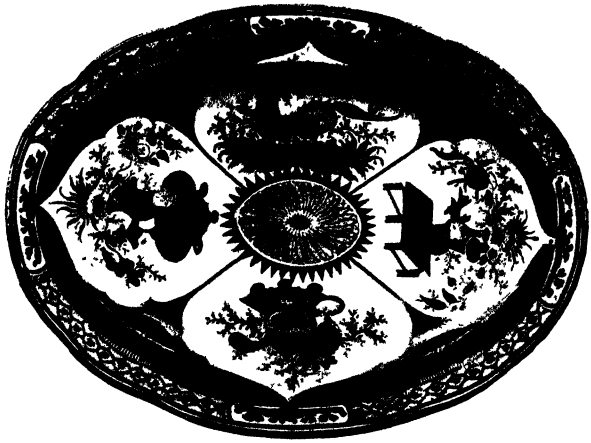
A decoration known as the "Japanese Fan" pattern is found upon Worcester porcelain of fine quality It is an exact imitation of an Oriental design used alike in Japan, China, and in Holland upon a superior delft ware The colours are red, gold, blue, and green, and the mark is generally a feigned Chinese seal or numeral, but the crescent and other marks are sometimes found upon it

Flower painting was beautifully executed at Worcester. At first it took the form of simple sprays, sprigs, and bouquets These were painted in natural colours, and were of small size, the edges being lined with red or brown in place of gold Later on, after the closing of the Chelsea works many painters migrated to Worcester, where they introduced the fine ground colours which had been in use at the former factory These were used upon vases, and as borders with rich gilding Services with apple green and mazarine-blue borders, with flowers or fruit exquisitely painted, were largely made at this time, and some magnificent dessert-services survive to this day.

The Worcester porcelain *par excellence* so much sought after by the connoisseur, and for which very big prices are given, is that in which the ground is covered with a rich deep blue, painted to represent the scales of a fish, and known as "Salmon Scale." This groundwork is broken by panels outlined in gold, and enclosing flowers naturally treated, or in imitation of the Japanese, and insects The most valuable, however, are those pieces which are painted with panels of landscapes, exotic birds, and butterflies Vases of this description command huge prices. The square mark is generally found upon scale Worcester in blue underglaze, being an imitation of a Chinese seal

This is, again, a kind of porcelain largely copied in France, mark and all, but those of my readers who studied the article on porcelain (page 9, Part 1), with the directions there given, have no difficulty in detecting the forgery. Upon some rare services the scale ground was painted in red of a salmon tinge, but it is not so effective as the blue This style of decoration owes its origin to ancient Chinese vases of the Ming dynasty—that is to say, vases made prior to 1643, upon some of these we find a ground covered with red scales, painted to represent the scales of a carp

Hancock's transfer is sometimes found in association with a blue scale ground Here



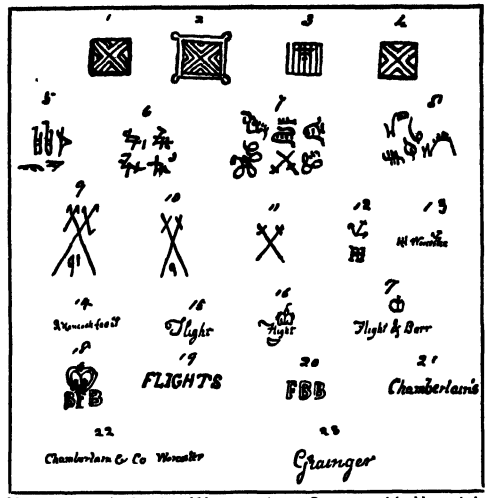
A specimen of Flight and Barr's work a dish in Oriental taste, in red and green, heavily gilt This period is marked by less artistic feeling and more elaborate work *From the museum at the Royal Worcester Pottery Works*

the outline is in transfer, and is filled in with washes of coloured enamels, the design generally taking the form of a classic building or ruin in the centre of a landscape

I have already referred to the faithful copies of Chinese blue and white made at Worcester These were, if possible, surpassed by that known as "Mandarin" china, which was copied here so beautifully that, judged by decoration alone, it is impossible to distinguish between the Worcester and its Chinese prototype

The ornamentation on this porcelain took the form of Chinese figures, jars, vases, and stands, painted in clear fine enamels over glaze It was chiefly employed in the decoration of tea-services, the cups without handles, the cream-jugs high and narrow in shape with a small pointed lip, and the handle with a ridge running down the centre

For some years after the works had passed into the hands of Thomas Flight and his son Joseph, old forms and styles of decoration were used, but gradually more elaborate designs and less artistic feeling began to prevail. Painting was still finely executed, but the subjects became more mechanical



Marks that may be found on Worcester china Pieces signed by Hancock do not generally bear any factory mark

The Chamberlain Period

Mr. Robert Chamberlain, who had been an employé at the Worcester china factory, left the company soon after it had been taken over by the Flights, and set up for himself in King Street, Worcester Here he at first painted china which had been supplied to him in the white by Thomas Turner, of Caughley, but later he made several gorgeous services for well-known people

It was during the Chamberlain period that large services were frequently marked upon one piece only In the case of a tea-service the name of the maker may generally be found on the inside of the lid of the tea-pot or sugar-basin

In 1800 Thomas Grainger, who had also been employed at the original Worcester factory, started on his own account, and for some years there were three manufactories at work in the city These were, later on—in 1889—merged into one under the title "Royal Worcester Works"

Several bodies and glazes have been used during the many years that this factory has been in existence and it is only those that were made in the early days which show the green tinge when looked through in a strong light The later bodies used at the end of the Flight and Barr periods, and by Chamberlain and Grainger, were similar in composition and appearance to those in use at several other English factories of the time, it is, therefore difficult to distinguish between them

The Royal Worcester Factory

The Royal Worcester factory is, by the courtesy of the owners open to visitors It includes a museum containing a magnificent collection of every kind of porcelain made there from the earliest days These are classified and arranged so as to be a great help to visitors in the identification of old Worcester porcelain

Amongst the many marks found upon Worcester porcelain are the Dresden crossed swords in blue underglaze These can be distinguished by the numerals 9 and 91, which may be seen between the points of the swords Pieces which are signed by Hancock do not generally bear any factory mark During the later period the maker's name was used as a mark, and after the visit of King George III, in 1788, the name or initials of the master were frequently surmounted by a crown

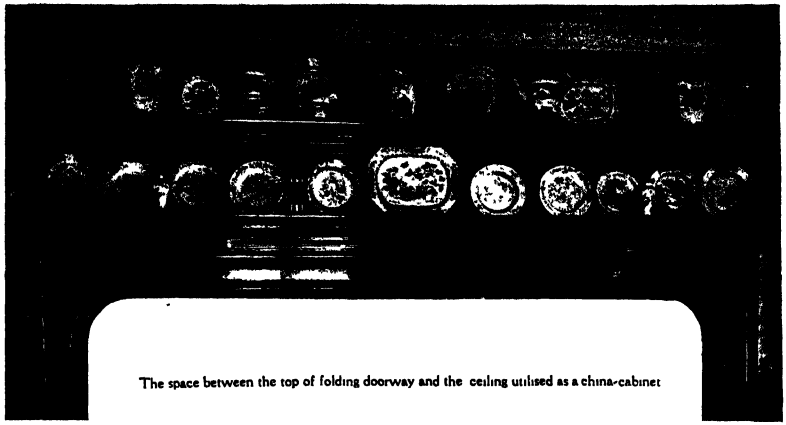
OVER-DOOR DECORATIONS

By Mrs. F NEVILL JACKSON

How to Utilise Space Above the Door—How a Mean Doorway may be Beautified—A Worthy Use for Odd Pieces of Carving—Antique Bedposts as Door-pillars

In the decorating of a house the convenience of those who are to live in it is sometimes obscured by the desire to elaborate the ornamentation of the rooms

A room will not hold more than a certain number of cabinets, and, moreover, the floor-space they would occupy is much too valuable for the convenience of the household to squander it on room decoration It remains, therefore, to utilise the walls for the storing of goods and chattels, and incidentally for the beautifying of the room itself.



The space between the top of folding doorway and the ceiling utilised as a china-cabinet

It is not given to everyone to occupy a house of the eighteenth century, where the doors are furnished with elaborate cases and carved over-doors, but the door shown in the illustration has the right "feeling" in its flat wood frame, which is utilised for holding some dishes and plates of a fine old iron-stone supper-service The door is of dull green paint, the over-door and frieze-rail of the same colour, while the wallpaper is a true chintz pattern, matching the chintz coverings of the lounge-chairs and sofas Such a structure can easily be made by an amateur or by the village carpenter, of ¾-inch deal It needs only to be fitted with a couple of brass plates for screws, and to rest firmly on the top of the door If the pattern is cut out in brown paper, the most elementary workman can hardly go wrong

The Collector's Paradise

Those who wish to beautify otherwise commonplace rooms will do well to devote much attention to doorways When we stroll through the beautiful rooms at Fontainebleau, Hampton Court Palace, Chatsworth, or any of the stately homes where fine effect and work of great dignity and beauty has been achieved, we notice at once how much thought and labour has been lavished on the door-cases Elaborate carving—a single line of it, or in a few examples in double or triple tier—varies the mouldings which surround the case.

It is a rare luxury now to have richly carved doorways, but it is possible to use the space between ceiling and door as a suitable place for fitting a finely carved head, grotesque if you like, and to build up a carven picture with foliage, fruit, or flowers.

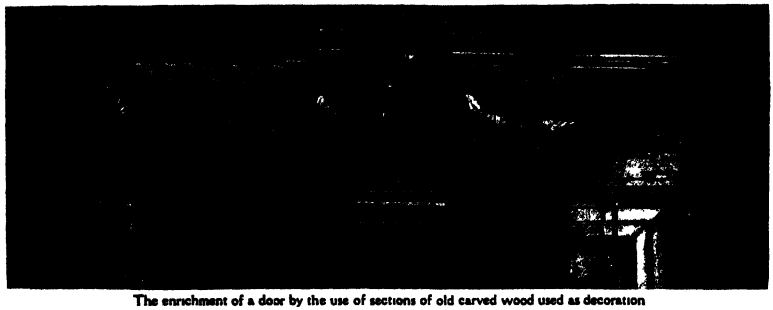
Very often one is able to acquire a small portion of well-carved wood, which, on account of its size or shape, may be a bargain.

Old pillars of wood are sometimes to be found, and these, if placed on either side of a door, give a very handsome and uncommon effect If these are flat on one side, they are easily placed against the wall The search for a handsomely fluted pair with carved foliated tops may be long and arduous, but to the collector such a quest through the little shops where carved wood of every quality is stored has its own pleasures.

Utilising Old Bedposts

But not only is the little shop a happy hunting-ground for the collector who would ornament her door-cases The yard of the country carpenter or housebreaker often holds a treasure

The old fluted doorways of the eighteenth century, with rose corners or with lions'



The enrichment of a door by the use of sections of old carved wood used as decoration

heads, may sometimes be found. Such treasures are easily adapted. If, as is often the case, the old doorway is narrower than that which you wish to decorate, the upper part of the case can be cut in the centre, and a panel of plain wood, a rose, a grotesque head, or a carved panel with garland of fruit or flowers fixed in the space

Again, pillars of old four-post beds can be utilised for the purpose of door decoration Many of the Chippendale mahogany bedsteads show wheat-ear carving in low relief and richly fluted columns, these latter occasionally wreathed with ribbon or garlands Two such bedposts are required, and they should, of course, match exactly At the top of the door they can be made to look as if they supported a piece of wood similar to that shown in our illustration, which holds pieces of the ironstone supper-service

It was the writer's fortune to witness the successful result of a long and careful search for a pair of fine Chippendale bedposts to ornament the sides of a door

One that had been purchased was a very fine specimen, with ribbon carved work twining round the fluted pillar, and a long and exhaustive hunt ensued to procure a second pillar that would match exactly

The task was not an easy one, and the collector was about to admit herself beaten, when an ingenious friend suggested that the unique specimen should be carefully sawn through. With such a hard wood as old mahogany this was possible, and by very careful work a pair of pillars, flat on one side to place against the wall, was obtained

It is not only the small entrance doors which can be embellished so as to decorate a room There are the wider doorways, or alcoves, which may be made a beautiful feature in an apartment that needs special attention on account of its otherwise commonplace and bare aspect.

The Folding-door Problem

Folding doors of the mid-Victorian era are not infrequently a sore trial to the woman who longs to make of her house the home beautiful Who does not remember the barren space of imitation grained wood, a travesty of the planed surface of wood ?

The plan usually adopted to mask the horrors of folding doors is that of hanging drapery in front of them Drapery is at the best of times but a makeshift, and at its worst a dust-trap. Nor does this plan suffice to beautify more than one side

Doors that were not required for use we have seen successfully treated by filling in the recess with shelves, and thus turning the doorway into a bookshelf Shelves were also placed above, so that china and statuary could be put in the best position as regards safety and decoration

This method of fixing shelves at the top of a wide doorway is seen in the first of the illustrations

The handsome shelves, placed so as to fill up the space above the doors, made an attractive china-cabinet , the doors themselves, which were of the cheap unpanelled type, were taken away and good thick curtains put in their stead These curtains were not intended as ornaments only, nor for "softening the lines," but for practical use

Such a doorway suggests private theatricals at once, and the room is at once marked down by amateur actors as a covetable one for tableaux, recitations, and rehearsing This is a distinct asset to entertaining

MODERN CHIMNEYPIECES

An Original Design for a Chimneypiece—A Panelled Iron Chimneypiece—Ideas for the Country Cottage - The Use of Mahogany and Oak- -The Painted Wood and Iron Chimneypiece

A FORMER article (Part 6, page 1067) dealt with chimneypieces which are revivals of styles that were in vogue in former times

This century and the preceding one, however, have an art of their own, the result of a movement at the head of which stands the name of William Morris, a name that suggests a style of decoration that will always have its devotees among the artistic section of the public The present rage for reproductions is not unlikely to be followed by a reaction in favour of modern work, which, in capable hands, without doubt frequently is very beautiful, if only on account of its extreme simplicity

A great advantage of many of the strictly modern hangings is the softness of the colouring, so that the rooms in which they are used have a wonderful effect of restfulness, than which there is perhaps no more desirable quality to aim at in furnishing But a marble chimneypiece is hopelessly out of keeping in a room of this character Something in light or dark oak to tone with the general colour scheme is what is wanted The looking-glass overmantel is greatly out of favour, though a separate mirror framed in a handsome copper rim is still occasionally seen, and, of course, in the French and Adams rooms, gilt-framed mirrors

As a rule however, in the modern style of room it is preferred to have some such arrangement of the chimneypiece as will allow for the display of a few choice pieces of china, a little quaint pottery, or some pictures In one room the whole of the chimneypiece was panelled Three panels were arranged so that they came directly over the wide mantelshelf, and a fine print was hung in each Indeed, the idea seems to be that the chimneypiece should be used to exhibit whatever is choicest among the owner's household gods. One chimneypiece, specially designed by a well-known architect, has small shelves to hold some interesting china and curios in the possession

of the owner of the house. The whole scheme, both of the chimneypiece and grate, is very attractive. At the sides of the grate, instead of tiles, is some rough plaster painted in colours.

The *Étagère* Style

The origin of the *étagère* style of chimneypiece was that a man had some old china that he wished to show off to the greatest advantage, and ordered a chimneypiece to be made with shelves backed by looking-glass to hold it Others followed suit, but reversed the order of things, and bought their china to fit their chimneypieces In this way objects quite unworthy of this post of honour came to be placed there, and the *étagère* consequently fell into disrepute for a time

It is a chimneypiece which should certainly be avoided except by those who have a few really fine things to display, and then it is sometimes exactly what is wanted for this purpose

Another chimneypiece has quite an interesting history The panels in it were originally intended for exhibition at the *Salon*, but were not finished in time It was suggested to the sculptor, Kate Bruce, that they should be applied to the decoration of a nursery mantelpiece Uncouth as is the material—ordinary cast iron—in which it is carried out, the artistic merit of the design in the panels is sufficient to make it a really beautiful thing, and no doubt on this ground many people who love to get something unusual will use it in their sitting-rooms

The fact that it has one of the popular hob grates is an added attraction

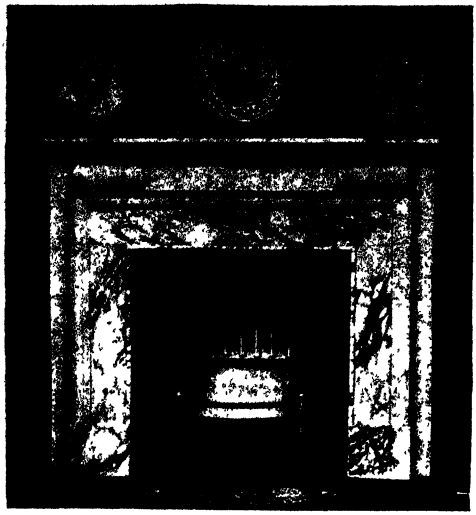
The panel on one side of this shows the mother holding a baby, that on the other represents the father with another child in his arms Like all true art, the whole thing "gives one to think," as the French say, since it is suggestive of the idea that the responsibilities of the education and care of the children should not be left entirely, as has often been the case, to the mother, but should be shared equally by the father.

An Idea for the Country Cottage

For a sitting-room chimneypiece these panels could be made in armour-bright iron framed in the cast iron

This would be a delightful design to use in a country cottage Indeed, the country cottage demands a characteristic chimneypiece of some sort In one such chimneypiece which has come under the writer's notice some red quarries left over from paving the kitchen floor were employed in place of the ordinary glazed tiles Instead of a chimneypiece these were merely set in a wide band of dark oak like a picture-frame The effect of this against a brown wall was such as to excite the admiration of all who saw it In the hall of the same cottage the local builder was incited to make a chimneypiece of cement, scattered with tiny pebbles from the beach

A charming modern design for a chimneypiece that can be carried out in either oak or mahogany It has the merit of harmonising with almost any style of furnishing, and affords a good background for a few rare specimens of china or pewter *Waring & Gillow*



A design that can be executed in wood or in cast iron painted white Its simplicity and durability alike are in its favour, and its cost is not great
Photo, Messrs Lisley

A Mahogany Design

A chimneypiece which is an evolution of modern times, although it was probably originated for use with Chippendale furniture, is that made of panelled mahogany Such a chimneypiece always looks handsome and good, and gives a great air of comfort to a room, moreover, it does not appear out of place with any style of room-furnishing It costs about eleven guineas A similar design carried out in light or dark oak is admirable for the typical "modern" room, to which reference was made at the beginning of this article In either wood it can be used with equal success in a dining-room or a drawing-room

Another development of this age is the iron chimneypiece painted white, which came into very general use about twenty-five years ago Since then painted iron and wood seem to have alternated in popular favour At present painted wood is liked the better of the two for sitting-rooms, though it does not, of course, wear as well as iron The same designs can be had in both these materials, planned to suit rooms in the modern manner or in the French, Adams, Georgian, or any other style These vary very much in price, according to the treatment and amount of decoration A charming but simple pine chimneypiece, with just a little carton pierre ornament on the centre panel, can be had for as low a sum as £1 12s. 6d., the grate, of course, being extra. A similar thing in a very good quality and style will cost eight or ten pounds.

For bedrooms iron is a very usual choice, and the designs have recently become much simpler than they were. Something which has as little decoration as possible, and will be easy to have washed when the annual spring cleaning occurs, is best appreciated by the careful housewife

Yet, despite this extreme plainness, and the fact that they are only made of cast iron, some of these little chimneypieces, owing to their design, are really delightful As the grate and chimneypiece are usually made in one, they are also remarkably inexpensive, as the small sizes cost only about a guinea.

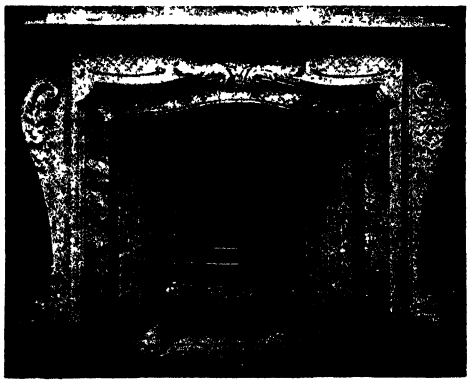
A Useful Device

It is very pleasant to have small holes at the side of a bedroom grate, so that it is possible to retain a tiny copper or brass kettle to fill up one's hot-water bottle or make an early or very late cup of tea after the maids have gone to bed, or to use for any other homely purpose

In filling the wall-space between mantelshelf and ceiling, nothing should be hung which heat will damage. The wall which contains a chimney is always the warmest in the room, and for this reason wax portraits, fine colour prints, and such treasures should be kept in other parts of the room

Mirrors, on the other hand, are well placed on such a wall, since damp is most injurious to the silver or mercury backs

All pictures should be examined carefully from time to time, for extremes of either heat or damp cause the paper that is affixed to their backs to crack or moulder If once this paper backing is injured, dust or mildew will find an entrance inside the frame and spoil the picture



A more elaborate design in either wood or iron painted white, that would look well in a room furnished in antique style

HOW TO IMPROVE A HOUSE

Continued from page 1075, Part 9

CUPBOARDS

By W. S. ROGERS, C.E., Author of "Villa Gardens," etc.

How to Improve old-fashioned Cupboards—Fitting a Recess with a Cupboard—A Pretty Cupboard for the Drawing-room—An Inexpensive Wardrobe Cupboard

THE cupboards one finds already installed in a house are not distinguished usually by any particularly decorative features, and, in consequence, they give a commonplace appearance to the room, or, if large, are obtrusive

The old-fashioned plan of fitting a pair of plain cupboards, one on each side of the chimney-breast in the dining-room, rising from the floor level to some 3 feet 6 inches high, and finished with a mahogany top, has little to recommend it on the score of appearance

Its usefulness, however, cannot be denied, which probably is the reason why it has become an established institution in low-rented houses, particularly in the country

The mahogany top, designed to serve as a sideboard, more often than not is laden with a heterogeneous collection of flotsam and jetsam that could well be spared or put out of sight

At little expense these cupboards may be raised so that their bases come somewhere near where their tops formerly stood.

So arranged, they lose their commonplace appearance, and are at a more convenient level for access.

No longer is it necessary to trouble the occupant of the adjacent easy-chair to rise when it is desired to search for something.

The recess created beneath the cupboard becomes useful for accommodating the coal-scuttle, or some other small piece of furniture

The illustration affords a suggestion for making the alteration in a way to secure these advantages

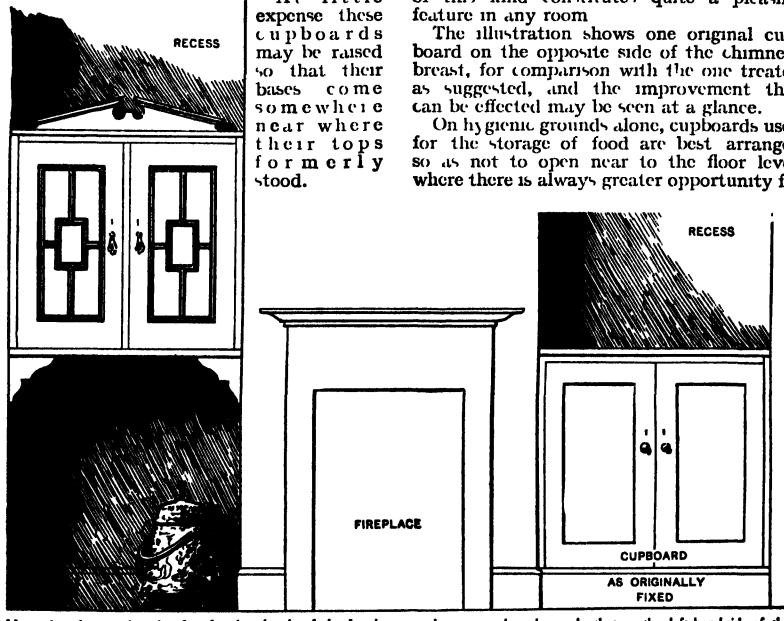
Incidentally, this alteration affords also an opportunity for improving the design of the cupboard.

This, it will be seen, consists in adding a simple pediment, in fitting mouldings to the panels, and in supporting the whole on ornamental brackets in the manner shown.

Painted to agree with the general decorative treatment of the woodwork, a cupboard of this kind constitutes quite a pleasing feature in any room

The illustration shows one original cupboard on the opposite side of the chimney-breast, for comparison with the one treated as suggested, and the improvement that can be effected may be seen at a glance.

On hygienic grounds alone, cupboards used for the storage of food are best arranged so as not to open near to the floor level, where there is always greater opportunity for



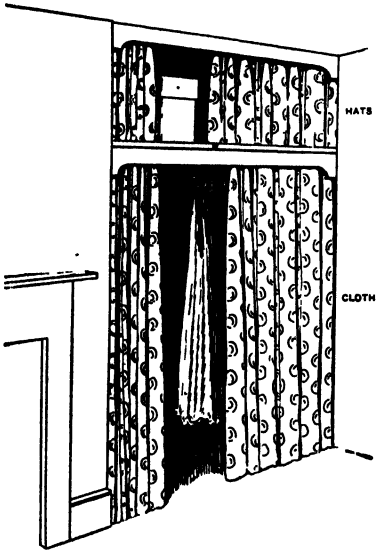
How the plain cupboards, often fitted each side of the fireplace, may be improved as shown by that on the left-hand side of the picture. It is not only more useful, but also more artistic than the one left in its original position

the dust and dirt to gain access to them. In the drawing-room a cupboard similarly placed, but provided with glass panels, makes a useful and suitable receptacle for old china or other treasured chattels.

Just how far the housewife may decide to add cupboards to her rooms will depend on her views on the question of expenditure, after she has taken into account the terms on which the house is held

If on a short tenancy, of course all such outlay is for the ultimate benefit of the landlord, but even then it may be worth while.

When the occupier is also the owner of the house, the circumstances generally fully justify the expenditure.



A recess in a bedroom may be utilised as above with shelves, hooks and curtains to form a convenient and inexpensive cupboard

In bedrooms the same problem may arise, and it is safe to say that no bedroom is complete without its cupboard.

Opportunity often occurs for the fixing of cupboards upon landings, in staircase recesses, and other odd corners of the house where suitable spaces exist.

In the kitchen, as a rule, there is rarely sufficient shelving

The cooking utensils, china, and other indispensables occupy every available surface, and when it comes to jam-making the question is sure to arise—where can the jam-pots be stored in a dry and suitable place?

A supplementary cupboard well furnished with shelves is just the thing.

When the expense of fitting cupboards is not considered to be worth while, there still remain other ways of treating the recesses one finds in most rooms so as to add to the comfort and general convenience of the household.

A set of shelves arranged so as to serve a triple purpose is a most useful adjunct to any sitting-room, and as it may be made, fixed, and painted for about £2, the outlay is trifling.

The central section can provide accommodation for books. The upper part may serve for the display of decorative pottery or other bric-à-brac. The lowermost section can be used for storing the housewife's work-basket, children's school-books, the magazines, and other things that the orderly person would wish to keep out of sight.

A cretonne curtain, running on a brass rod, can be used to close this section so as to keep the things concealed and free from dust.

If preferred, the book-shelves also could be fitted with curtains, one pair being made to cover all the shelves.

In the drawing-room, where usually a picture-rail is found, a shelf may be fitted in one or both of the recesses on either side of the chimney-breast, thereby providing accommodation for a collection of china, pottery, or other treasured belongings.

A board seven inches wide cut to the correct length and painted to match the other woodwork, will rest securely upon the picture-rail without any further special fixing Its cost should not exceed 3s.

If required for plates, dishes, or other like objects, it is well to have it grooved on the upper surface like a dresser-shelf

In the bedrooms a similar device may be made to constitute a useful receptacle for clothing—a supplementary wardrobe.

The illustration shows how this simple fitting is made. The shelf, which should be wide enough to occupy the full depth of the recess, is fixed at such a distance from the ceiling as will leave sufficient space above it for the accommodation of millinery boxes.

Beneath it on the wall surface, at back and sides of the recess, boards some six inches deep are fixed Primarily these are the supports for the shelf, but they also provide a surface to which a series of wardrobe hooks may be attached.

From nine to ten inches apart is a good distance for spacing these hooks. If the recess is of sufficient depth, two or three revolving triple coat-hooks should be screwed to the lower surface of the shelf along its centre line.

The curtains, which are better made double in each case, are provided with rings four inches apart and three-quarters of an inch in diameter, and run on half-inch brass-cased rods carried in sockets at each end.

In the illustration drop boards are shown fixed to the ceiling, and to the lower front edge of the shelf These are for the purpose of excluding dust, and also look well.

The rods, of course, run behind them.

The cost of the necessary woodwork, including rods and their brackets and wardrobe hooks, should not exceed 25s. for a recess of five feet in width.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section Messrs John Bond's Marking Ink Co. (Marking Ink); The Godiva Carriage Co. (Baby Cars).

WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents.

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

ELIZABETH, WIFE OF JÉRÔME BONAPARTE

By PEARL ADAM

THE case of the Duke of the Abruzzi and Miss Elkins, which during several years roused so much interest in Europe and America, followed in its earlier stages very much the course of the strange romance between Jérôme Bonaparte and Elizabeth Paterson. Both contained all the essentials of a thrilling story—the young prince, the beautiful American girl, and the implacable relations in Europe

Elizabeth Paterson was a remarkably beautiful girl She had a perfect Greek profile, she was small and dainty, with a mass of wavy brown hair, large hazel eyes, full of a look of tenderness, an exquisite complexion, and beautifully moulded shoulders Madame de Stael, Talleyrand, and Thomas Moore are among those who have placed her great beauty on record—the last-named found her lovely at the age of forty-seven

She was a witty girl, sometimes cruel in her thrusts, wilful, full of courage and independence If the principal trait in her character had been tenderness or affection, she would have been the most poetic figure in modern history, but she was hard and ambitious

Jérôme in America

She was the eldest of a family of thirteen, whose father, William Paterson, a merchant of Baltimore, had amassed a huge fortune. He seems to have been a severe man, who liked to rule his home with the sway of an autocrat His wife, whose name was Dorcas, lived up to it. She was meek and gentle and colourless, but cultured It must have been a dull life for Elizabeth, who certainly, as she said herself, was not made for obscurity.

She had many proposals before she was eighteen, but they were all from rich Baltimore merchants However, accustomed to wealth, and miserably bored with Baltimore and commerce, she refused them all, for she wanted rank, brilliance, and social distinction

Given a girl like this, with her beauty and strength of character, it is easy to guess that when Jérôme Bonaparte, a boy of nineteen, came to Baltimore in the summer of 1803, she soon saw a prospect of realising her proudest ambitions Jérôme was on a light-hearted tour of the States with his suite, having, in a moment of boredom, left his naval duty in the West Indies In a seaman this would have been desertion, but no one thought much of it in the young brother of the great Emperor away in France, or, if they did, they said kindly, "Boys will be boys," and let it pass

Mr Paterson soon discovered that girls will be girls Young Bonaparte met Elizabeth at a race-meeting He was having a thoroughly good time, being honised and made much of, and then, this sunny day, he suddenly beheld a vision of beauty and tenderness in a demure, buff-coloured silk gown with a white lace fichu, and a great hat waving with black plumes Now, Jérôme was a spoilt boy, the youngest of the family, and his mother's darling Since Napoleon had lifted the family from poverty into splendour, Jérôme had developed a great taste for extravagance, and an even stronger taste for having his own way. So when he saw Elizabeth, he fell in love with her at once

and desperately; insisted on meeting her over and over again, made violent love to her, and then sulked bitterly when one day Mr. Paterson quietly and firmly went into the country, and took the lady with him.

Miss Paterson, a Prince's Wife

The quietness of the country seat in Virginia gave Elizabeth plenty of time to mope, and she did it very heartily, looking very picturesque all the time, and getting paler and paler, because she was really fretting. Not every day does a merchant's daughter have the chance of marrying an emperor's brother! Mr. Paterson saw well that the match could only bring misery, but even the severest father will flinch after a few weeks in the country with a drooping daughter, who gets lovelier and more languid every day.

Miss Elizabeth Paterson, first wife of Jérôme Bonaparte, King of Westphalia. The marriage, however was declared void by Napoleon. The engraving shows three portraits of Miss Paterson, and that undoubtedly she was a woman possessed of exceptional beauty. She left one son Jérôme Bonaparte Paterson

Mr. Paterson gave in. He brought her back to Baltimore, and eight weeks after they first met the two were definitely engaged. Jérôme felt very strongly that there would be opposition from Paris, so he hurried on the wedding. They were married on Christmas Eve of 1803 by the first Roman Catholic Archbishop of America, John Carroll. There was nothing vulgar and showy about Elizabeth's ambition, and she showed her good taste by getting married in a simple white muslin frock she had worn before.

A very happy honeymoon was spent on one of Mr. Paterson's country estates; but after a while Jérôme began to want to take his bride home, and one may be sure that Elizabeth yearned for the splendours of Paris even more than he did. But then the first cloud appeared. Jérôme heard that Napoleon had issued the following pronouncement:

"By an Act of the 11 Ventose, all the civil officers of the Empire are prohibited from receiving on their registers the transcription of the act of celebration of a pretended marriage that Jérôme Bonaparte has contracted in a foreign country during the age of minority, without the consent of his mother, and without publication in the place of his nativity."

Great exertions followed. The American Minister in Paris did all he could, Mr. Paterson worked energetically, Elizabeth's brother came to Paris, and was very pleasantly received, but Napoleon was inflexible. He ordered Jérôme, as a lieutenant of the fleet, to return to Paris, and forbade all captains of French vessels to receive on board "the young person to whom Jérôme has attached himself." If Jérôme came back and abandoned Elizabeth (who would not be allowed to land on French soil), he should be freely forgiven.

However, in October, 1804, the young couple set sail for Europe. But ill-luck attended them, for they were wrecked on the American coast, and delayed until March, 1805. It appears that by this time the representations from Paris had worked on Jérôme, and he talked of going by himself "to see what he could do." Elizabeth, however, made up her mind to accompany him, and when she made up her mind it took a Napoleon to match her.

Napoleon Obdurate

At Lisbon, Napoleon's ambassador went on board, and inquired what he could do for "Miss Paterson." She replied that "Madame Bonaparte desires her rights as a member of the Imperial Family"—not at

all the sort of answer likely to appease Napoleon. She was forced to sail for Amsterdam, while Jérôme went to Paris She was very anxious to have a personal meeting with the Emperor, but this was not granted her. Had the two met there is little doubt that Elizabeth would have conquered Napoleon's opposition. She might, of course, have angered him beyond bearing but she was a clever woman, and though she might be haughty to the Emperor's ambassador at Lisbon, she would have known how to treat Napoleon himself

The Emperor's Consideration

Even had she not had plenty of experience with her many admirers, she had by this time learned tact in dealing with Jérôme, who cannot have been easy to manage, being, indeed, very much the spoilt boy But she was forced to go to England, partly by her state of health, save for which she would certainly have persisted in her efforts for an interview with her great brother-in-law

Napoleon would not even see Jérôme, but he wrote that he would give Miss Paterson a pension of 60,000 francs a year (£2,400) if she returned to America and did not take the name of Bonaparte Bearing in mind the scope and vigour of the French marriage laws, he acted with great consideration to her, although when he was asked to be lenient to Jérôme, as his brother, he made the famous reply "Sole fabricator of my destiny, I owe nothing to my brothers" But Elizabeth was handsomely treated, for in the circumstances she could not have claimed marriage with the humblest French citizen Napoleon paid her pension regularly, and Elizabeth herself never spoke against the Emperor, and years afterwards when her own son married against her will, her views on the matter might have been Napoleon's own

Separation

The Emperor tried to induce the Pope to annul the marriage, but his Holiness would not do it There was nothing left for it but to concentrate on Jérôme Jérôme was never a strong man, and if he had been, he could scarcely have resisted the marvellous magnetic power of his eldest brother's character. Napoleon overawed him, charmed him, promised him promotion and a brilliant destiny Elizabeth was far away in England, and even the birth of a little son in 1805 could not bring back warmth to Jérôme's rapidly cooling letters At last he said, in so many words, that she would be better in America That made the separation definite

Elizabeth went back to Baltimore But the dull life there was not likely to appeal to her now, and, much to her father's annoyance, she came back to England, where she settled down for many years. Her wit and beauty brought a large circle of interesting and distinguished people round her, and her position aroused universal sympathy. She had no morbid regrets for the happiness she had lost; she was not an affectionate woman, and her feeling for her son was never warm enough to distract her with fears after the wont of mothers. As for her husband, she quickly grew to despise and detest him, and when, on August 12, 1807, he married a Wurtemberg princess, her chagrin was great, but her sorrow was light She was merely disappointed, for she should have been Queen of Westphalia herself Jérôme wrote and offered her a home in his kingdom and the title of princess, and she replied that it was a large kingdom, but hardly large enough for two queens, and as for the pension he offered, she already had one from Napoleon, and "she preferred being sheltered under the wing of an Eagle to being suspended from the bill of a goose"—a reply which enchanted Napoleon, who promptly made her a duchess However, his power had fallen before the patent could be made out

Wherever Elizabeth went she had great social success She took her son Jérôme to Geneva to be educated, and there he was cordially received by his father.

Her Later Life

Elizabeth had sufficient money to enable her to live in comfort, even though her father had partly disinherited her, less for marrying against his will, it seems, than for finding Baltimore dull after her separation from Jérôme He liked Baltimore himself; all his interests centred there, and from what we can hear of the rest of the family, they were quite satisfied with it, too They failed to appreciate the disappointed restlessness of a girl who had been within an ace of a splendid destiny Moreover, in Baltimore Elizabeth was more or less the prodigal daughter, while in England she was a persecuted heroine

She and the rest of the family made plans for young Jérôme's marriage with some great person. He was to revive the greatness of the family, and so forth. While they were talking about it, he married the daughter of an American merchant—and Elizabeth discovered what her own husband's relatives must have felt like when he did the same thing

She lived to the great age of ninety-five, and died in 1879 at a quiet boarding-house in Washington—a woman who had been within reach of a throne, who had reigned over a brilliant circle in many cities, but who had been renounced by a husband, denounced by a father, and disappointed by a son, and whose beauty had been smudged out by a lifetime of shattered ambitions But her beauty was very great, although it was of the masterful rather than the fascinating type. In profile, moreover, her appearance, by some strange coincidence, was truly Napoleonic Indeed, were it not for her hair and the fact that the face is essentially a woman's face, the profile portrait which accompanies this article might be one of the great Emperor himself

THE HAIR

HISTORY OF THE CURL

Antiquity of the Curl—Association of Curls and Health—Curls that are 3,000 Years Old—The "Shoreditch Fringe" on an Ancient Empress

AFTER years of experimental hairdressing, the curl, which has persistently reappeared from time to time in the history of the world's fashions, has come to be regarded as the most natural and attractive way of wearing the hair At an important congress of leading hair-dressers it was decreed that curls are to be worn in greater profusion than ever

The curl is as old as art, as old as literature, as old as civilisation, and probably much older Truly, this bit of *toupé*, this added decorative touch, from the earliest recorded times, has been accorded full recognition by the sons and daughters of men

Fig. 1 An Egyptian wig over 3 000 years old, whose marvellous curls and plaits are still fresh It is the prototype of the formal head-dresses seen on monuments and tombs

Babylonian coiffures certainly suffered from too much curl Egypt, Greece, Rome, and all subsequent civilisations have had their due share, and made their peculiar contribution to the history of this adornment

Just why the curl should be so universally accepted and worn is not quite easy to explain Some of its manifestations are far from beautiful. The mere formalised ringlet has no beauty, although the grace and style of natural curls are undeniable

I suppose mankind, and particularly womankind, recognised that the curl, as nature gives it, denoted a sort of vigour and liberality of physique, that it caught the light admirably, and made smoother heads look somewhat stiff and formal by contrast "I, too, will have curls," one can imagine a distant ancestress declaring, "they can be done—a finger and some coaxing," and, lo, a fashion

Since then the curl has had most marvellous developments It has foamed and sunk, dangled and effervesced in a huge variety of fashions—some near to nature's guidance, some as far removed therefrom as is architecture from dancing. Now the little ringlets round the ears, now an edifice of formalism and wires

The appearance and disappearance of the curl indicates in some degree the moral tone of different generations, for whenever history records a period of asceticism and

Fig 2 A Greek mode that was common at one time to both men and women

Fig. 3 An archaic coiffure in vogue in Greece about B.C. 500 The early Greeks were probably a curly-haired race, judging from their sculpture

puritanism the hair was worn smooth, and often hidden away altogether.

But at times of liberation from such strict rigidity, and in livelier, possibly more decadent, years, the curl broke forth again in all its witchery

Babylon, as it has been said, was curled Somehow the fascinating daughters of Babylon do not figure much upon the life-like bas-reliefs and incised sculptures which show their men folk to such advantage, but since these latter, as to head and beard, are curled more than ambrosially, one can imagine something of the feminine display which rivalled that of these "oiled and curled Assyrian bulls," to quote the contemptuous phrase used by Tennyson as a symbol of effeminacy

Fig 4 A style of coiffure worn by the Empress Domitia in A D 56 and known in our own day as the "Shoreditch fringe"

Egypt boasted not only curls, but also curly wigs There is in the British Museum a saddle-shaped taure, with long, plaited ends, of the most miraculous curliness These curls are 3,000 years old, yet as good as new, and there is an infinity of tiny plaits. The label on the taure asserts in its dry way that it is "probably female," and its shape reveals much of the secret of the big, formal head-dresses which figure on every papyrus and sarcophagus.

How this particular wig has kept its curl throughout the long centuries is a tonsorial puzzle, but it convicts Egypt of curls with marvellous freshness (Fig 1)

The Greeks brought the curl, as they brought so many other things, to perfection, but even with them perfection was only achieved as the result of many trials and errors. On the more archaic Greek vases one finds a single mode common to male and female figures—a sort of pigtail with two fine plaits, a chaplet, and a fringe of isolated ringlets — such a fringe as one of the sailors in the day of Nelson might have worn, peeping beneath his glazed hat. (Fig 2.) An archaic female head in marble, dating from the sixth century before Christ, shows a built-up frontlet of three superimposed rows of tight curls, framing the forehead from ear to ear (Fig 3.)

As Greek sculptures of the best period always show the hair worn in natural waves and curls, it is probable that the ancient Greeks were a curly-headed race, who needed not the tongs of the barber, and had taste enough to know when they were well off We, less fortunate, are well-advised in adopting for our present-day mode of hair-dressing what are termed curls *à la Grecque*.

Some few of the head-dresses of ancient Rome are, no doubt, both natural and beautiful, but the then woman of fashion believed in piled-up formalism as fervently as did the early Georgian ladies One of the earliest of these great Roman ladies wears a very fine example of what was called a few years ago the "Shoreditch fringe"—a head-dress no longer to be found even in Shoreditch

It is composed of a transverse parting from ear to ear, with all the front hair formed into a rounded mass of small fuzzy curls. To such a head did Chevalier sing his odes—such was the fascinating style alike of Mrs. 'Enery 'Awkins and of Domitia, the wife of Domitian in A D 56 (Fig 4)

Another great Roman lady wears three rows of isolated little curls across the top of the head, with a radiating fringe of puff-like curls framing the face, adding one of those trailing locks, vulgarly called a "follow me" in the seventies, upon each shoulder Such a coiffure was chosen by Agrippina the Elder, when she posed before the sculptor who was to immortalise her features. (Fig 5)

In the head of Crispina, the wife of the Emperor Commodus, we find evidence of the wave. This lady achieves a complex

Fig 5. Agrippina the Elder, a Roman Empress of the first century A.D., was sculptured wearing this elaborate head-dress

Fig 6 The favourite style of coiffure of Crispina, wife of the Roman Emperor Commodus, an example of complex simplicity that is very becoming and most modern in effect

Fig 7 The mode adopted by Claudia Olympia at the beginning of the second century A D which shows artifice carried to excess It foreshadows the chignon of later date The forehead curls resemble those of the 17th century

simplicity by wearing a strand of very much crimped hair from the forehead to the nape of the neck, a large plaited knot of hair on the nape of the neck, with hair at the top and sides of the head worn in big horizontal waves There is something of the Cléo de Mérode in this rather fascinating coiffure, and the two little "kissing curls" should also be noted (Fig 6)

Fig 9 A delightful and natural classic head-d from a statue of Diana such as may be seen later a portrait of Angelica Kauffmann

The coiffure of Claudia Olympia at the beginning of the second century, perhaps thirty years later, shows artifice carried excess, not only in its three rows of formal curls with the central curls predominating, b in the extraordinary winding arrangement of the plaited back hair It bears some relatic to the chignon of later date, in its full and neat effect, though the fulness appears more the side than the back The little curls pasted down on the forehead are similar to tho in vogue in the seventeenth century (Fig 7)

Another lady of later date, Nero's unfortunate mother, Agrippina, wears her hair in fashion which seems prophetic of Mr George Washington and the Georgian bag wig, excep that the rows of side curls are continued right over the head (Fig 8)

There is a delightful lapse from formality in the pretty, natural curls tied over th head and bound in the neck of a contemporary "Diana" Here the artist, too, availe himself of the same licence as did Romney when he painted the divine Emma as a Bacchante or spirit of youth, in the intervals of presenting us with *prudé* ladies The same forn of head-dress is seen in a portrait of Angelica Kauffmann (Fig 9)

We should note a decadent age is not always and entirely artificial, for the head from the buried Roman city of Herculaneum we here illustrate is a beautiful and natural arrange ment, though this may of course, represent an artist's model and not the fashion current a the time (Fig 10) Doubtless the beauties of ancient Greece and Rome acted on the advic given by Ovid "Let every one should consult his or her mirror, and choose the style of head-dres that suits their physiognomy best" Diana, who wore her locks in a simple coil at the back of the head, was suitably coiffed, and many a classic head was dressed thus

Fig. 8 Agrippina, mother of Nero wore her hair thus, a fashion somewhat prophetic of the Georgian bag wig

To quote Ovid once more "We cannot all wear our hair in the same style, because our figures and the contours of our heads and features are diverse It suits some to have their hair fluffy, others appear best with it smooth and severe-looking Others, to render themselves more beautiful, must curl it, and form it in tendrils and wavelets all over their heads."

In another article we shall follow the history of the curl to a later date, and note its further variations.

To be continued.

Fig 10 This simple coiffure is found on a head from the buried city of Herculaneum, and probably represents an artist's model, not the fashion then current

BEAUTY CULTURE FOR WOMEN

Continued from page 1192, Part 10

THE FOOT BEAUTIFUL

The Cause and Cure of Corns—Of Callosities—Amadou Plaster—The Use of a Knife is Unwise—Cauterisers—Quack Remedies

A CORN is one of the painful results of civilisation, or, precisely, the result of clothing the feet uncomfortably It is a mistake to suppose, however, that corns and callosities are modern troubles, for the first recipe for a corn-plaster is extremely ancient It consisted of soap, and soap is yet found to be of use in this direction, for, if nothing else be available, a soap-plaster is readily made by thickly smearing a small piece of blotting-paper with any soap at hand Soldiers, when on long marches, rub the heels of their socks and the corresponding inner parts of their boots with soap, and this plan has been followed with success by other pedestrians

Both corns and callosities—which are practically corns spread over a greater surface than a corn—are caused by the pressure of a too-small boot or the friction of ill-fitting footwear It follows, therefore, that nothing can be done to cure the pain until the cause is removed Change the footgear, and relieve *all* pressure This can be effected by means of the familiar amadou plaster.

Amadou Plaster

The corn generally appears as an ovoid, conical body, causing pain, not in itself, but by pressing upon the tender skin immediately beneath it The amadou plaster is an adaptation of the suggestion by Sir Benjamin Brodie, who recommended a small, circular piece of leather, or amadou, spread with diachylon.

Some corns, however, cannot be relieved in this way because they come between the toes They are caused by the hardening of the skin between the toes in Nature's attempt to adapt her handiwork to its uncomfortable environment The perspiration—enhanced by the discomfort and the want of ventilation—keep these corns soft It is of painful interest to the sufferer to calculate which variety of corn is the most objectionable, but a soft corn can, perhaps, be cured more quickly Relieve the pressure, and every morning place a little cotton-wool between the toes At night bathe in warm water to which has been added a little soda, and then massage with linseed oil If a little oil is left between the toes, and bed-socks worn for the sake of cleanliness, the cure will be more rapid. This also will be found to be a beneficial treatment for tired feet, and will soften callosities

The use of a knife or scissors, however, for the removal of a corn is a treatment which is greatly to be deprecated Even in skilled hands there is a danger of the healthy skin being cut, and in any case the use of a sharp instrument is probably not as effective—though it may give a more immediate result—than some application containing salicylic acid There are many of these, and the following is typical:

Salicylic acid	1 drachm
Resin ointment	7 drachms

Melt the ointment, and stir in the acid. Apply carefully night and morning, using no more than absolutely necessary to cover the corn [If used carelessly much pain is caused by burning the adjacent tender skin]

A more elaborate recipe, which is sometimes claimed to remove the corn "in a night," is

Salicylic acid .	1 gramme
Extract cannibas Indica	50 centigrammes

Solve in

Rectified spirits of wine	3½ grammes
Flexible collodion	5 grammes

Keep the bottle well stoppered Paint the lotion on the corn with a camel's-hair brush every other day Bathe daily, using the corn solvent after the bath

Cauterisers

Cauterisers should be used with extreme care, for a drop going upon the sensitive skin will cause extreme pain by burning Cauterisers, at the same time, have their place, and will effectively remove very definite-looking warts, as well as a hard, aggressive corn. The simplest recipe, probably, is to mix equal parts of acetic acid and tincture of iodine. Use one drop night and morning till the abnormal growth is destroyed.

Callosities

Callosities will appear on the feet under all conditions, and probably the ancients often had to remove their sandals, bathe the feet, and use pumice-stone to rub down the hard skin Finally adding a soap-plaster, they completed a process which is still one of the best Painful callosities may be smeared with a solution of salicylic acid as in the two recipes given

Of the many quack remedies for corns, one may be mentioned, as there is some reason in the choice of the ingredients. Chloride of lime was mixed to a paste with linseed oil, and the painful corn was smeared with this, bandaged, and left all night The chloride of lime no doubt burned away the hardened skin, now softened by the oil, for relief was very quickly obtained.

To be continued.

The following are good firms for supplying materials etc., mentioned in this Section Messrs T J Clark (Glycola), Ottine Manufacturing Co. (Ottine Preparations), A. & F Pears, Ltd (Soap).

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

DANCING

By Mrs. WORDSWORTH

Principal of The Physical Training College, South Kensington

A CHILD'S LESSON IN THE WALTZ

The Waltz an Ancient Dance of French Origin—Re-introduced from Germany—Why the Waltz is Popular—How to Teach a Child to Waltz—Table of Steps

It is a popular belief that the waltz, like so many other things used in England, was "made in Germany." This supposition is supported by the fact that the waltz reached us via Germany, and that the most famous waltz tunes stand to the credit of German musicians But the waltz, nevertheless, originated in France, and was known in England as far back as the reign of Henry III Some enthusiasts even state that the waltz came from Russia This seems doubtful, and reliable records place its origin definitely in France

Most people imagine that England never saw the waltz until 1795, when it came from Germany This is quite a mistake The waltz, as it reached us in 1795, had been a popular French dance for over 400 years It originated in Provence, and was called the Lavolta As such it was danced in France throughout the sixteenth century, and was the delight of the Valois Court This Lavolta first came to England in Henry III's reign, and was danced by that king with great success It was then known as the Volte, and for this reason may be considered truly one of our oldest and most popular dances

Fig 1 The first of the six steps to be acquired in learning to waltz It is taken by the pupil straight between the teacher's feet, and carries the dancers nearly half round the circle The complete set of steps describes a circle

Photos by] [Facolette

After the time of Henry III the Volte quite died out of fashion in England, though it still flourished in France It was not until 1795, when the waltz came to us from Germany, that we danced it again. And, by a not

Fig 2 The second step, in which both dancers turn a little further round the circle

unreasonable error, this German waltz is supposed to be the first we ever knew

The description given by Thoinot Arbeau in 1589 identifies the volte with the *Saltatio duorum in gyrum*, which is Trévoux's definition of the waltz Therefore, the Volte, or Lavolta, was undoubtedly the *valse à trois temps*

The first German waltz tune, "Ach, du lieber Augustin," is dated 1770, which fixes the approximate date when this dance became general in Germany In 1795 England was reintroduced to the dance first introduced by Henry III, and treated it with scorn and ridicule It was not until 1813 that it began to receive any real attention Finally, it became the rage in 1816, when danced at Almack's by the Emperor Alexander Since then—for nearly a century—the waltz has been the most popular English ballroom dance It has seen the decline of the mazurka, the barn dance, the polka, and innumerable other innovations, and still goes triumphantly on its way—the queen of dances

This is scarcely surprising, as a genuine waltz is undoubtedly the most graceful, fascinating, and seductive of all known dances

When English dancers first adopted the waltz it was incorrectly named, being known as the *valse à deux temps* (two *beats*) instead of *à deux pas* (two *steps*) As performed in 1816 this dance consisted of two steps done to three beats, which, of course, is not the case to-day Gradually this changed to a "hop" waltz, which was a big hop on each foot alternately performed in a circle. The two hops occupied six beats of music, and constituted the waltz *à deux pas*

It is not generally known that it was the advent of Queen Alexandra that led to our adoption of the smooth, gliding waltz as we know it to-day. The Danish Princess danced in that manner, and we quickly followed her lead.

It is rather interesting—in view of the present influx of Bostons, two-steps, one-steps, and Judy-walks, in which the gentleman clutches his partner as tightly as possible—to remember that when waltzing was first innovated over here it was an unheard-of thing for the gentleman to put his arm round his partner's waist. The waltz was the first dance in England in which this was done, and at first the idea was thought so shocking that the gentlemen held their partners by both hands *at arms' length*, and waltzed thus This practice did not long survive, but it is adopted to-day by most teachers, as it is the simplest, easiest method of teaching a beginner If a child is held close to the teacher, it is difficult for her to see the teacher's feet, or for the instructor to see what mistakes the pupil makes Held by both hands at arms' length, the teacher is able to give the support and balance necessary to a beginner, and also to see and correct quickly any error in the steps

This is clearly demonstrated by the pictures accompanying this article

The waltz of to-day is a dance consisting of six steps, repeated again and again, each series of six steps constituting a *complete* circle, and each circle carrying the dancers gradually round the ballroom Each step fits into one beat of the music, which is in three-four time—three beats in a bar. It takes two bars of waltz music to complete *one series of six steps*, and *one complete circle* The music has a slight accent on the first of each bar, and the steps numbered one and four are correspondingly longer

Fig 3 The third step At its completion the dancers occupy exactly opposite positions to those in which they started, and have finished half the circle

Fig 4 The fourth step in which obliquely taken sliding steps carry the dancers further round

than the others This slight difference gives the waltz its fascinating swing and rhythm.

A clear and concise definition of the waltz is: A series of six sliding steps, forming a complete circle, with the accent on the first and fourth step This means that the longest step comes alternately with the right and left feet of the dancers

An important point in ideal waltzing is that the foot should never entirely leave the floor There are so many "hoppers" and "jumpers" corrupting the waltz nowadays that this may seem a misstatement, but it is, nevertheless, a fact The waltz, like other things, has been "improved"; but a "hop" of any sort is totally incorrect

The six photographs reproduced provide a practical technical demonstration of the method used in giving a little beginner her first lesson in waltzing

The first picture shows the position necessary for starting correctly The teacher, who wears a short dress in order that her feet may be visible to the pupil, occupies the position of the gentleman, and the pupil that of the lady It will be noticed that the gentleman starts with his *back to the centre* of the room, and the lady with her back to the wall This is a very important thing to remember in waltzing

THE FIRST STEP (FIG 1) The lady, starting with her feet in the fifth position, takes a long slide forward with the right foot This step is taken *straight between* her partner's feet. The gentleman starts with the left foot, also taking a long slide forward *outside* the lady's right foot This step carries the dancers nearly *half* round the circle

THE SECOND STEP (FIG 2). The lady slides her left foot forward outside her partner's feet. The gentleman draws his right foot close behind his left in the fifth position, and both dancers turn a little further round the circle

THE THIRD STEP (FIG. 3) The lady closes her right foot behind her left in the fifth position, turning so that she is standing with her *back to the centre* of the room The gentleman turns on both toes, dropping the right foot in front of the left in the fifth position At the completion of this step (half the waltz) the dancers occupy exactly *opposite* positions to those in which they started, and have finished *half* the circle

THE FOURTH STEP (FIG 4) The lady takes a long slide forward with her left foot *outside* her partner's feet The gentleman takes a long slide forward with his right foot straight between the lady's feet. Each of these slides are taken obliquely, and carry the dancers further round

THE FIFTH STEP (FIG 5) The lady draws her right foot behind her left in the fifth position, and the gentleman slides his left foot forward *outside* his partner's

THE SIXTH STEP (FIG 6) The lady turns on both toes, and drops her right foot in front of her left in the fifth position, finishing with her body in exactly the same position as that in which she started the first step The gentleman draws his right

Fig 5 The fifth step The pupil draws her right foot behind her left and the teacher slides her left foot outside the pupil s

foot behind his left in fifth position, and finishes also in the same position as in the first step

A careful comparison of Figs 1 and 6 will show that the *figures* of the dancers are in precisely the same position in both pictures, though the feet are different

Another glance at the illustrations will show that, from their position in Fig. 6, the dancers have only to advance their

right and left feet as directed in the first step and they will continue the waltz as before.

These six steps constitute the waltz, and form a complete circle. If a big chalk circle were drawn on the floor, the dancers would follow it, finishing a little further down the room Having performed the six steps once, they are repeated indefinitely without any pause. When thoroughly mastered and danced up to time they become a correct waltz

Many beginners are confused because of the supposed difference between the lady's and gentleman's step *There is no difference* The steps made by each are exactly the same, but the lady starts at one and goes to six, while the gentleman starts at four and finishes at three This will be understood by comparing the pictures The lady in Figs 4, 5, 6 is doing the same steps as the gentleman in Figs 1, 2, and 3. It is impossible that both dancers should start with the same foot; therefore, the gentleman uses his left when the lady is using her right, and *vice versa*

Fig 6 The sixth and last step, in which the circle is completed, and the figures of the dancers are in the same position as at starting though the feet are differently placed

One dancer is three steps ahead of the other, but they both do exactly the same steps, which fit together like pieces in a puzzle.

LADY'S WALTZ STEP

1 Right foot forward.
2 Left foot forward.
3. Feet together, fifth position
4 Left foot forward.
5. Right foot behind, fifth position.
6. Turn on toes, finishing fifth position.

GENTLEMAN'S WALTZ STEP

4 Left foot forward.
5 Right foot behind, fifth position.
6 Turn on toes, finishing fifth position
1. Right foot forward
2 Left foot forward
3 Feet together, fifth position

Thus, the steps numbered alike will be seen to be exactly similar in character.

The matter is really a very simple one. If beginners will follow the above directions, will remember *not* to hop, and will recollect that the long steps come on beats one and four, they should turn themselves into expert waltzers with very little trouble.

HOME KINDERGARTEN

Continued from page 1302, Part 10

The Sense of Rhythm should be Cultivated Carefully—Nursery Rhymes—The Value of Nonsense Verses—Poems Suitable for Children—Singing as a Health Exercise—The Bible of the Kindergarten

A sign of good mental power in a young child is an innate sense of rhythm This shows itself at a very early age by a swaying to and fro of the body as an accompaniment to any music which is heard, and by the regularity with which the child claps hands or beats time with any article capable of making a noise

These actions indicate an æsthetic craving of the child's nature, which needs careful cultivation, for a sense of rhythm is of universal importance, and should not be confined to the musician and poet The sense of rhythm is the foundation of orderliness, which is a desirable characteristic for every human being, and as orderliness is largely a matter of habit, it is capable of cultivation

Leaving for the present the subject of rhythmic movements, we will see how the feeling for rhythm can be cultivated by means of poem and song, both of which have important uses as far as a child's training is concerned.

Nursery rhymes and jingles take a powerful hold on little folks, and even nonsense rhymes make a strong appeal to their sense of the ridiculous Such rhymes are very easily learnt by quite young children, and have a distinct use Without any apparent effort a child can commit to memory a large number of simple rhymes A young child's brain is not over-burdened with knowledge, and is therefore able to retain what is once learnt This fact accounts for a matter of common observation that young children appear to have wonderful memories.

The Value of Aural Training

Every rhyme and poem taught to children should be through the ear, even though the children may have mastered the initial difficulties of reading In the matter of rhythm the ear grasps quickly the lilt and swing of words, while years of practice are necessary before the eye can interpret rhythm into what it reads Moreover, children are characterised by strong powers of imitation, and what is heard and imitated is easily remembered

Grown-up people may scoff at nursery

rhymes and regard the learning of them as waste of time, but they are composed of words into which a child is able to put a definite meaning Thus not only is a child's vocabulary increased by the introduction of new words, but its powers of expression are developed. If accustomed to repeat words which express ideas in her mind, she will find that the expression of other ideas by the same means is made easy

A Child's Medium of Expression

A young child gropes in the dark for means of self-expression Words are the most valuable and useful agent, and their use must be cultivated, a young child finds self-expression possible in plastic media and in the result of its own handiwork.

It is well in both poem and song to introduce simple and appropriate actions, for such actions satisfy a two-fold part of child nature—the love of movement and the dramatic instinct.

Acting a story 'Little Red Riding Hood' The dramatic instinct is strong in children and should have opportunities for its expression This can be done by teaching children to dramatise fairy tales and nursery rhymes

As the verbal memory strengthens, simple poems of literary worth should be brought to the child's notice, and our English literature is sufficiently rich in these to satisfy even the quickest learners Such poems train the literary sense and develop poetic feeling Few children fail to appreciate the beauty of such a simple poem as George Macdonald's "Little White Lily," and of many poems in Stevenson's "Child's Garden of Verse," Blake's "Songs of Innocence," the simple poems of Eugene Field, Jean Ingelow, Wordsworth, and others It might be pointed out in this connection that "We are Seven," though written around a child, is not for children, the reason lying in one line of the poem itself, "What should he know of death?"

The great point which must be insisted upon in teaching rhymes or poems is distinctness of articulation By giving the child a clearly enunciated model to copy, the foundation of distinct and fluent speech is laid, and, the habit once formed, is not likely to be broken in later life

Long before a child is able to reproduce what is heard the ear should be accustomed to tune. The power of music on young infants is clearly shown by the effect of lullabies. (See article on Lullabies, page 965)

Apart from the cultivation of the æsthetic sense, which means a valuable faculty of finding pleasure in simple things, singing is valuable from a health point of view It has frequently been noticed that people who sing much rarely suffer from consumption. Adenoids, a modern trouble of young folks, can be kept at bay by means of suitable breathing exercises, and of such none give greater pleasure than singing.

The vocal exercises of young children must be of a very simple character, for children's voices have a very small compass, and if singing below or above the natural range be attempted, there will be a strain on the voice which can never be set right when more ambitious flights of song are wished for later.

There are several pleasurable exercises which a child can perform as soon as he has mastered the practice of inspiring through the nose. A comb covered with tissue paper makes a simple musical instrument, blowing out a paper bag, which is afterwards burst by clapping, answers the same end, as do blowing feathery down or dandelion seeds into the air, or the fascinating game of soap bubbles

During the past few years attempts have been made to revive folk songs, and their use for children of school age has been suggested by the Board of Education. To meet the demand for such songs, a collection has been arranged by C. V. Stanford, and published by Boosey & Co., at 3s net The lyrics of Shakespeare, Ben Jonson, Burns, Moore, and others are set to music with varied and powerful rhythms, representing the peculiar charm of the graceful airs

Connected with the subject of music as a vocal exercise in the training of the ear, children should be exercised in the recognition of simple and well-known airs, which are played or hummed. They should be trained to recognise the different results of the more common musical instruments by means of sound without sight Even the sounds which can be produced by striking such simple substances as wood, iron, glass, parchment, etc., and the noises peculiar to various animals, should be recognisable without reference to the sense of sight so that the sense of hearing may be fully cultivated

The Kindergarten Bible

In this connection also must be mentioned the "Mutter und Kose-Lieder" of Froebel. This has often been called "the Bible of the Kindergarten," and, in spite of some obvious defects and crudities, it embodies the leading principles of the great educational reformer. Modified to suit special circumstances, it forms a valuable hand-book for those interested in the training of the young. Froebel says of it, "He who knows what I mean by this book has caught my deepest secret."

To be continued.

GAMES FOR A HALF-HOLIDAY TEA-PARTY

Games that are Exciting and not too Noisy—"Sheet and Feather Game"—"Piladex"—"I see you! Go back!"

CHILDREN are often allowed to invite two or three schoolfellows to tea on Saturdays in term time, but, as every mother knows, if half a dozen merry, high-spirited boys and girls are left to their own devices for some hours together they are certain to get into mischief

It is an excellent plan, therefore, to be able to suggest several good games which can be played in an ordinary room without dismantling the furniture or making too uproarious a noise.

The Sheet and Feather Game

The *Sheet and Feather Game* (see coloured frontispiece) is a very amusing one, for which the only accessories required are a big sheet and a small feather, from a feather boa or a feather pillow

To begin the game seat the children cross-legged in an oblong on the floor, unfold the sheet, and direct them to pull it up under their chins, so that only their faces show above it. Now put the feather in the middle of the sheet, and cry "Go!" and the fun will begin.

The players are divided into two teams Those seated at one side of the sheet play against those seated at the other

The game consists in the members of one team trying to blow the feather off the sheet on to the ground behind or between their adversaries, and much merriment ensues before this is accomplished, and victors and vanquished alike collapse, breathless with blowing and laughter.

A Balloon Game

Another excellent game for such occasions is called *Piladex* It can be bought at any large toy shop for ninepence-halfpenny, and consists of a length of specially prepared pink string and several sausage-shaped bladders, to be warmed in the hand and then blown out into big oblong balloons.

To begin the game two chairs are provided, and to the back of each one end of the string is tied The chairs are then placed as far apart as the string will allow, or as is convenient for the size of the room.

Two "grown-ups" will be needed to sit on the chairs, if they are light ones, to prevent them from overbalancing, and one of them must act as umpire.

The players now divide into two teams, who stand or sit in a row on each side of the string and three or four feet back from it.

The umpire, kneeling up on one of the end chairs, and facing the players, now cries "Go!" and tosses a Piladex balloon between the two lines of players, above the string The game consists in the members of the rival teams hitting it backwards and forwards and trying to get it over the string and down on the ground between and behind the opponents' line

Each time the balloon goes over the string and touches the ground on the opposite side, one point is scored by the strikers, but each time it is sent *under* instead of *over* the string one is scored to their opponents.

In order to make the game more complicated, a rule may be made that one player in each team shall in turn take the "service" from the umpire to start the game, and again after each point scored.

An Exciting but Quiet Game

"*I see you! Go back!*" is another game which has the merit of being at once both exciting and very quiet.

To begin the game one child is chosen to act as "He," and is directed to stand with his or her face to the wall, while the rest of the players arrange themselves in a row with their backs against the wall at the opposite side of the room as far away from "He" as possible. This game can be played in a wide corridor or passage, and is an excellent one for a gymnasium

As the starter cries "Go!" the children begin to take long strides on tiptoe, as silently as possible, a few steps at a time, in the direction of "He," their object being to approach near enough to touch him on the back without being caught in the act of actually moving Though the player taking the part of "He" is obliged to keep his face turned to the wall for the greater part of the time, he is allowed to twist round for a moment as often as he likes, and if he catches sight of any player actually on the move he points to him or her, saying "Elizabeth," or "Arthur," as the case may be, "I saw you move! Go back!" Luckless Elizabeth or Arthur, who has perhaps succeeded in coming within a yard or two of "He," is forced to go back to the wall from whence he or she came, and begin all over again

So the game goes on until a player does succeed in touching "He" without being first caught moving and sent back She then takes the part of "He," and the game begins over again, until finally each player has had a turn.

To be continued.

GIRLS' CHRISTIAN NAMES

Continued from page 1303, Part 10

Hypatia (*Greek*)—"Woman of learning." Hypatia was the daughter of Theon, the scholar. Her lectures and school at Alexandria became so famous that, to their lasting shame, the monks enticed this beautiful pagan into their church, and there tore her to pieces (415 A D). Charles Kingsley's novel deals graphically with her history.

I

Ia (*Greek*)—"Riches"
Iambe (*Greek*)—"Laughter."
Ianthe (*Cretan*)—"Changed One"
Iase (*Greek*)—"Swift-footed"
Ibbott (*Hebrew*)—"God hath sworn" An Old English contraction of Elizabeth
Ida (*Teutonic*)—"Perfect happiness." An early contraction of Edith, and not, as is sometimes incorrectly thought, to be derived from the Cretan nymph after whom the Phrygian Mount Ida was called.
Ida (*Celtic*)—"Thirsty"
Idalia (*Greek*)—"Love" Sometimes spelt Idalie.
Ide (*Teutonic*)—"Rich one"
Idina—Diminutive of Ida
Idonea—Another form of Iduna, Idhuna, and Ithuna. Idonea is very uncommon in the North, but found in several Old English pedigrees in the south, Idonea de Camville, who lived in Henry III's reign, being one of the best known bearers of the title, Idonea de Vieuxpont is another The name is Teutonic, and in this form means "she who always works," or, "she who renovates incessantly," from "idja"—"to work," and "unna"—"love," thus implying one who loves to work.
Idonia (*Greek*)—"Wood nymph," or "Violet maiden." The origin of this very pretty and uncommon name is somewhat obscure, as it can be derived from two principal sources, and therefore varies in meaning. If taken from "Ide," or "Ida," it signifies "wood nymph," or one belonging to the famous Mount Ida, a beautiful wooded mountain in Crete, where the infant Jupiter was brought up in concealment from the wrath of his father, Saturn If the name be derived from a corruption of "Ionia," it means "violet maiden," and also signifies "modesty" and "fidelity," of which virtues the violet flower is the symbol Probably the name comes from the latter source, as the "o" is long, as in "*Ιωνια*" (*Greek*)—"a bed of violets," or else from genitive of *ἴδωυ*— "wood nymph" A third derivation is from the name of Ionia, a country in Asia Minor, in which case it simply means "an Ionian" or "Greek maiden" Broadly speaking, names ending in *is*, *ia*, and *e*, *o*, are Greek; in *a*, *an*, Latin while those beginning with *Hilda*, *Mild*, *Adel*, or *Ethel*, and terminating with *burg*, *gard*, and *rica* are Teutonic The termination *ia* is a very common Greek one, and in most instances names so ending come from the nominative or vocative of a feminine adjective. For instance, Sophia — "wisdom," is from the Greek "Sophos" — "wise." As names, they are usually place-names, or names of gods and goddesses who were supposed to preside over certain conditions of life or parts of the universe.
Idothea (*Greek*)—"Restored in mind."
Iduberge (*Teutonic*)—"A happy protector."
Iduna (*Scandinavian*)—"Sunshine." According to the old legend, Iduna kept in a box the golden apples which, if eaten from time to time, kept the gods in perpetual youth. Loki, the spirit of evil, once stole the box, but was compelled to restore it; thereupon he retaliated by carrying off Iduna with her apples This feat he repeats yearly in the autumn, when the sun dips below the equator, and the world is practically sunless till Iduna escapes or returns in March, bringing back the sunshine.
Idyia (*Greek*)—"Sea-nymph"
Igerna (*Cornish*)—"High," or "noble" Mother of King Arthur of the Round Table.
Igrayne—Variant of above
Ilaira (*Greek*)—"Happiness"
Ilia (*Latin*)—"Wood-nymph" Another form of Sylvia, contracted
Ilione (*Greek*)—"Ransomed."
Ilithyia (*Greek*)—"The welcome one."
Ilona (*Greek*)—"Light" Hungarian form of Helen.
Ilse (*Hebrew*)—"God hath sworn" German contraction of Elizabeth, a pet name.
Imagina—German form of Imogen.
Imogen (*Old English*)—"Last born."
Imogine and **Imogene**—Variants of above.
Ina (*Greek*)—"Pure" Contraction of "Agnes."
Inas—Variant of above Probably Spanish form
Ines—Spanish form of Agnes Also "Inesella."
Inez—Portuguese form
Inachia (*Greek*)—"Water-maid"
Ingunna (*Teutonic*)—"Courage and wisdom," or "Ing's maiden"
Ino (*Greek*)—"Sea-maid."
Inogene (*Saxon*)—"Fair southerner."
Io (*Greek*)—"Violet-maid"
Iole (*Greek*)—"Maid with violets."
Iphianassa (*Greek*)—"Right-minded" Also "Ruler by might"
Iphias (*Greek*)—"Well-pleasing one."
Iphigenia (*Greek*)—"Strong-born." The story of Iphigenia forms one of the most striking of ancient legends. She was the daughter of Agamemnon and Clytemnestra Her father, having unfortunately offended Diana by killing a favourite stag, vowed, in order to appease her, to sacrifice to her the most beautiful thing that should come into his possession the ensuing year. Alas! his little daughter came within that time, but as Agamemnon could not find it in his heart to slay her, he postponed the deed till Iphigenia was a lovely maiden. Ultimately the Trojan war arose, and when the Greek fleet had set sail they became wind-bound, and could proceed no further than Aulis. Calchas, their commander, declared their trouble arose from Agamemnon's refusal to keep his vow, and, in order to obtain a favourable wind and save the honour of his country, the distraught father sent for his daughter, and prepared to sacrifice her. At the very moment she lay bound upon the altar of immolation, however, Diana relented, and snatching Iphigenia from danger, substituted a beautiful hind in her place.
Iphimedia (*Greek*)—"Faithless."
Iphince (*Greek*)—"A traitress."

To be continued

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in these careers It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself It will deal with :

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc , etc.*
Dancing Mistress, etc.	*Farming, etc.*	

GOVERNMENT APPOINTMENTS FOR WOMEN

Continued from page 1207, Part 10

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Advantages of the Civil Service—Permanency of Employment—Pensions—Examinations—Knowledge Required—When Girl Clerks Marry

THE chief advantages which belong to the Civil Service as a sphere in which women may work include permanency of employment, regularity as regards hours, the prospect of a pension, and the comfort to be gained from working among those at least equal in the social scale

Of these advantages, the first named—permanency of employment—must be, and indeed generally is, regarded as of paramount importance, for, unfortunately, it is the common experience of the girl or woman clerk outside of the service to be out of a berth, and face to face with the cruel and heartbreaking task of searching for a "post," and searching often for a long time and in vain, for the "post" is elusive, and seems somehow to evade all efforts made towards its capture

The Advantage of Regular Work

The young woman in "the service," once having got there, need have no fear in this respect So long as she can keep time within reasonable limits, that may extend to minutes or—(we had almost said hours)—possibly quarter-hours, so long as she finds her work congenial and her health good, she need never have to join the ranks of those who are searching for occupation. Her position is a permanent one, or—as one lady civil servant remarked jocularly to me recently—until she marries

In addition to the advantages enumerated already, one must not overlook the important question of salary, which, besides being regular, is comparatively good in all the branches

It may be possible to get higher pay outside in some cases But such places "want finding," and when found they frequently, like all good and bad things, come to an end at a very inconvenient moment, either through changes in the heads of the firm or through bankruptcy (not necessarily brought about by the payment of higher rates of wages) of the employers

After all, regular hours, regular pay, and comfortable surroundings are as much as we are entitled to look for in these days of keen competition, when for every vacancy that is worth filling perhaps a hundred applicants will apply

Girl Clerks in the G.P.O., London

I propose now to consider the position of a girl clerk in the G P O., the limits of age for which position are 16 and 18, and at least five feet in height without boots

Candidates must be unmarried or widows, must be duly qualified in respect of health and character, and must be natural born or naturalised British subjects.

The subjects of examination are (1) English composition (including writing and spelling); (2) arithmetic, (3) geography; (4) Latin, or French or German; (5) précis writing; (6) English history; (7) mathematics, and (8) one of the languages, Latin, French, German, which is not offered as subject 4 Not more than one of the subjects numbered 6 to 8 may be offered.

Successful candidates are required to live with parents or guardians, or with relations or friends approved of by such parents or guardians, and an undertaking to this effect has to be given by every candidate as and when required by the Civil Service Commissioners

Salary

The official forms for permission to attend the examination may be obtained from the secretary of the Civil Service Commission, London, S W, who will also inform applicants as to the date when the next examination is to be held

An examination fee of 10s must be paid by every candidate attending the examination

The salary of girl clerks commences at £12, and increases by £3 per annum to £18 The hours of attendance are seven daily

At the end of two years' service girl clerks who are certified by the head of the department to be competent may be promoted, as vacancies occur, to the class of women clerks, with a salary of £65, which increases by £5 per annum to £110

Those who, at the end of two years, do not obtain a certificate of competency, are eligible for transfer to the class of female sorters.

Girl clerks, like other female officers of the General Post Office, are required to resign their appointments on marriage They must also resign their appointments if they wish to compete for women clerkships.

The Civil Service Commissioners issue in respect of this examination the same information regarding handwriting as for female learners, London, printed on page 1206, Part 10, of EVERY WOMAN'S ENCYCLOPÆDIA

Girls who wish to enter this branch of the service, however, should, before preparing for the examination, note the following official particulars regarding arithmetic, geography, French and German, and mathematics

The Examination

A knowledge of recurring decimals is not required

For full credit the working must be completely shown and clearly arranged

A result may be asked for to a certain approximation, or the data may themselves be only approximate In such a case, to give the result to a greater degree of accuracy than is asked for, or is justified by the data, will entail loss of marks

Of the marks for arithmetic one-third will be given for addition.

Geographical Knowledge Required

The different regions of the earth—forest, grass, and desert—hot, cold, and temperate —and all kinds of human activity suited to each The distribution of the more important plants, animals, and minerals, and their uses

Explanation of day and night, summer and winter Latitude, longitude, and time. The circulation of water in all its forms. tides, treated without reference to the sun and moon; drift and stream currents; evaporation and condensation; clouds, rain, dew, rivers and springs, snowfields and glaciers Types of climate and their distribution

Land forms, mountains and tablelands, volcanoes, plains, valleys, etc Types of drainage areas Maps · how to read a map, and how to make a map of a small district; contour lines; sections

The influence of natural features and physical conditions on the habits and occupations of man, and hence on the growth of towns

The chief physical features of the earth's surface; the position of the principal cities and countries, and of the great rivers, mountain ranges, etc The principal means of international communication by land and water A more detailed knowledge of the geography of the British Isles, and especially of the position of the counties and their more important towns and the routes of the principal railways A knowledge of county boundaries will not be required

French and German

The examination in French or German includes translation from the language, translation into the language, free composition, reading aloud, writing from dictation

Knowledge of Mathematics Required

The triangle, the number and nature of the conditions that determine it, simple relations among its parts

Parallels

Areas and volumes, expression for the area of a parallelogram or triangle in terms of base and height, making a square or triangle equal to a given figure

Algebraic formulas, graphs, equations, integral indices, use of logarithms, in connection with the above and other problems.

Theorem of Pythagoras, and its extension to any triangle

Grasp of elementary principles and readiness in practical application will be looked for Numerical results should be worked out to a few significant figures, and candidates should use rough checks of the accuracy of their results. Simple problems in three dimensions are not excluded No great skill in the use of drawing instruments will be expected.

Women Clerks, G.P.O., London

The limits of age for this situation are 18 to 20, and an important regulation from the point of view of those already in the service is that "in reckoning age for competitors, persons who have served for two full consecutive years in any civil situation to which they were admitted with the certificate of the Civil Service Commissioners may deduct from their actual age any time, not exceeding five years, which they may have spent in such service"

The regulations for girl clerks as to being unmarried or widows, as to health and being British subjects, also apply to women clerks, and the subjects of examination, conditions as to living with parents or guardians, height, and examination fee are the same The information furnished by the Civil Service Commissioners as to handwriting, arithmetic, geography, French and German, and mathematics also applies to that given above in reference to the examination in these subjects at the girl clerks' examination

Salary of Women Clerks

The salary of women clerks commences at £65 a year and increases by £5 per annum to £110 Promotions to vacancies in the higher classes depend on merit Appointments are subject to one year's probation. The hours of attendance are seven daily. Appointments must be vacated on marriage

The special attention of candidates is called to the following regulation, which applies also to the position of girl clerks described above

Successful candidates cannot under any circumstances be assigned to an office outside London, and will be required, if necessary, to accept appointment in any department of the Post Office in London in which their services may be required, irrespective of their place of residence, or of their position on the list of competitors

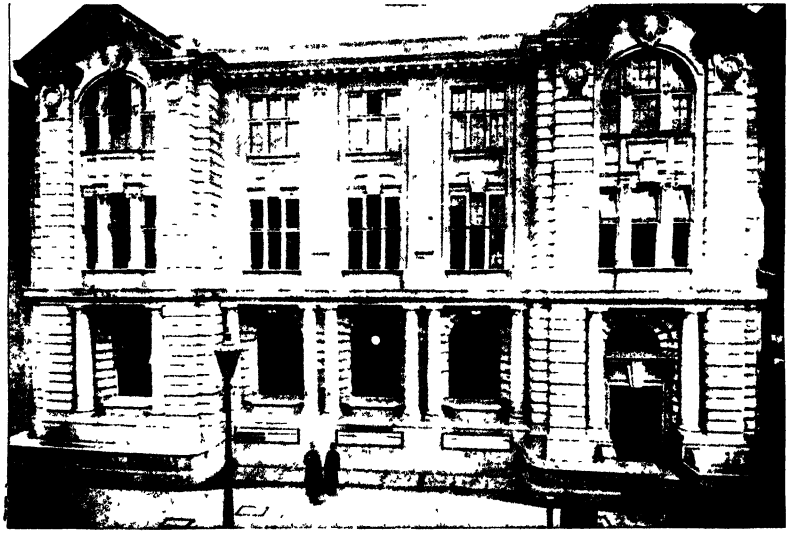
Attractions

As I have pointed out above, the certainty and regularity of employment are service attractions which are not found elsewhere I have known men whose age has been on the side of the sere and yellow leaf who have suddenly been thrown out of work by a commercial catastrophe which has made the firm by which they are employed suddenly insolvent These men have looked upon themselves as being in "certainties," alas! only to find that a time has come when, youth having flown, they are face to face with the proposition of "finding something to do"

Bankruptcy cannot—that is, in all human probability - affect the berth of a civil servant, and the comfort of having a real "certainty" when one reaches an age somewhat on the other side of forty is too obvious to need enlarging upon

In the next part of EVERY WOMAN'S ENCYCLOPÆDIA I shall deal with branches of the service which will be of very great interest Firstly, I shall consider fully the position of the female typist in all Government departments, giving both the examinations that have to be passed and the prospects in the various departments

The second part of the article will deal with that fascinating branch of the service, women factory inspectors



The new General Post Office in Newgate Street, London, where many girl clerks are employed This commodious building is a great improvement on the old office, being equipped with all the latest improvements *Photo, Topical*

A PRIVATE SECRETARYSHIP

By H. LANGFORD HOE

What a Private Secretary Is—The Necessary Training—Salary—Her Many and Varied Duties—Occasional Breaks in the Monotony of Business Life—The Society Woman's Private Secretary

PERHAPS one of the most coveted positions for a woman to hold is represented by the somewhat vague term "private secretary" The beginner who has just finished her training at a business college, and even the girl without any real training, both inform the inquirer that they are going to be "private secretaries" Just what this post means they have, as a rule, no knowledge, but it sounds better than "shorthand writer and typist," or "clerk"

It is true such a post can be among the best to be held by women, but it is not so easy as it appears to fill the position satisfactorily, either as secretary to a professional man or to the head of a firm A certain type of woman, too, is required—one possessing patience, love of detail, willingness to carry out apparently small and trivial duties, the gift of knowing when to speak and when to be silent, and, above all, with a good share of tact and a reliable memory.

The training necessary for the position under consideration is the usual business training, with, if possible, a knowledge of one or two languages. In working with a medical man, Latin would certainly be a help, and, in all cases, the wider the general knowledge the better.

A Post in a Business House

Time spent in a well-managed commercial office, or with one of the large trading companies, is not by any means wasted, for the habits of system learnt there will help any woman when thrown on her own resources.

The girl who holds the position of stenographer to the principal of a firm is practically in the capacity of private secretary, although she may not be termed that, and will quite possibly escape a good deal of the routine work falling to the share of the other clerks. In some cases she may only rank as the senior clerk as to rate of pay, but in many instances her salary does not come under the rule regulating those of the general staff, and she is paid just what her employer may feel she is worth to him and he can afford to pay, or he may prefer to pay her at the regular rate, and at Christmas, or when she is leaving for her summer holiday, make a substantial addition to her yearly income by presenting her with a cheque for any amount he may think suitable. The former plan is, perhaps, the more satisfactory to the worker, though a lump sum, represented by a crisp five or ten-pound note, is never unwelcome, and is more readily laid aside for the rainy day.

On the other hand, she has to hold herself at the disposal of her chief, and her hours will often be longer and more irregular than those kept by the rank and file of the staff.

The Value of Discretion

She has to deal with the most intimate and confidential matters relating to the business, and, therefore, has to exercise the greatest discretion. Orders to the staff are sometimes given through her, and it is not always the easiest or the most pleasant mission to carry a message which is, to say the least, unpopular to those to whom it is delivered. Should members of the staff talk over with her any happenings in the office out of the ordinary, she must be careful how such are reported, if they are reported at all, to the principal, but in many cases she is able to act as intermediary, and to see that both sides of a question are put forward fairly before judgment is passed

Once a girl has gained the confidence of the man for whom she is working, and he knows how to make the most of her capabilities, leaving her to deal with certain small matters without reference in detail to him, the position can be one of the greatest interest and pleasure.

Oiling the Wheels

The typical City man has, as a rule, little time to spare, and many men work in a state of disorder—as to their personal papers, etc—that they would be glad to have remedied, if it could be effected without bothering after the details themselves Here the secretary may prove herself She will arrive at the office in good time, and if she is entrusted with the key of her chief's desk, will have it dusted, and see the office-boy does his duty as to the supply of blotting-paper, pens, and pencils, and that no loose papers are displaced or lost Correspondence will be laid ready, opened or not, as the chief may prefer, and she will place with them any papers that are likely to be required for reference Her work will, of course, vary with the nature of the business, but, as a rule, the more she identifies herself with the interests of her chief, the smoother will the wheels of work run. Appointments carefully booked, a reminder given of arrangements to be made, a quiet reference made to the business of a caller whose name is unfamiliar or forgotten—all these are points which help the man whose brain is working

hard, and who has to switch off from one thing to another with lightning rapidity.

Another duty which is almost certain to fall to the secretary is the interviewing of callers in the principal's absence. This needs care, as salient points in the conversation have to be reported, and the business generally carried out in such a way that when the caller and the principal meet, or correspondence ensues, it may not be found that important details have been omitted As time goes on, often quite important transactions may pass entirely through the hands of the private secretary.

Multifarious Duties

Should the business of the firm entail travelling on the part of the principal, his secretary will probably have to look up the times of trains and their connections, to make all hotel arrangements, and sometimes to arrange the time to be apportioned to each town visited Or, by way of variety, she may have to make all booking arrangements for a visit to a theatre or other entertainments that her employer may wish to make

A pleasing change from the cut-and-dried business routine is sometimes afforded by a request something on these lines "Miss S——, would you mind running up to Bond Street or Oxford Street, and seeing if you can find this for my wife? Take as long as is necessary at lunch-time" "This" may mean anything from the selection of chiffons and ribbons to be sent on approval, or the actual buying of some specified article, to the ordering of a scout's outfit for the boy at home who is the secret pride of his parents

Occasionally, too, the secretary may receive an invitation from her employer's wife, should he be married, and thus she will become acquainted with his family life Such visits certainly tend to take away from the monotony of the daily task, but it goes without saying that they are regarded as confidential, and are not discussed in the office with other members of the staff.

The Ideal Secretary

Men, also, are proverbially careless, and will sit with an open window, in a dangerous draught, or do other equally foolish things, and the secretary will earn the thanks of the wife at home (if she does not receive them) if she can rectify quietly any oversights If afternoon tea be served in the office she may be able to see that it is brought in punctually, and made properly, or, in the case of a threatened breakdown in health, will see that doctor's orders are obeyed as to the taking of medicine, etc

The ideal private secretary, in fact, has to act as a buffer, and do everything possible to save unimportant matters troubling her principal, and, at the same time, be exceedingly careful not to give offence to others on the staff by appearing to prevent their access to him when required Above everything, with all her watchfulness, she must not "fuss," for no man will long endure that, but most will appreciate a woman who can do her work well and quietly, and, so doing, provide some of the oil on which to run the wheels of the office.

There are some men of ungoverned temper with whom it is absolutely impossible for anyone, man or woman, to work on these lines They are, unhappily, to be met with, and can only be endured for the sake of the employment they give Then there is the suspicious man, who hates to think anyone but himself knows his business; also, the man in a big position who never learns how to control others, and insists on attending to every petty detail himself Such are hopeless from the point of view of the private secretary

Secretary to a Woman in a High Social Position

The position of secretary to a woman in a high social position or a lady of title is no sinecure, especially if she be known to be of a charitable disposition, with money at her command Her secretary's duties are many and varied In the first place, she will have to deal with the lady's personal correspondence, the sending out and acceptance of invitations, the arrangement of dates for giving entertainments, paying visits, and the manifold social duties that have a claim upon her For this reason the post is usually filled by a girl of good social position, who, although poor, is well born, with right of entry into society, and prefers to be independent

Another branch of her work and by no means the lightest, will probably be to deal with the hundreds of begging letters that are sure to reach her employer These have to be sorted out, and any apparently deserving cases investigated, and the financial or other help given as directed. This entails an immense amount of work and responsibility, and sometimes the harassed secretary encounters abuse instead of thanks from the people she is endeavouring to help.

The secretary may live in her own rooms, or she may stay with her employer In either case she has to hold herself open for calls on her service at any time

Such a position may not have the security of a post in a commercial firm, as it is held entirely at the will of the lady in question, and some are whimsical and capricious, but there is not the same contact with all sorts and conditions of men that would be certainly trying to some delicately nurtured women who yet have to earn their living

To sum up, it will be seen that a woman is almost entirely dependent on the character and disposition of her principal for the harmonious working of her business life, but the right kind of woman, clear-headed and quick, having obtained the post, generally finds herself appreciated At the same time, anxious as she may be to serve her employer to the best of her ability, she must not allow herself to overstep the limits set by the unwritten laws governing business. Unhappiness to herself and a break up of the business relations are the inevitable result of so doing.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San I.

Editor of "The Encyclopædia of Poultry," etc.

Possibilities of the Pursuit from a Business Standpoint—Qualities Necessary for Success—How to Start—Principles on which to Conduct the Business Successfully

POULTRY farming as a business pursuit for women is by no means a novel undertaking, as it is an occupation that has been followed by many women during the last quarter of a century Not only has the "fancy" side of poultry culture been taken up by many whose names figure prominently in exhibition circles, but the greatest possible success has been achieved in the show-pen, and in the breeding and selling of standard bred fowls and valuable sittings of eggs.

Qualifications and Prospects

There are, moreover, many women who keep fowls solely for utility purposes, and whose reputation as breeders of high-class laying fowls and table birds is known throughout the country Women, too, have won many of the prizes offered in laying competitions

In addition to the above-mentioned classes of poultry-keeping women, there are many proprietors of establishments in different parts of the country who carry on mixed farming, and who look upon their stocks of fowls as very profitable adjuncts thereto Eggs and dressed fowls are marketed for edible use, and since upon such farms the birds, during the rearing season, consume an amount of natural food that lessens their cost of keep, they entail no extra expenses in the way of land rents Indeed, it cannot be denied that, if they are properly managed, fowls improve the land on which they run to an appreciable extent.

A friendly brood Most young creatures respond readily to kindness on the part of those who tend them

In taking up poultry farming as a business pursuit, it should not be entered into with the idea that a large income can be made from it alone, or that such a business can be carried on successfully without some knowledge of poultry culture, and an ability to put such knowledge into practical use. Knowledge, be it theoretical or practical, is necessary, as well as business capacity, a robust constitution, and a determination to succeed; and, in addition to the above personal and very essential qualities, there should be added a knowledge of some other branch of business calculated to combine well with poultry-keeping

How to Begin

But that poultry farming can be made to pay, and pay well, when carried on in conjunction with some other suitable pursuit, there is no doubt, and there is no reason why any woman possessing a knowledge of fruit, flower, or vegetable culture for the market should not succeed with poultry-keeping, if she begins her operations in the right way. The woman who possesses knowledge sufficient for the successful cultivation of fruit, flowers, and vegetables for the market, although she has little or no knowledge of poultry culture, is intelligent enough to acquire the theoretical side of the subject, and an exhaustive series of articles on the subject of chicken rearing already has been published in the earlier parts of EVERY WOMAN'S ENCYCLOPÆDIA

It is possible in most districts to work up a local trade in eggs, table birds, fatted ducklings, or day-old chickens. Many women have begun their business operations by soliciting orders from friends and relatives, to whom the farm produce has been sent daily or weekly, according to contract entered into They have begun modestly, and have added to their stocks and plants as their trade increased, and this method is the right and businesslike one for the beginner.

Management of the Farm

No woman can be expected, single-handed, to carry on a combined industry such as poultry-keeping and fruit, vegetable, or flower culture A strong, active youth will be necessary to do the rougher part of the work, such as cleaning out poultry-houses and other structures, or other rough work that is either too unpleasant or laborious for women. In the management

of the poultry-keeping side of the business there is much that women can do, such as preparing foods, feeding the stock, managing the broody hens, operating incubators and brooders (see previous articles dealing with these subjects), rearing chickens, collecting eggs, fattening ducks and chickens, packing and despatching produce, and keeping accounts

Those who anticipate taking up poultry culture with the sole object of producing eggs for edible use should ponder well before doing

If fowls can be run on grass land or in an orchard they obtain much of their food for nothing, and at the same time improve the ground on which they run

so, for unless some other work is combined with it it is doubtful whether the production of edible eggs alone can be made to pay in this country as yet, although the future is full of promise, owing to the fact that eggs are becoming more in demand every year, and that the prices for such are steadily rising, whilst the demand is outgrowing the supply But it must be carried on in conjunction with some other industry whose by-products, otherwise wasted, will help to maintain the fowls

Practical Economies

For instance, to keep in health and profitable lay, fowls need an abundance of vegetable food, and if they can run on grass land devoted to fruit-growing, the green food they obtain costs nothing, the rent being paid for as orchard ground, and the birds assist, rather than depend upon, the orchard for their maintenance, owing to the fact that they fertilise it and rid the land of injurious insects

Again, if fowls are kept on land devoted to the production of vegetables for market, and are systematically managed in conjunction with the cultivation of the soil, then they can be provided with a great amount of green food in the way of vegetable trimmings, small unsaleable roots, thinnings from the seedling plots, and weeds, which otherwise would be cast on the rubbish-heap Such food will curtail their cost of keep and better fit them for the production of eggs.

It may be argued that the value of vegetable waste is so trivial as to be unworthy of serious consideration, and that fowls need more substantial food to induce them to lay eggs, but it should be remembered that the predisposing cause of unprolificacy in many poultry yards is traceable often to the lack of a sufficiency of vegetable matter in the daily rations.

An important point to consider by those who desire to combine poultry-keeping with flower culture is that of the necessary supply of vegetable food for the birds If the fowls are to be looked upon as an adjunct to the floral farm, owing to the supply of manure they provide for the land, then, in addition to the land acquired for floral culture, adjoining grass land must either be acquired for the birds, or the farm must be in close proximity to a market gardener who grows vegetables, and from whom waste products, in the form of green food, can be either had for the asking or secured at a nominal cost. Should the latter procedure be the only available one, then the grass land can be dispensed with, as, if kept on the double-run system, which will be explained in a subsequent article, the birds will thrive and at the same time fertilise the soil.

It will be seen that poultry-keeping is not only a possible but a profitable pursuit, for, if possessed of capital to cover the necessary initial outlay, and ability to put into practical effect the possibilities thereof, there is no reason why any woman should not add materially to her income by following it.

[*Questions relating to poultry farming will be gladly answered by the author Letters should be addressed to him c/o the Editor of* EVERY WOMAN'S ENCYCLOPÆDIA]

To be continued.

Feeding-time The question of suitable food is of the first importance in poultry culture and must receive the farmer's own personal attention

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic A varied range of articles, therefore, will be included in this section, dealing with .

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

THE DAILY TASK OF HOME HAPPINESS

By "MADGE" (MRS. HUMPHRY)

A French Novel of Poignant Truth—Little Things that Matter in Home Life—The Faults on Either Side –How to Ensure Happiness in the Home

IN one of his beautiful poems Robert Louis Stevenson wrote of the "daily task of happiness" in the sense that it was wrong to fail in it, that it is a duty to be cheerful

A writer of a very different calibre has written a book which deals with the duty of working every day at married happiness as really as at the daily tasks necessary to keep a house in fair, sweet order The author is Henry Bordeaux, a novelist of fame in France, and the book, "Les Yeux qui S'Ouvrent," is in its forty-eighth edition The principal characters of the story are the husband and wife At the age of thirty-five the man is famous for his books—studies of the conditions of life among the peasantry of various districts The wife is very pretty, considerably younger than he, amiable, and attached to him, but not in love with him, although he is devoted to her. She accepts his adoration as a matter of course, but never rises to the idea of exerting herself to retain his affection.

The Importance of Trifles

Like many young women after marriage, she grows careless in matters of personal appearance, takes little exercise, and becomes heavy in figure, negligent about her hair and dress.

Gradually disillusioned, the husband discovers—what he might never have found out had she "worked at" her task of married happiness—that there is no spiritual or mental affinity between her and himself. He reads extracts from his books to her, and she calmly sews on without comment or appreciation. She accepts, in fact, all that he bestows in the way of enthusiastic affection, and makes little return beyond her presence in his house, her excellent housekeeping, and her devoted care of their two children. Then comes the other woman, keen of intellect, an admirer of his work, and in circumstances of poverty that appeal to his chivalry

The relations of this husband and wife—apart from the intervening "other woman"—are exactly such as exist in thousands and thousands of homes, sometimes even in those where both partners have begun by being in love. But they have not cultivated their home happiness They have dropped the many little ways in which, during the first few years of marriage, each showed the other how earnest and deep was the feeling that united them

The Beginning of the End

The descent is gradual. He forgets to bring home the flowers that have been his habitual offering, or she omits to thank him for them The small niceties of politeness, that have nothing of stiffness or ceremony about them, disappear one by one; the thanks for any trifling, ordinary service, the appreciative word for any act of thoughtfulness Neither he nor she would dream of omitting these in the case of outsiders. Why, then, to each other? Why grudge the pretty phrase, the little compliment, the hearty acknowledgment that came so

spontaneously in the first months of union? Every human being is a lonely creature in the deep recesses of the soul. The only solace for that loneliness is in affection and friendship. If a married couple cannot find this in each other, they will look elsewhere for it, for no one is independent of appreciation.

There are many ways of working daily at happiness—rubbing it bright like one's silver, keeping it clear and shining like one's table glass, warm and glowing like the well-tended fire.

An Acid that Corrodes

Many a wife who carefully consults her husband's likings with regard to dinner forgets to give an equal attention to his needs in other ways. He is chilled to the heart the first time he comes home without receiving the happy welcome to which she had accustomed him in early days. Nor can he believe his ears when she tells him she has forgotten something he had particularly asked her to do. Man-like, he says little about it, but the grievance bites in like a strong acid. A few more incidents of the kind make a change in his feeling towards her that is out of all proportion to the apparently trifling causes. The real cause is that she could never have done or omitted to do these things had her affection for him been as it was before.

This is the acid that corrodes the once fair substance of his devotion. He, too, alters towards her, neglects the sweet amenities of everyday home life; and she, unwitting that the initiative in all this has been her own, becomes harder and colder in equal measure with himself

Then comes, too often, the horrible, rude way in which married couples speak to each other, and the depreciating fashion in which they speak of each other. It has been said that when husband and wife hate each other it is a keener hatred than can be felt in any other circumstances. And it might so often be avoided by simply working day by day at home happiness.

In the book already referred to the wife's eyes are opened to her own shortcomings, her want of sympathy with her husband's interests and work, and in her remorse she works so well at happiness that reunion and passionate devotion on both sides are the result.

It is the woman especially who can cultivate domestic peace and love and harmony. Instead of being exigent, and demanding the pleasures and indulgences of life as a right when they should be regarded as gifts, to be given or withheld, she would do well to look at things from her husband's point of view.

The Husband's Part

To enable her to do so, he on his side should make her acquainted with his circumstances, the amount of his income, the conditions of his work, and to some extent the worries and troubles connected with it. He would in this way establish a mutual sympathy that would work out favourably in every way. Many marriages have proved failures owing to the lack of confidence about money matters on the husband's part

And many, many more have turned out badly for no better reason than that of neglecting to cement, by never-failing kindly words and considerate actions, the affection on which the small trials of life, far more than the great ones, put such a heavy strain.

MARRIAGE CUSTOMS IN MANY LANDS

Continued from page 1101, Part 9

By "MADGE" (MRS. HUMPHRY)

New Turkey in Favour of Monogamy—Gradual Emancipation of the Turkish Woman—How Turkish Marriages are Arranged—The Future Bride Displays Her Charms and Accomplishments—Curious Customs of Turkish Weddings

FOR some years past it has become very unfashionable in Turkey for a man to have more than one wife, though the law allows him four.

Young Turkey, as it is the custom to designate the party in favour of reform, in many ways, and particularly with regard to the education, emancipation, and position of women, is Western rather than Eastern in ideas, and monogamy is fast becoming the general rule among the educated classes.

Already women are seen in the streets of Constantinople wearing veils more transparent than would have been permitted previous to the introduction of the changes in question. The modern veil, instead of enshrouding the face, is smart and chic, and often worn so as to show a great part of the face The manner of raising the skirt, too, is much more pronounced than is usual in England, and would cause the intervention of the police if seen in the streets of Vienna

Notwithstanding these things, the young Turk in search of a wife has still to depend on the description of a girl furnished by her mother. It is the latter who arranges negotiations of marriage.

A Turkish girl in Bridal attire In most cases, modern Turkish brides wear elaborate European wedding gowns and wreaths of orange blossoms

roses. She wears an elaborate European wedding gown, probably from Paris, made with a very extensive train, a wreath of orange flowers, and a pink veil reaching to the ground

With the bride are the guests, arrayed in as elaborate European evening dress as their means allow

They eat and drink, and are entertained by dancers and conjurers etc The presents are displayed, but surrounded by a grille to protect them from pilferers This precaution is very necessary in Turkey, where any woman who wishes may enter the house where a wedding is going on, and inspect the bride and her presents

An hour before sunset there are the usual prayers, both in the harem and in the men's apartments, after which the women guests must all go home

But before the time of prayer, the bridegroom performs his part of the marriage rites by running at the top of his speed to the harem under a shower of old shoes The oldest woman of the harem leads him to the dais, where the bride awaits him, and he falls upon his knees at her feet, crying, "Light of my eyes, tell me your name!"

She whispers it softly to him three times, and then the same old woman advances, takes off the bride's veil, and he sees her face fully for the first time. The married pair then sit down to a simple supper of chicken and rice

But in Constantinople a kind of matrimonial bureau exists, by means of which information supplementary to the probably partial maternal statements can be obtained. This agency employs women to furnish particulars of eligible young girls and their dowries, and these particulars are sent to parents of sons who wish to marry.

When a choice has been made, the young man's mother visits the girl's mother, shows her son's photograph or miniature, and expatiates on his good qualities

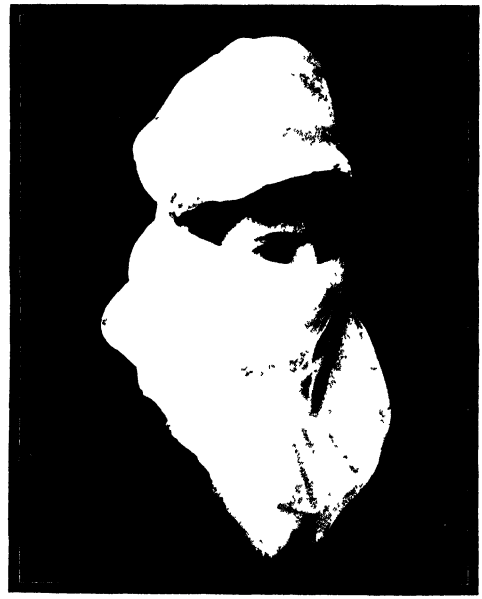
The girl is then called into the room, and, the visit having been expected, she is probably dressed in her latest acquisition from Paris or Vienna, and wears patent-leather shoes with the low heels approved by Turkish fashion Her business is to show both herself and her accomplishments to the very best advantage She lets down her hair, shows all her teeth, speaks French and German, plays something on the piano, and dances Should the visiting lady approve of her, she retires, while the two mothers talk business, discuss the dowry, and, if they come to terms, arrange for the young man to see the girl's face through her veil, by appointing a time and place when they can pass each other in the street.

The next step is for the future bridegroom's father to send to the bride's father a sum of money supposed to represent the exact weight of the girl chosen, which is the bride's dower

Marriages take place in the afternoon, and there is no religious ceremony

On the wedding-day the bridegroom goes with a procession of his friends to the bride's house, and at the door is received by her father, who escorts him to a room in which his friends and relatives are having refreshments.

Meanwhile, the bride is in the harem, sitting like a statue on a dais or throne beneath a canopy of artificial



A Turkish lady wearing the yashmak, or veil. Modern custom permits this to be of much more transparent material than was possible formerly; it is arranged also in a becoming fashion that permits much of the face to be seen

WIVES OF FAMOUS MEN

No. 3. THE TWO MRS. SHELLEY

By MRS. GEORGE ADAM

OLD St. Pancras Church stands among the dreary slums behind King's Cross, and thickly fall the smuts where once a country churchyard rested green beneath the soaring larks.

A Grave-side Wooing

It was still a quiet and peaceful spot, leafy and fresh, when, one day in 1814, two people stood beside one of the graves and faced the most poignant situation of their lives One was a man, a slender, boyish-looking creature, with the air, as many people have told us, of a spirit rather than of a man, with wild, fair locks, and eyes in which burned the spirit of a transcendent genius At twenty-two Percy Bysshe Shelley was an extraordinary figure, hailed by some as a poet and a thinker of the first rank, execrated by others as an atheist and a miscreant, and throughout it all bearing undimmed the flame of his conscious power and never-dying zeal for the good of mankind.

The other person was Mary Wollstonecraft Godwin, the seventeen-year-old daughter of the high-souled woman of many sorrows by whose grave they stood. The poet spoke passionately, his reserve broken down at last, and the girl listened with all the sympathy which her friendship with him, now merged into something more than friendship, inspired in her at the recital of his troubles He told her of his early marriage to the pretty schoolmate of his sister, and for the first time he spoke fully of the circumstances which led to it. Harriett Westbrook had many charms, and at sixteen, when he first saw her, she was not only beautiful, "the tint of the rose shining through lily in her cheeks," but was also invested with a romantic glamour. Shelley had been expelled from college for atheism, and his infuriated father, an English country gentleman of the most rigidly orthodox type had cut off supplies In these circumstances his sisters, then at school, with whom he had always been popular, sent him money, and their chosen messenger was their schoolmate Harriett Accompanied by a stern elder sister of thirty, who could be gracious when she liked, she would go to the poet's bare room, entering it like a personification of spring, but with the attributes of autumn, for with her she brought plenty.

The Story of a Former Marriage

Shelley was fully alive to the romantic nature of her errand, and this predisposed him to find in her qualities of mind which she certainly did not possess. In any case, he became interested in her, and was full of remorse when her intimacy with him caused her schoolfellows to shrink from her. But his interest was not overpowering, and when she wrote to him complaining of the tyranny of her father and sister, although he came post-haste to help her, he was genuinely startled when she offered to fly with him!

Only one course was open to him, and he took it He hired a post-chaise, and they were married in Edinburgh before anyone could stop them—he a penniless young man of nineteen, outcast and of untamed spirit, and she a pretty, but only fairly intelligent, child of sixteen A friend who joined them very shortly after their wedding has described the young bride's mania for reading aloud, a trait of character which seems very soon to have wearied the two men beyond endurance But this friend's picture of her must be taken with a grain of salt, inasmuch as he himself fell deeply in love with her, and in his turn implored her to fly with him.

The Sequel

Before long her sister joined the household, a sister who seems to have been more of a mother than a sister to her, and whose presence with the young couple did nothing to brighten the uncertain chances of such a hasty union Nevertheless, for a while things went well. Harriett checked her inordinate desire to read aloud at all times and seasons—even during post-chaise journeys!—and Shelley's feeling for her grew tenderer and deeper

It seems almost certain, however, that things had gone wrong with them before he met Mary Godwin, for when, two years after the Scotch marriage, they were remarried in London, Shelley having thought the first marriage might be irregular, the act seems to have been dictated more by a sense of duty than by a lover's devotion. Harriett changed, too, and it appears that Shelley supposed he had good reason for the gravest jealousy before they separated. He once said that "she could neither feel poetry nor understand philosophy"

In fact, what mind she had was more imitative than original, and if she caught up his phrases in the early days of their marriage, she forgot them later on, grew more and more interested in hat shops, and allowed herself to maintain a cold and indifferent demeanour towards the husband she could not understand.

Things went from bad to worse, and Shelley was miserable At this time he was intimate with William Godwin, the philosopher, on whose works he had nourished the love of liberty which was ever the salient feature of his mind It was natural that of Godwin's family he should choose as a friend Mary, the daughter of a fine thinker and worker—Mary Wollstonecraft, who, in her "Vindication of the Rights of Woman," had voiced the first statement of a question which has since come into prominence

Mary Godwin Yields

He found her a thoughtful and high-spirited girl, of firm character, and no mean pretensions to beauty, with serene, grey eyes looking out from beneath shining golden hair, and a broad and intellectual brow. A friend has described her as having a well-shaped golden head, nearly always a little bent, and marble shoulders and arms, set off by the plain black velvet dress of the period She had exquisitely formed white hands, with rosy palms, and very flexible tapering fingers The mother she could not remember filled a sacred place in her life, and Shelley's enthusiasm for that mother's work played no mean part in drawing the two together

Finally, they met one day by Mrs Godwin's willow-shaded grave, and there Shelley poured out the story of his miserable life, told Mary that he loved her, and asked her to throw in her lot with his Neither Mary nor William Godwin had taught their child any reverence for marriage as an institution, and she, drawn to Shelley by every impulse of mind and heart, and angered by the lack of understanding of the weak wife who was for ever threatening suicide or else imploring Shelley to love her—a very trying combination even to the most ordinary man—promised to be his life-long comrade

A Honeymooon and a Tragedy

They left England shortly afterwards, accompanied by Mary's young step-sister, a wild and untractable girl, who, as the price of helping them with their arrangements, demanded that she should be taken from an uncongenial home No action of Shelley's was like that of ordinary men but among the most remarkable incidents of his career was this starting off on a trip which, in the circumstances, could not be officially a honeymoon, with a lady not his wife, and another lady who, for the same reason, could not be his sister-in-law! He went without making any arrangements as to money, and the trio had a remarkable journey, during part of which they camped out in forests

Meanwhile, Harriett was long in a state of uncertainty at home One feels very sorry for her, but by all accounts her behaviour was not very sincere, as the various records of it do not tally. She was, at any rate, if not admirable, very human, for she had seen Mary Godwin, and gave a description of her at this time which was far from flattering. She said of her rival, "She is to blame; she was determined to secure him," and goes on, poor Harriett, to say, "She heated his imagination by talking of her mother." This sounds an innocent occupation, but to the deserted wife it appeared nothing short of villainy

But the rash and miserable marriage, which had dragged on through misunderstanding for two or three years, was to culminate in tragedy Harriett went back with her children to her father Shelley treated her well so far as he could in the matter of money, but her temperament was ill-balanced, and her life for the next two years was very irregular At the end of that time in a fit of morbid melancholy, she fulfilled the threat she had so often made, and threw herself into the Serpentine

The manner of her death was a horrible shock to Shelley He had borne patiently the execrations showered on him for his supposed ill-conduct in leaving his wife He believed she had been unfaithful to him, and he knew that she seemed completely indifferent But her terrible end planted a sting in his mind which always rankled, and immediately after it came the fresh blow of being refused the custody of his children by his first marriage, on the ground of his not being a fit person to have charge of them

L'Enfant Terrible

He at once married Mary, and for a time the only trouble of the young couple was that they were not alone Never did a man suffer more from sisters-in-law than Shelley. A stern woman had watched over his first bride with all the faithfulness and intractability of a bulldog set to guard a baby, the same wild and unmanageable young elf who had insisted on taking part in his elopement now took up her residence with him and Mary There was never any end to the surprises afforded by this young lady First she changed her name from Jane to Clara, and then she acquired a habit of having nocturnal terrors, and as Shelley could not resist discussing these till they were both terrified, poor tired Mary would be awakened at some awful hour of the morning by two ghastly shriekers, who ought to have been put to bed and told that a birch-rod was the next bogey they were likely to meet

It is on record in Mary's handwriting that once, when Shelley was looking for a new house, his wife declared that the only things she asked of life were a good garden and no Clare (By this time Clara was Clare)

Shelley's health was frail, and a change to Italy was made before long Financial troubles were dispersed by a slight relenting on the part of Shelley's father, and Mr. Godwin and his second wife were now quite reconciled to the match, and apparently equally reconciled to the absence of Jane.

In Pisa the poet settled down for some time, in close neighbourhood to Byron and many other English friends, for at that time it was the fashion in England for thoughtful people to make a cult of Italy.

"Frankenstein"

Mary was now busy with literary work on her own behalf Had she not married Shelley, she would have made her mark as a woman of fine intellect; but as it was, becoming his companion at the age of seventeen, she was overshadowed by his greatness, for which she had such admiration that she was quite content to be self-effacing. In Pisa she wrote "Frankenstein," that gruesome but powerful story of a man who discovers the secret of life and creates a being of monstrous size and properties Clare must have had a serious attack of horrors when she read "Frankenstein"

In addition there were housekeeping cares for Mrs. Shelley to attend to, for although the poet said he loved solitude, he only meant that he frequently liked to be alone, but when these moods were not on him no man liked more the company of congenial friends

In Pisa the Shelleys first met Trelawney, whose "Records of Shelley, Byron, and the Author" give, perhaps, the best impressions that are to be had of the two great poets Trelawney was a very great admirer of Shelley's wife, and during her widowhood would gladly have made her Mrs Trelawney. The first edition of his book presents her in a very charming light, but twenty-seven years later he brought out a second version, in which his tone regarding her is spiteful and sarcastic. He accuses her of jealousy, ill-management, moping, and even goes so far as to say "she irritated and vexed him, but the tragical end of his first wife was ever present to his mind, and he was prepared to endure the utmost malice of fortune." This was an ungallant way of avenging a lady's "No."

An Impossible Husband

The general testimony is that Mrs. Shelley was a woman of great parts, and if she did not find life all roses, it must be remembered that to be married to a genius who has much of the sprite in his composition is no easy task for any woman For instance, when they were living in a lonely house on the shores of the Bay of Spezzia an incident occurred which would turn grey the hair of any ordinary hostess A visitor was expected from Genoa, and a visitor meant hard work in the commissariat Trelawney's comment is. "The absurd womankind proceeded to their business indoors." One wonders what caustic comment on "literary ladies' cupboards" he would have passed if they had not so proceeded. However, the dinner was prepared and served with more precision than was usual, and all sat down except Shelley, who was absent. Conversation, strangely enough, was on the question of the nude in art Suddenly an exclamation and a crashing of glass interrupted the conversation, and the poet was seen gliding noiselessly round the two sides of the room towards his bedroom, very wet, and in a primitive costume.

While out bathing a breeze had upset his skiff with all his clothes in it, and not knowing that the dinner-hour had been altered, he had expected to find the room vacant. Through it he must pass to his bedroom to get dry clothes, and he was endeavouring, under the shelter of a plump Italian maid, to slip through when one of the ladies caught sight of him. Finding that his appearance caused some astonishment, he stepped to the side of the shocked lady, and, drawing himself up with the air of a boy wrongfully accused, entered on an explanation of the occurrence, and then, "without noticing anyone else, he glided from out of the puddle he had made on the floor into his dormitory."

The Tribute to a Poet's Wife

Yes, Mrs Shelley had many social difficulties with which to contend, but the woman who is rash enough to marry a genius must expect to meet with such obstacles. Shelley, therefore, was fortunate in finding a woman who paid but little heed to life's small but necessary conventions No other kind of woman could have understood or tolerated him Mrs Shelley, therefore, although she failed in many minor matters, was undoubtedly the ideal wife for her brilliant, wayward husband. She took the keenest interest in his work, and appreciated his greatness to the full Her editions of his collected works showed the great care with which she entered into his thoughts and feelings. Trelawney accuses her of jealousy, but it seems remarkable that the wife of a man who was constantly writing passionate verses to other women should not have had this charge levelled at her by any but the one man who bore her a grudge The poet's admiration for Mrs Williams, who lived in the house with them, must have been a trial to Mrs Shelley, but the two women remained friends until long after Shelley's death, when Mrs Williams proved herself unworthy.

Of Mrs. Shelley's books only one is remarkable, and that is "Frankenstein." She was a woman who gave freely of her mental energy and her sympathy to the man for whom she had sacrificed everything When he died she was heart-broken, and found her consolation in bringing up her son to as full an appreciation of his father as her own It seems certain that, though she might have been a more famous woman if she had not married Shelley, he would never have been such a great man if he had not met her She inspired his genius, and to it sacrificed her own What greater tribute can be paid to any wife? And Mrs Shelley deserves a tribute, for hers was a husband whom but few wives could have managed so well.

THE MAKING OF MARRIAGES IN FRANCE

Continued from page 1216, Part 10

THE elder sister, in the family referred to at the end of the previous article on this subject, had the unusual happiness of marrying a man she had known from childhood, one of her brother's friends. He was very much richer than she was, and at first his father refused to hear of it. He could give his son a great fortune, and it seemed wrong that for the sake of a temporary infatuation he should allow him to decide on a girl, however charming, with only £12,000 as her "*dot*" The son was not in the least violent or indignant, as an English son would have been He said "Of course, *mon père*, I cannot marry B. without your good will, but I will not marry any other young girl," and though charming damsels were paraded before his father, he declined to look at any of them At the end of twelve months the father gave in, "made the demand" with the best grace in the world, and the young people were most happily married

Bars to Marriage

Had the objection to B., however, been on the score of some disgrace or crime in her family connection, it would never have been waived by her lover's parents A scandal in a family is recognised as blasting hopelessly the matrimonial prospects of all the daughters, however beautiful and blameless they may be, and even of cousins and nieces. If they marry, it will have to be with someone who has an equivalent *tâche* (stain) or some very inferior *parti*, perhaps an old man French people have a far greater dislike to disparity of age in marriage than we have

That favourite theme for English novels—the heroine with a bad father or rascally brother, who, in spite of her relations and the shady atmosphere in which she lives, is wooed and won by an immaculate hero of superior social position—simply could not happen in France The noble hero, supposing he met the girl, which is not probable, might die single for her sake—such cases have been known—or might commit suicide, but he would be a fallen hero indeed if he proposed to introduce into his family circle a lady whose scutcheon bore a stain.

The Parents' Consent Imperative

Even if he were weak, the beauteous heroine would certainly be strong for both; a really nice French girl would as soon think of running off with a married man as of marrying a man against his parents' wish.

Post-matrimonial surprises, too, such as marrying a girl you believe has a nice little fortune, and discovering she hasn't a *sou*, which does sometimes happen in romantic England, do not occur in France. French people can hardly believe that English parents often sanction an engagement without any strict inquiry into the young peoples' circumstances, or hesitate to ask searching questions of their people. When the ne'er-do-well son of some French friends of mine, who was paid to keep away from France, married a Scotch minister's daughter, and presently repudiated the marriage on the quite legal ground that he had not obtained his parents' consent—he was over thirty—Monsieur and Madame X—— could not be brought to believe that the girl was deserving of any pity. "What sort of a girl can she be, what can her parents be like, if they allowed her to marry a man of whom they knew nothing, who showed them no papers, etc.? An adventuress, simply!"

No Eugenist professor, concerned with the future of the race, could be more particular to ask for respectable ancestry than a French parent, though they are not always so careful about health as a Eugenist would wish

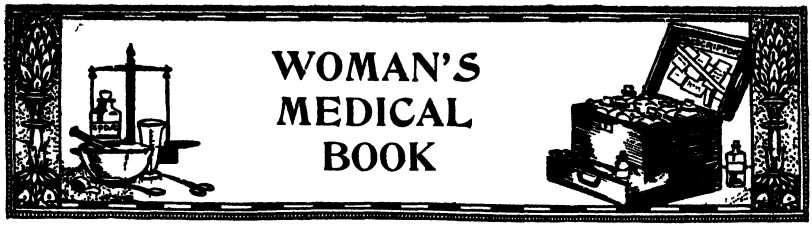
On the other hand, they are occasionally too careful, their desire to do the best by their children leads them to absurdity, as when a girl took quite a fancy to a *parti* with whom she danced at a *bal blanc*. He was tall, distinguished-looking, very agreeable, but had only one eye His glass eye looked lifelike, however, and Célestine did not mind it I fancy he had lost it in a duel, which naturally was romantic But her father put his foot down "And suppose he loses now the other eye?" he demanded "Wilt thou take a blind husband to lead by the hand?"

All this caution presses hardly on individuals at times, but it is certainly more to the advantage of the many than our English system, which falls between two stools.

Disadvantages of the English System

We have neither the complete freedom for pre-engagement acquaintanceship and inspection on the part of the young people that English peasants and Americans of every class enjoy, nor do we have the careful parental selection of the French Add to this that the cost of living is going up, the salary lists are going down, and you have a simple and sufficient, and unsatisfactory, explanation of the rising marriage age and declining marriage rate of the English middle classes.

Only our peers and paupers still marry in the flower of their youth, as even seventy years ago the bulk of Englishmen were wont to do.



Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HEALTH IN THE SPRING

Present-day Interest in Health and Hygiene—Symptoms of Ill-health in Spring—The Chief Causes of Spring Ailments—Poisoned Blood—Chills and Catarrhs—Exercise versus Rest—Spring Air

THERE was never a time when popular interest in health and hygiene was so prevalent as now. Physiology is imbibed with the French irregular verbs, the society woman is almost strenuously devoted to mental healing, and the man in the street takes quite an interest in the science of bacteriology. The general public is eagerly interested in all the new theories about diet, from sour milk to potato cures, whilst the New Thought people attract a growing *clientèle* every day.

Everybody knows everything that it is possible to know about health and hygiene. In spite of this, a remarkable amount of ill-health pervades the community. Although we have successfully dealt with many of the infectious ailments from our increased knowledge of microbes, most of the ordinary everyday ailments are as prevalent as ever. There are martyrs to gout, sufferers from dyspepsia, victims of nerves by the thousand. Numbers of them appear at this season of the year. Every second person is run down, and tells you he wants a "tonic."

Cause of Spring Ailments

"It is always the way in spring," remarks the man whose *métier* it is to impart useless details of information to the world at large. From prehistoric days the spring was probably the chief season when health martyrs were loudest in their complaints. The spring tonic has certainly been an institution of generations. It is an evidence that most people are run down at this season or imagine themselves to be.

By all the laws of common-sense, spring is the very time of year when we should be at our healthiest. The long dark days are over. We have more opportunities for healthful exercise in the fresh air. It is the season when all Nature revives—except human nature. There must be some physical explanation of the fact, and once we discover what it is we can take steps to deal with it.

What are the most prevalent symptoms of ill-health in the spring? First, a languor, headache, and depression, which contribute largely to the "run-down" feeling. Ninety per cent. of the cases are due to poisoned blood. The popular idea that the blood requires purifying at this season has a physiological explanation behind it. When the liver is congested, the blood is overcharged with poisonous products, which are the direct cause of the sallow complexions, the heavy eyes, and the irritability of temper so prevalent just now. The spring tonic will never touch the cause of these signs of ill-health. It will not rejuvenate the torpid and sluggish liver. It will never undo the effects of hygienic absurdities. The majority of men and women are seedy in spring, when they might be at their healthiest and happiest if they liked. Let us take the chief causes of spring ailments.

Poisoned Blood

During the months of winter, meals are heavier, exercise is limited, and the human machine gets clogged from overstrain of the digestive functions. The popular delusion that we require feeding up in spring makes matters worse. The woman who is fagged and tired, nervously and physically, whose digestive system is unfit for the slightest overstrain, tries what she calls a "nourishing" and "tonic" diet in spring. Perhaps she takes stout or one of the malt extracts, which are so excellent at the proper time and under the right circumstances.

What is the result? Ill-health, which is the penalty of ignorance.

The various signs of ill-health and impaired looks are the outward expression of excessive strain of the internal mechanism. The fact is that most people require, not a more nourishing, but a strictly Spartan diet in spring to give the digestive organs a chance of recovery. The substantial, so-called heating foods of winter overstrain the digestive system. The sedentary habits

of the last few months have weakened our muscles and diminished the normal tone of the whole system. So try nursery diet for a week or two when you are feeling seedy and run down in spring.

The average woman takes far too many meals. Early morning and afternoon tea, and a snack at supper-time, should be rigidly abolished by the woman who wants to keep young and good-looking when her compeers are going downhill.

Temporary vegetarianism is a splendid thing in spring-time, when the fresh vegetables and fruits are beginning to appear. The best spring tonic in the world is sometimes to give up butcher's meat for a fortnight, and the good effect upon the system is signified by the improved complexion which very soon results.

Chills and Catarrhs

Colds, catarrhs, sore throats, and influenzas often appear in epidemics in spring For one thing, anyone who is run down is far more liable to "catch" any infectious ailment which may be about. By dieting ourselves on the lines suggested we are more likely to resist infection.

At the same time, most people wear too many clothes at this season of year During December, January, and February the cold weather provides a distinct temptation to over-clothe, but whenever the brighter days appear the wise woman lightens the burden of clothing that civilisation and fashion compel her to carry. As spring advances we take more exercise, and if we still wear the heavy garments of winter we run every danger of over-heating and subsequent chill.

A Question of Clothes

One of the commonest causes of spring colds is the fatigue and over-exertion necessitated by wearing heavy garments, and these should be gradually discarded whenever spring appears The old Scotch adage "Ne'er cast a clout till May is out" has no hygienic reason in it, and belongs to the days when fresh air was supposed to induce colds, and people imagined that the more they ate the healthier they would become Women are far more apt to over-clothe themselves than men, and one explanation of the fact that women are easily tired with exercise is that their garments are generally too heavy.

Exercise *versus* Rest

Over-fatigue, listlessness, and lethargy are so prevalent at this season that spring tonics are taken by the majority of women All medicines at this season should be used with the greatest discretion. Many spring tonics owe their invigorating effects to alcohol, so that their tonic effect is necessarily followed by reaction and depression. The best spring medicines consist of a blue pill at night and a seidlitz powder in the morning These increase the secretion of bile, which gets rid of the poisons or toxins of impaired digestion. Careful diet and exercise will answer the same purpose. Nine out of ten people are suffering at the present time from too little exercise during the last six months. Wet weather and damp streets tempt business men and women into omnibus or cab when a brisk walk is their greatest need. Dark evenings provide no opportunity for cycling, walking, or fixed exercise for people who are busy working all day. The universal need at this season of the year is *exercise*. If you wish to conquer the run-down feeling, walk and cycle and take up one of the outdoor pursuits which do so much to keep people young and healthy and happy. But guard against over-exercise before your muscles, and particularly your heart, are in comparative training. A hundred cases of ill-health in spring are due to violent rushing into exercise after living a sedentary life all the winter. In spring most of us are flabby of muscle and unfit for anything but very gradual exercise at first. But after a very short time improved health and vitality come to us, and we can then participate in more strenuous exertion.

Spring Air

Perhaps the best spring medicine of all is fresh air. We should never have been run down if we had kept our windows open all the winter. The majority of people have rigorously excluded fresh air from their homes since October. They have an unwholesome fear of March winds and the uncertain weather of April and May. So that they abstain from purifying their homes, sit in stuffy rooms, poison their tissues, and whenever they penetrate out of doors are liable in consequence to succumb to chill and infection. If every woman made a rule to let fresh air flow freely through her house for one hour each day, and kept the windows an inch or two open all day and all night, she would never know the meaning of colds, and improve fifty per cent. in health and looks.

So, if you are run down at this season, do not blame the spring. If it is not defective digestion, the cause is probably deficient ventilation and lack of exercise. You may, of course, be overworked and needing rest. A brief holiday in spring is a luxury we cannot all obtain, but if we need rest we should take steps to obtain it. Very few people know how to rest properly in their homes without doing their usual everyday work, and a great deal of nervous ill-health at the present time is caused by this fact. Life is certainly more strenuous to-day, and competition keener. Most people have gone through a good deal of strain during the last six months. If they are to go on, they must rest

How to Rest

They must learn that rest can be obtained without a so-called holiday at all. The first thing is to learn to do whatever tasks you may be called on to fulfil without excitement, irritability, and any sense of worry. Rest is not so much a condition as an "attitude" of mind. We can work restfully, or we can work with all the time a sense of worry and unrest. Work is only harmful if we do not know how to do it, and women are the greatest sinners in this respect. Many of them never rest at all. Even when they are apparently resting in a chair their minds are working and worrying all the time about their domestic difficulties.

If you wish to be healthy in spring, or at any other season, the very first resolution you should make is to break the worry habit. Nervous prostration is mainly due to the fact that many people never stop working. They take their work worries home with them, brood over them at meals, and in all probability their subconscious selves are wrestling with their petty cares during the hours of sleep. In such cases, spring tonics will do no more good than a glass of port or sherry. The one essential thing is the establishment of a good habit of method and quiet work in place of impatience, unrest, and anxiety. This, in conjunction with the practice of the other health rules discussed in this article, will ensure health in spring to the majority of people.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 1219, Part 10

The Normal Temperature of the Body in Health—The Clinical Thermometer—How to Read it—How to "Take" the Temperature—Rules to be Observed—A Clinical Thermometer should be in Every Household—How to "Sponge" and give a Patient a "Wet Pack"—Types of Fever—Counting the Pulse of a Patient—Breathing—Rules to Remember

ONE of the first things the nurse has to learn is how to take the temperature correctly. In most serious illnesses there is elevation of temperature, and the height of the temperature is a guide to the patient's condition.

The question of temperature has been raised already in the introductory physiology articles of this series, page 739, Part 6. We know that in "fevers" poisons are circulating in the blood which disturb the mechanism for regulating the temperature, and that during the acute stage of most illnesses the temperature is raised so many degrees. In health the normal temperature is 98·4° Fahrenheit That is what is called "blood-heat" When the temperature rises above this a person feels hot, restless, uncomfortable, and headachy In an ordinary "cold" the temperature may be 100° or 101° In the acute fevers it rises to 102°, 103°, or even more When the temperature is 105° the patient is seriously ill. If the temperature rises over 105° the condition is called hyperpyrexia.

Fig. 1 Before using the thermometer, the mercury should be shaken down below normal

By means of a "clinical thermometer" we can determine to an exact degree the temperature of the body between 90° and 110°, above and below which is not compatible with life The thermometer consists of a bulb and a stem. The bulb contains mercury, which is separated from the thread of mercury in the stem by a minute bubble of air When the bulb of the thermometer is placed against the hot skin, the index, or thread of mercury, rises in the stem until it registers exactly the degree of heat in the body

The temperature is taken in the armpit or in the mouth, but the nurse must be careful to keep to one place, as the temperature of these two places varies a little, and the temperature should never be taken in the mouth immediately after giving hot food or cold and iced drinks.

Take the thermometer out of its metal case Shake it down below normal by holding the thermometer above the head, with the bulb pointing downwards, and suddenly letting it drop to the side (Fig. 1). Dry the patient's arm with a clean towel. Place the bulb in the armpit, but take care that it does not project out behind. Pull the arm well over the chest, and let the thermometer remain in position for three minutes. Examine the thermometer, which should be held in the right hand, with the bulb pointing towards the left (Fig 2), and note the point reached by the thread of mercury If the temperature is normal, the mercury stands at the arrow which marks the temperature 98 4 If the patient is "fevered," the mercury stands at 99°, 100°, or more Whenever taken, the temperature should be entered on the nursing chart at once.

Fig 2 To read the temperature hold the thermometer in the right hand, with the bulb pointing to the left

When the temperature is taken in the mouth, the bulb is placed underneath the tongue, and the patient told to close the lips firmly and not to speak The thermometer must afterwards be washed in a breakfastcupful of water, to which half a teaspoonful of carbolic has been added

Rules in taking the temperature

1 Never allow the patient to take his own temperature or see what the thermometer records

2 Take the patient's temperature at stated hours. If daily, it should be taken at the same time each day

3 See that the thermometer is never moved out of place If the patient is restless, hold the thermometer to prevent it being broken.

4. Keep the thermometer in a definite place, so that time is not wasted hunting for it when required

5 Always return the thermometer to the metal case immediately after using it.

6 When a drug is given to bring down the temperature, the thermometer should be used before administering the drug, and then every half-hour, as directed by the doctor. The temperature is elevated in all the infectious fevers during the acute stage of the illness, generally when the rash is present High temperature is also associated with acute lung affections, such as pneumonia, bronchitis, pleurisy, etc. In influenza and rheumatic fever the temperature may be very high, and even in so-called cold in the head rise of temperature is often present. A good general rule for the home nurse to follow is that any person having a rise of temperature should be in bed. The clinical thermometer should have its place of honour in every household, to be used when anyone shows signs of illness. It is an excellent

guide, and many illnesses could be cut short if the rule of taking the temperature when signs of illness appeared was universally followed.

To counteract excessive "fever," certain remedies are generally employed. Drugs which produce sweating, and antipyretic drugs, which aim at killing the poison in the blood, have to be ordered by the doctor in charge. The nurse may be told to sponge the patient, or to give a "wet pack" to reduce the fever. In the first case the body and limbs are gently sponged with cold water or cold whisky, exposing only one part at a time.

The "wet pack" is managed in the following way:

A mackintosh is put on a bed, then a sheet wrung out of cold water. The patient, without clothing, is put on the sheet, which is folded over him, then covered with blankets tucked in all round, and very soon the pores of the skin are opened, and the temperature is quickly reduced. The patient must be well rubbed dry with warm towels afterwards, and covered with bed-clothes to prevent chill.

The temperature may fall *below* normal in low conditions of vitality, and in fever also it may fall below the normal and then rise again

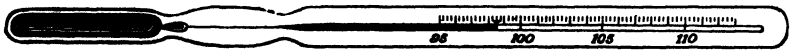
The different types of fever which a nurse has to study are:

1. *Continuous*, when the temperature remains raised, varying only a degree or two for several days, such as in an ordinary uncomplicated case of measles

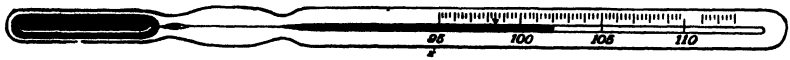
2 *Irregular*, when the temperature is high for a few days, then low, then high again. This type is seen in rheumatic fever Whenever new joints are attacked the temperature rises

3 *Hectic fever* is typically seen in consumption The temperature is very high in the evenings and very low in the mornings

4. *An intermittent fever* is associated with malaria or ague, the temperature rising at fixed intervals, and remaining up for a fixed time, perhaps daily, perhaps for two days, perhaps for three days.



Thermometer registers normal 98 4°



Thermometer registers 102°

Fig. 3 The thermometer should always be returned to its case immediately after use

At the end of an acute stage in fevers the temperature falls either *suddenly* by *crisis* or *gradually* by *lysis*, until the normal is reached. In pneumonia we have an example of the temperature falling by a crisis. In typhoid fever, on the other hand, the temperature goes down by lysis. During a high temperature the skin is hot and dry to the touch, and as the temperature falls it is covered with perspiration.

The Pulse

A rapid pulse is associated with rise of temperature, and both are signs of "fever." One of the duties of the nurse is to count the pulse, and note whether it is regular, whether it is soft or hard, whether it is strong or "thready." The pulse is a great guide in the sick-room. It indicates the condition of the heart, the force of its beat, and the state of the blood-vessels and the nervous system. The number of beats must be counted by holding a watch with a second hand in the left hand, and "feeling" the pulse with the fingers of the right hand. Place the tip of the first finger about half an inch from the outer border of the patient's wrist. Let the finger rest there for some time before beginning to count, as a nervous patient's heart beats faster whenever he realises that his pulse is being noted. Then place the second finger on the wrist below the first. A doctor always does this so that he can press on the pulse with one finger, and test by means of the other whether the pulse is easily obliterated. Count carefully for half a minute, and double the number of beats, thus giving you the rapidity of the pulse per minute. The normal pulse in a healthy grown-up person is 70 or 80 beats per minute In children the pulse beats more quickly, perhaps 90 normally, whilst in infancy the normal pulse may beat as fast as 100. The pulse is a very valuable guide in such a condition as appendicitis or peritonitis. In these cases a good pulse is a good sign, and a very rapid, thready pulse an indication that the patient is seriously ill, even if the temperature is not very high.

The Breathing

In all chest cases the breathing is a very important matter. The nurse has to note whether the breathing is easy, tranquil, and regular. In pleurisy, the breathing is painful. In heart conditions it is laboured and difficult. When there is much fever it is rapid. It is a good plan to count the respirations when pretending to take the pulse, so that the patient is not aware of what you are doing. Otherwise, the breathing is apt to become quicker at once. The breathing can be counted also by laying the hand on the chest or abdomen. Under normal conditions the breathing is about 15 to 20 times per minute. Children breathe more rapidly. At the end of the first year they will breathe 28 or 30 times per minute, and in a newly-born infant the respirations are 40 or 44. By the end of the fourth year they have slowed down to 25; whilst as the child grows older the respirations become gradually slower until adult life.

In lung cases the nurse must be careful not to count the breathing just after coughing, since then the patient will breathe more rapidly, as also he will in cases in which any wheezing or crowing

accompanies the respirations. "Dyspnœa" is the medical name given to difficult breathing, which in heart cases may necessitate the patient sitting up, supported by pillows night and day, to give the chest free play. Any paroxysms or dyspnœa must be reported to the doctor, and in asthmatic conditions and heart attacks the nurse may be ordered to give a capsule, a draught, or an inhalation at the beginning of an attack

The careful nurse gradually increases her power of observation. She notes every detail, and reports everything abnormal to the doctor at his morning visit. It is only by care and attention that a nurse can learn in detail all that is necessary about the art of sick nursing Exactness is everything, and that is why each duty will be described carefully and in a detailed fashion in this series, so that no woman who has properly studied these articles will nurse in a slipshod, careless fashion when she may be called upon to take charge of a case.

Rules to Remember

1 Always write down immediately the temperature, pulse, and respirations on the chart given in an earlier nursing article

2. Ask the doctor at what times he wishes the temperature and pulse to be taken.

3. Excitement will increase the rapidity of the pulse and respiration, so that they should be taken when the patient is as tranquil as possible.

4 Study the pulse in health by counting with a watch, so that you may be able to apply your knowledge to the pulse in disease.

5. Reading the thermometer accurately requires practice. The ordinary person will find it extremely difficult even to see the thread of mercury until it has been studied for some time.

6 A feverish patient must be guarded against further chill by keeping the room at an even temperature, regulated by the thermometer.

7 No fevered patient should have solid food. Milk and water, varied in some cases by broth, are all that are necessary during the acute stage of the illness Anything more is only a tax upon the enfeebled organs

8 Small quantities of water should be given occasionally, as the patient desires it, but it is not a good thing to give long drinks of cold water.

9. Sponging the patient's hands and face adds considerably to his comfort

10 A doctor should always be in attendance where there is elevation of temperature and other signs of fever

HEALTH AND HYGIENE IN THE NURSERY

CHILDREN'S DEFORMITIES AND HOW TO DEAL WITH THEM

Continued from page 1110, Part 9

THE SLOUCHING CHILD

How to Correct Round Shoulders—Head and Neck Exercises—How to Strengthen the Shoulder-blade Muscles—The Spinal Muscles—Importance of Suitable Chairs for a Child

EVERY mother knows that round shoulders provide a common and troublesome deformity in the nursery during the years of rapid growth. The child who is not very robust physically, who is inclined to stoop when reading and writing, who shows a passive distaste for games and outdoor exercises, almost certainly slouches and loses the erect, graceful carriage of early childhood From the æsthetic point of view the evils of slouching are apparent enough The round-shouldered child, unless proper attention is paid to the condition, will become the ungainly man or ungraceful girl in after years

Slouching will spoil the appearance of anyone, and the Greeks were certainly right in making physical culture an essential part of training the young. From the medical point of view the evils, although less apparent, are exceedingly far-reaching The slouching child breathes in a shallow fashion. His attitude exercises depression on the vital organs, his relaxed muscles are the first stage of permanent bony deformity. Any mother can avoid all the drawbacks of round shoulders if she will take the child in hand early enough, and systematically follow the few simple instructions to be given in this article

Fig 1 An exercise to remedy a poking chin Someone should stand in front of the child, with hands clasped behind his neck, and make him raise his head backwards against the resistance of the hands

To understand what contributes to so-called "round shoulders" it is necessary first to realise that the neck muscles, spinal muscles, and the muscles of the shoulder-blades are flabby, relaxed, lacking in tone. It is, indeed, a practical impossibility for the round-shouldered child to maintain the erect carriage all day. Spurred by numerous reproaches from critical relatives, the poor child makes heroic efforts at intervals to "hold his shoulders back," "to keep his back up," "to walk straight" Alas! two minutes of the muscular strain entailed will induce greater collapse and more marked slouching deportment

Hence, the first thing that the mother of a round-shouldered child has to do is to cease nagging Let her stop continual reproaches in and out of season, and set herself to give tone, health, and vitality to the enfeebled muscles of the child Muscles are strong bands of flesh fibre, stretching from one bone to another. When they are in good condition, they keep the bones in correct

position. When they are weak from disuse or general poor health, they are incapable of performing their normal function. The result is that the shoulder-blades, for example, stick out behind instead of being kept flat and trig against the ribs. The neck muscles, also enfeebled, allow the head to droop forwards and the chin to "poke." The muscles of the spine are quite unable to keep the thirty odd bones of the spinal column in exact position, and weak back and enfeebled gait are the inevitable results. We will now consider a few proper exercises for remedying round shoulders in the nursery.

Head and Neck Exercises

(*a*) Let the child stand straight with the arms

Fig. 2. To cure round shoulders, the child lies on an inclined plane, with a cushion under the waist, and stretches the arms above the head several times, bringing them back to the side after each movement

hanging to the side, and then slowly move the head back as far as possible. After holding it in this position for a few seconds, he may then slowly bring it to the level again.

(*b*) Turn the head as far as possible to the right, then slowly swing it in a circle as far as possible over the left shoulder.

(*c*) Let someone stand and clasp the hands behind his neck Now make him raise his head backwards against the resistance of the clasped hands (see Fig. 1).

Repeat each of these exercises ten times.

The Shoulder-blade

To strengthen the muscles of the shoulder-blade (*a*) let the child stand straight, with the heels together and clasping the hands low down behind Bring the shoulder-blades together by rolling the shoulders backwards until the bones nearly touch Then relax the shoulders again, and repeat

This exercise is quite painful at first because the muscles have so little power of contracting

(*b*) Let the child stand with the arms horizontal with the shoulders and push the hands backwards at the same level ten times.

The great point about these two exercises is that the arms are not moved forwards in front of the shoulders at all, as every effort should be made to strengthen the muscles drawing the shoulder-blades back.

The Spinal Muscles

The spinal muscles require rest as well as regular, systematic exercise. If the child can be made to lie flat on his back for one hour daily, the beneficial effect of the exercise will be increased tenfold. This rest is particularly necessary if there is any spinal weakness in the shape of curvature. We shall give only three of the exercises which aim at the training of the muscles of the trunk and back, as it is far better for a mother to know a few exercises well which she can teach a child properly than a great many indifferently.

(*a*) Let the child lie on an "inclined plane," which is easily enough constructed by supporting one end of a wooden plank against a hassock. A small cushion should be placed under the waist. Whilst in this position, he must raise the hands as far upwards as possible above the head, then bring them back again to the side, raise them level with the shoulders, and bring them back to the original position. (Fig. 2.)

(*b*) Practise the Swedish, or Ling, movement for exercising the muscles of the body and shoulders. Kneel on the left knee with the right foot planted firmly in front. Raise the arms above the head, and bend as far backwards as possible. Repeat on the other side with the right knee on the ground.

(*c*) Let the child lie face downwards over the seat of a chair, and then slowly raise the head and heels as far upwards as possible. Relax again, and repeat. (Fig 3)

(*d*) With the hands on the hips practise bending movements to both sides.

The Child's Chair

This little course of exercises, if practised regularly twice or even three times a day, will gradually, but surely, improve the carriage of the child The muscles are toned, strengthened, and developed. Thus they do not sag. The body is held upright, with head up, shoulders braced, and back straight, as in the ideal carriage of graceful deportment. Any bad habits, of course, must be corrected. The child should not be allowed to sit in a lop-sided position, to slouch over work. See that he has a comfortable chair, and that he can sit well back with his toes on the ground It may mean having a chair built to fit the child if he is, perhaps, 6, 8, or 10

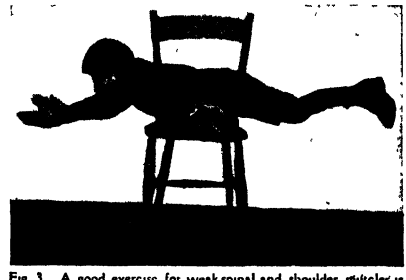


Fig. 3 A good exercise for weak spinal and shoulder muscles is for the child to lie face downwards on a chair and slowly raise the head and heels as far upwards as possible

years of age. At this period baby chairs are too small, and adult chairs are not at all suitable in size or build With improved carriage the whole health is benefited. The child's chest capacity is increased if the shoulders are held in proper position, and if he is encouraged to breathe deeply he ceases to feel and complain of being tired, because he enjoys games more, and becomes less sedentary and more keen on the outdoor games which are so essential to health at this period of life.

Whilst these exercises are described chiefly for the benefit of children, they may be practised at any age with excellent effect upon the carriage and deportment.

NURSERY COLDS

Cold in the Head, Its Cause and Prevention—Suitable Food, Suitable Clothes, and Plenty of Fresh Air are Essential in the Nursery—How to Treat a Cold after It Has Been Contracted

COLDS in the nursery are always a serious consideration in winter, first, because they lower the health tone of any child contracting them, and, secondly, because cold in the head very rapidly spreads from one child to another.

It is important, therefore, that mothers and nurses should learn all they can about the causes and prevention of colds Children "catch cold" for many varied reasons. In the first place a child, especially a young child, is very susceptible to changes of temperature The skin is sensitive. The child's body, being smaller in bulk, loses heat much more rapidly than the body of an adult does Then, most children are over-clothed, and, especially in the nurseries of the rich, overfed and over-coddled The skin is made more sensitive by over-clothing, and one of the first things that must be remembered in the management of children is to keep the skin healthy by daily washing of the body with tepid water, followed by brisk friction with a rough towel.

Clothing should consist of as few garments as possible. Too many clothes, especially if they are at all tight, restrict the child's movements. The body should be kept warm, not by heavy clothing, but by exercise and proper food A light woollen combination garment next to the skin should always be worn It will keep the vital parts warm, and prevents the moisture being retained against the skin, since evaporation will be possible.

Causes of Cold

Apart from infection, one of the chief causes of cold in the nursery is bad air We know more about hygiene than our grandmothers did, and have improved upon early Victorian methods of bringing up children At the same time, a stuffy nursery is only too common, even nowadays On wet days children are often kept shut up in the nursery with closed windows After an hour or two all the pure air in the nursery is used up, and they spend the rest of the day breathing over and over again the air they have expired charged with noxious gases The result is the vitality of their whole respiratory tract is lowered, and next day when they go out of doors they are liable to chill

Cold in the head is always due to infection, but chill and stuffy rooms make the child succumb to infection If, instead of playing in a stuffy nursery when they cannot get out of doors, the room is properly ventilated, and the children are turned out of the room once or twice in the day when all the doors and windows are opened for a few minutes, they would probably escape cold in the head

The very first point in the prevention of cold is efficient ventilation day and night in children's rooms. Sensible feeding, which we have already considered, will also help to do away with cold in the nursery. Many doctors have noted that a cold in the head often follows an attack of biliousness or dyspepsia. The reason is that overeating causes obstruction to the circulation of the digestive organs. This influences the whole circulatory system, and obstruction to circulation is the first stage of inflammation.

What is a "Cold"?

"Cold" is inflammation of the structures of the respiratory system Thus, sensible diet and the absence of over-feeding would prevent a great many causes of colds

During the winter, children often contract cold at the various festivities of the season A children's party is a fruitful source of cold First, there is the risk of chill after dancing or playing in hot rooms Secondly, over-eating of indigestible foods has the penalty of cold in the head next morning Thirdly, the risk of infection from one child to another is certainly a consideration.

At all such gatherings there is at least one child present sniffing and coughing and distributing the germs of cold in the head around him If the room is well ventilated, the germs, of course, have less chance of doing any harm, but if the room is stuffy, if the children are overheated, and they breathe these microbes into their lungs, they are very liable to succumb to the infection, especially if they get out into the cold air afterwards insufficiently wrapped up, and become chilled

When a child catches cold, if he has no rise of temperature he does not require to stay in bed. A gentle aperient and light diet for a day or two are advisable If there is a rise in temperature, the child should be kept in bed, and treated with light diet and other measures advised in the article on feverishness, for a few days

A practical point for mothers to remember is the danger of cold spreading from one child to another through using the same handkerchief or sleeping in the same bed It is a little difficult to get a young child to inhale medicated steam, but the main point is to keep him warm, give hot drinks and light diet, and to have the room well ventilated and kept warm with a fire In ordinary cold in the head no other measures are necessary. The application of a little vaseline and eucalyptus oil in the strength of a drachm of oil to an ounce of vaseline may be applied to the nostrils with a camelhair brush A few drops of eucalyptus oil sprinkled on the undervest is a good thing. It is inhaled as it evaporates, thus compelling the child to breathe an antiseptic atmosphere.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 1221, Part 10

In all cases of serious illness a doctor should be in attendance The information given in this section merely serves as a guide in recognising the most common ailments

Giddiness, or Vertigo, is a sensation of disturbed equilibrium, or balance It may be exceedingly slight, following upon sudden movement, or become so marked as to cause staggering, reeling, or falling down. It may be due to a great variety of causes. Simple anæmia, or debility, is a common cause of giddiness in young people. It is frequently present in convalescence, due to the same cause—*viz.*, poverty of blood and debility of the heart and circulatory system generally. In these cases an attack of giddiness may result in fainting, or may pass

off, especially if the patient lies down quietly. In old people giddiness is sometimes associated with heart weakness or high tension in the circulation, due, perhaps, to uric acid in the blood. On the other hand, excessive smoking is a simple and very common cause of giddiness, from its depressing action upon the heart Alcohol acts in the same way, and certain drugs, such as quinine, cause giddiness and ringing in the ears Giddiness is very often associated with disorders of the eyes and ears. It may be caused by short sight or by squint. In both cases there is weakness of the muscles of the eyeball. This form of giddiness can generally be distinguished by the simple expedient of shutting the eyes, when the dizzy sensation passes off The giddiness of Alpine climbers and the sea-sickness of many people frequently originate from some minor defect in the anatomy of the eye

When giddiness is associated with deafness, the cause of the trouble is almost certainly due to some auditory defect In such cases an ear specialist should always be consulted, as attention to the ear condition is the best method of dealing with the giddiness Many nervous affections, including hysteria and neurasthenia, are associated with attacks of giddiness It is this nervous giddiness that often affects people who are overworked or undergoing great nerve or mental strain, and treatment consists in nerve rest, attention to general health, and removal of any cause of worry or strain. The vertigo of epilepsy has been described under that disease

Lastly, giddiness is sometimes associated with disorders of the digestive system, and attention to any existing derangement of digestion is an important detail in treatment Whenever the giddiness is associated with headache, vomiting, or convulsions, a doctor should be consulted, as these symptoms suggest some affection of the nervous system which requires professional care

Glands (Enlarged) Swelling or enlargement of the lymphatic glands, especially in the neck, armpit, and groin, is a comparatively frequent occurrence from various causes During the acute fevers the lymphatic glands swell In diphtheria the glands of the neck are very much affected, due to the absorption of poison from the throat Tubercular disease of the glands of the neck is very common amongst children, and requires treatment, as there is danger that, when they are neglected, they may ulcerate and leave a permanent scar In such poisonous conditions of the blood as in cancer, enlargement of the glands invariably arises Injuries which are followed by absorption of septic or poisoned matter into the blood give rise to enlargement of the neighbouring glands If dirt is allowed to enter by some wound about the foot, or dye from a stocking is absorbed into the blood, swelling of the glands at the groin very frequently occurs In the same way the glands at the elbow and arm-pit may become painful and enlarged when septic matter is absorbed from a wound in the finger

Domestic treatment in most cases of glandular enlargement is of very little use In some cases no action requires to be taken, but in other cases of enlarged glands surgical interference is called for.

Gout is a disease associated with disordered nutrition and excessive formation of uric acid in the system. This produces acute inflammation of the joints, due to the deposit of sodium urate round about the joints. The cause of the disorder is not definitely determined. There is some defect in the oxidation of the food, and the waste products of the body are not properly disposed of. The hereditary influence is considerable. Certain families seem to be more liable to the disease, which occurs almost entirely in men over the prime of life. Comfortable living, associated with a liberal allowance of alcohol, encourage gout. Excess of butcher's meat and nitrogenous food, and the drinking of heavy wines, such as port, sherry, and malt liquors, increase any tendency to the disease. Lead-workers are more liable to gout, whilst lack of muscular exercise is a very important factor. As a general rule, an excess of nitrogenous food, especially flesh foods, brings about an accumulation of waste products in the system, the chief of which is uric acid. This uric acid circulates in the blood, and gets deposited about the joints in a crystalline form, causing sudden inflammation in the joints.

Changes take place in the tissues of the joints, the first generally involved being the great toe, the ankles and knees, and the joints of the hands and wrists. Little chalk stones sometimes appear underneath the skin in the neighbourhood of the joints, which may ulcerate. The joint gradually becomes stiff and immovable, and chalky deposits may appear in the cartilage of the ear and nose as small white lumps

There are three main forms of gout—acute, chronic, and irregular

Acute gout generally begins with a twinge somewhere in the joints of the hands and feet, irritability of temper, and dyspeptic symptoms. The joint at the base of the big toe is the most frequently affected, and the pain is said to be of an agonising description. The joint swells and becomes hot and red, and there may be a good deal of fever or rise of temperature The symptoms are generally worse at night, and may last several nights in succession, causing sleeplessness The dyspeptic symptoms consist of lack of appetite and tenderness over the stomach and liver. There may be catarrh of the mucous membranes of the nose and throat. After an attack of gout the patient is generally much better in health for a few weeks or months, but as time goes on the intervals between attacks become shorter, and the disease becomes more or less chronic, or constant

In *chronic gout* several joints are affected, and they gradually become irregular and deformed Little chalk stones become deposited near the joints and over the tendons, and ulceration of these chalk stones very commonly occurs about the knuckles Occasionally more acute attacks are apt to develop, and depression and irritability, owing to the pain and poisoned condition of the blood, are occasioned.

Irregular gout is the name given to a sort of gouty state of the general health. In certain gouty families one or two may suffer from acute or chronic gout, whilst others may escape any joint affection, but show symptoms of irregular gout, such as dyspepsia, eczema, attacks of biliousness, or affections of the heart and circulatory system. Headache and neuralgia are sometimes gouty in origin, and people who are of the gouty type are liable to suffer from chronic bronchitis and certain eye affections.

The treatment of gout will be dealt with in Part 12.

THE LADY OF QUALITY

This section of THE WOMAN'S ENCYCLOPEDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc.*
Dinner Parties, etc.	*Garden Parties, etc., etc.*	

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 1337

THE BRITISH AMBASSADRESS IN PARIS

By "CECIL MAR"

The Embassy—The Position of an Ambassadress in Republican France—A Literary Ambassadress—The Demi-toilette in Paris—The Peacemakers of the World

THE British Embassy in the Faubourg St Honoré is no longer the Mecca of diplomatists, although it still represents one of the most desirable of ambassadorial posts. Politically, it is, of course, as important as ever, and it carries a salary of over £11,000 a year, but much of the old glamour has departed with the obliterated list of historic names which once represented the French official world.

The house itself is shut off from the Faubourg St Honoré by a high wall, and is approached through a courtyard. It stands in its own grounds, and the beautiful garden in the rear is brilliantly illuminated when summer fêtes are given. It is within easy distance of the Elysée Palace, the residence of the President of the Republic, and at no great distance from the Ministry of the Interior and the Trocadero. The Embassy, like a ship at sea, forms part of the territory represented by the flag which waves above it. All members of it, even the servants, are immune from all laws and jurisdictions other than those of the country they represent. They cannot be arrested, they cannot be prosecuted, and the Ambassador is exempt from all taxation and Customs Duties.

The Ambassadress in Paris now leads a much quieter life than did her predecessors of the old days. Embassy entertainments must be adapted to the social atmosphere of a country, and it would be folly to entertain now in a manner that could vie with the splendours of the Second Empire or the court of Louis XV. The

The British Embassy at Paris, a stately mansion standing in its own grounds. The Embassy forms part of the territory whose flag it flies, and its residents are amenable to that jurisdiction alone

Photos, Chusseau Flaviens

functions now are even less brilliant than they were in the time when Lady Granville did the honours of "England in France" with patrician grace. The reserve of her manner charmed the French to emulation at a time when the miasma of party politics hung over the *salons* of their own great ladies. The gatherings at the Embassy now partake of a family character, although, if advisable, they could easily be invested with greater display

The present Ambassadress, Lady Bertie, confines her hospitality within a comparatively small circle She is very fond of bridge parties and quiet amusements, she dresses very simply, and does not regret the absence of social gaieties She exercises, however, the greatest tact in being gracious to all, without being too familiar, and this is an admirable quality nowadays, when Society is composed of many heterogeneous elements. She shares her husband's privilege of being brought into contact with remarkable men and women, but plays a passive rôle in proceedings upon which depend the fate of empires

The Grand Ball Room at the British Embassy, Paris The simplicity of a republican government makes the social entertainments of an Ambassadress less brilliant and splendid but calls for the possession of great tact and diplomacy

She spends her time very much like any other great lady — in driving, in visiting one or other of the many beautiful art galleries, in exchanging social calls, or in patronising charitable institutions She is particularly interested in the Ada Leigh Home for English Women, founded in 1872

Her afternoon parties unite the best sets of the social world, although the families of the old French nobility now keep more or less to themselves, and the new "pillars of Society" are not free from resentment at their attitude

A Literary Ambassadress

One of Lady Bertie's predecessors was Lady Currie—"Violet Fane" of the fascinating pen. She it was who held a literary *salon* at the Embassy, and surrounded herself with celebrities of the artistic and scientific world. Her charming poem, "For Ever and For Ever," which Tosti has set to music, is known to all lovers of song. One recalls her half-whimsical, half-pathetic remark, when she was first called upon to fill the post of Ambassadress: "Well, perhaps with a new tiara and a bottle of hair-dye I may be able to hold my own" But she needed neither the one nor the other, for she possessed that indefinable and compelling charm which is more potent than the bloom of youth.

The Official Reception

Lady Dufferin left here, as elsewhere, the impress of her inimitable grace and amiability, and is still spoken of in Paris with enthusiasm by those who knew her most intimately

When the Ambassador arrives in Paris, the fact is notified to the President, who appoints an hour for receiving the envoy in his official capacity as a representative of the person of his sovereign Carriages and escort are sent to the Embassy to conduct him to the Elysée under the auspices of the *tricolor* cockade. No difference is made in the character of credentials to the heads of republican and monarchical countries, although, of course, much representative glitter of necessity falls away.

The Ambassadress is presented to the President's wife, and from that moment is an important figure in the social world The receptions at the Elysée are no longer the motley gatherings they were during the earlier days of the Third Republic, although *La France qui s'amuse* is a very different one from that of the days of the Compiègne stag hunts and shooting parties, when the poet emperor, Louis Napoleon, dreamed of being *L'Empereur Soleil*

Ceremony and precedence, however, reign no longer as they did at the Tuileries when Napoleon III married Mademoiselle de Montijo, and everybody seemed to be smitten with "ermine fever."

Madame de Girardin spoke of Paris as *l'arsenal des modes*, and the innate grace

and good taste of the Parisienne seems ever green. The English custom of wearing low dresses at all dinner parties and theatres does not hold good in Paris, any more than in other Continental capitals, and at the intimate little Embassy dinners one may see the demi-toilette in all its perfection Full dress, however, is always worn at the gorgeous gala performances at the Grand Opera, which is the finest in the world, and covers an area of two and three-quarter acres. Here the Ambassadress has her appointed place, and in the absence of Court life these gatherings resolve themselves into the most brilliant Society functions People dress also for the performances at the Théatre Français, the Odéon, and the Opéra Comique. The season in Paris coincides more or less with our own, but the *beau monde* of Paris is often seen here at Goodwood and the last Court ball

Paris and the late King Edward

The late King Edward VII was never happier than when in this delightful capital He stayed mostly at the Hotel Bristol, and entertained there a great deal

Many a tale of wit and humour is told in connection with the Embassy dinner parties some years ago Once a certain Comtesse d'A—— was spoken of as the probable author of the much-discussed "Société de Berlin," and an exalted personage remarked: "What a pity! When I had the pleasure of knowing her she was contented with being merely beautiful"

On another occasion, the wife of a newly made official was painfully ill at ease. As women are always remarkable when out of their element, the same exalted individual, after a quick glance in her direction, said, *sotto voce*, to the lady next to him. "Madame Z—— has caught the 'air aristocratique' from the wrong model, and looks merely like a woman with a note of interrogation after her name"

A Home in Exile

A lady who boasted of having done little else but travel ever since she could remember was looked at curiously by him as he remarked "I always beware of a woman whose cradle was a travelling trunk" Adding inconsequently "If the Comtesse de B—— continues much longer fanning herself so energetically while whispering to poor old R——, the latter will be laid up again with ear-ache for a week"

Diplomatists are the peacemakers of the world, and their wives play an important part in this difficult task they are called upon to perform in conducting the intercourse of nations with each other Exceptional qualities are needed with which to meet an exceptional position, and the subtlety of tact can be exercised until it becomes a fine art

Diplomacy is said to imply more or less exile, yet the Ambassadress can transform this exile into home, while at the same time upholding the traditions of the mother country in a foreign land

THE HOSTESS

No. 7. NEW FASHIONS IN DINNERS

By "MADGE" (MRS. HUMPHRY)

The Lightness and Grace of the Modern Dinner-table and its Appointments—A Beautiful Table is Best Left Uncovered—Dinner-ware no Longer Decorated—Modern Glass for the Dinner-table

THOUGH dinner at several round tables is impossible in small rooms, the fashion has come to stay in the large and spacious houses of the well-to-do in town or country

But the up-to-date dinner-table is not the wide and cumbrous article it was in the Victorian era And in this it corresponds with the lighter, shorter menu that we owe to the influence of the late King Edward The table is now much narrower, the decorations are more graceful, whether of flowers or other ornaments The great bowls of roses or chrysanthemums that made a fence down the centre of the old-fashioned wide table are now replaced by slender vases in lovely glass, or in beautiful bronze, gunmetal, or exquisite china receptacles. The narrower table is also very convenient for those who converse across it—a difficult matter when separated by four or five feet from one's interlocutor, amid the buzz of talk that is always going on

The tablecloth is not always now in evidence A long table in fine oak or walnut or teak with a richly carved border would have its beauty hidden by the cloth.

A drift of pale-tinted chiffon is sometimes arranged down the centre, bordered with a rail of smilax of small clusters of green-and-gold ivy with its decorative, pointed leaves. Before each person is set a large lace d'oyley, usually lined with silk in the same colour as the chiffon in the centre, and hostesses who value the beauty of the table place under this lining a very thick round of pasteboard or corrugated paper, that the hot plate may not come into contact with the polished surface of the table. The articles in former

parts of EVERY WOMAN'S ENCYCLOPÆDIA give beautiful schemes of modern table decoration.

In the old days, when joints, pies, poultry, vegetables, were all put on the table and carved thereon, there was no chance for the light and delicate decoration of to-day. Feathery foliage and choice blooms glow radiant under the shaded lights, which fall full upon them, but are carefully screened from the faces of the diners. The now universal dinner *à la russe* also gives opportunity for the display—always in moderation—of silver ornaments, or other quaint little objects, finely modelled and possessing artistic if but little intrinsic value.

The Dinner Service and Glass

The dinner service most admired is plain, creamy white, very highly glazed, with no ornament beyond a border in some distinctive colour and the owner's monogram. The well-covered designs that delighted our grandmothers are no longer considered in good taste, and the "sweetly pretty" roses and jasmine of our mothers' days have been replaced by a certain severity that is far from being out of place in articles from which one eats.

"I like to see what I am eating," said a well-known dowager, who refused to touch soup served on a plate adorned with butterflies and moths in many sizes "How can I tell that these creatures are not real?"

Her daughter-in-law hostess, though feeling snubbed, was fain to confess that this view of the matter had not occurred to her before, but that she recognised its justice when it had been pointed out

Table glass is, if possible, more beautiful than ever The shapes used are very graceful, especially the tall wine-glasses with twisted stems in shades of green and gold Cut glass will never go out of fashion, chiefly because it is so expensive that only the wealthy can afford to have it, and it is, therefore, exclusive.

Thistle-shaped tumblers and wine-glasses are much favoured. The shape is exactly that of the blossom, and the cut glass being massed round the part held in the hand makes the grip very secure. Glass decorated with gold is also in great favour. The tracery is usually light and graceful, not of the heavy kind that might give grounds for an imputation of ostentation.

Coffee-cups

The old rule that claret glasses should be red, hock glasses green, no longer holds good. The shape alone distinguishes them. Champagne glasses are sometimes rimmed with gold. Some tall-stemmed hock glasses have violets with gold stems twining round the bowls The lovely Carlsbad glass is shaded from the stem upwards, and looks very well when the scheme of decoration leads up to them

Coffee-cups grow smaller and smaller, and the coffee itself becomes stronger and also more delicious. Coffee was at one time the weak point of an English dinner, but there are now so many coffee machines for brewing it on scientific lines, and so many travellers abroad have brought home a knowledge of what it ought to be, that bad coffee is as exceptional in Britain as good tea is abroad.

Dessert

Dessert is coming again into vogue after having fallen out of line with the rest of a good dinner, for some reason that no one seems to understand. Grapes are a standing dish, and California sends us magnificent peaches and apricots that make a glowing colour on the table.

Finger-glasses are still put on the table in all the best houses. They should match the rest of the table glass Sometimes a single blossom floats upon the water. At certain restaurants a slice of lemon is placed in the glasses, perhaps with the idea of removing stains produced by the handling of nuts

ETIQUETTE FOR GIRLS

By "MADGE" (MRS. HUMPHRY)

Charm of Manner is a Gift Rare but Valuable—The Shy Girl—Little Actions and Little Ways are of Very Great Importance—The Fascinating Girl often is Misunderstood by Men, especially Young Men

FEW of us estimate at its full value the extraordinary influence of manner But Lord Lytton said of it that "it will do more for you than anything except money"

If statistics could be compiled, we should probably find that only about one in every hundred English girls enjoy the advantages of an easy, pleasant manner. Some of the rest look actually forbidding, others are awkward and ill at ease. At heart they may be—probably are—full of loving kindness and a keen desire to please, but they have not acquired the charm of manner, and envy intensely the fortunate girls who possess it

A knowledge of all the rules of good breeding, useful as it is, even necessary, is as nothing when compared with that gay impulsiveness which makes every action graceful and renders a solecism easily forgivable. But the sensitive, shy, easily snubbed girl feels smitten to the heart if

she is self-convicted of having done something awkward or unintentionally ill-mannered. In sheer self-defence she has to arm herself with a perfect knowledge at all points of the customs of the society in which her lot is cast, knowing well that she has nothing to hope from herself or her manner in extricating her from any difficulty.

She may be sweet and true and warm of heart, but she often goes scowling through the world simply because of shyness and self-distrust She would love to smile and be pleasant. She longs to be liked, but her manner is against her, and she knows it, and is doubly handicapped by the knowledge.

The Gaudy Manner

A gaudy manner is to be avoided. "Nods and becks and wreathed smiles" and the terribly arch look in which some girls indulge are all mistakes So is bridling So is "drawing oneself up to one's full height," whether the stature be five foot one or five foot eleven All these things belong to a past age of manners, and, like many other characteristics of a previous generation, have sunk to, and found a place in. the lower strata of society.

In one of his novels, Mr E. F. Benson makes someone say "I knew she was not a lady by the way she set down her feet" Very slight indications suffice for a judgment. The way a girl shakes hands is sometimes quite enough The quiet ease with which the well-bred comport themselves, the simple way they say what they have to say, and the calm repose of features, hands, arms and attitude all speak for themselves.

In other cases the desire to be in evidence, and attract attention, is only too clear

"She's Always Like That!"

The "Autocrat of the Breakfast-table" said that when he heard a girl say "Haouw?' he knew more about her than a whole biography could tell him In the same way the mode of greeting a young man is an eloquent indication to the observer of a young woman's character. Ornate gesture, unnecessary movements of the head and swayings of the body are what is called "bad form," sometimes affectation. This flamboyant, efflorescent restlessness is contrary to all the canons of good breeding

On the other hand, a cold voice and chilling manner belong to an extreme to be avoided. "I've done or said something to offend your friend," said a girl one day, speaking of another girl to whom she had been introduced. "Oh, no; she's always like that. It's her way She's one of the people who need knowing"

There may be a warm and sympathetic nature beneath all this coldness, and though it does not do to wear one's heart upon one's sleeve, it is greatly to a girl's disadvantage that she should misrepresent herself so completely to new acquaintances. The world moves with such rapidity that there is not always time for breaking down the barrier of a cold reserve.

The Unconscious Flirt

A young woman, secretary of a woman's club, actually lost the appointment—an excellent one, for which she was well suited in other respects—because her manner was found so disagreeable by most of the members, and had even deterred some intending members from joining

In subordinate positions such as hers, the rule of conduct should be a nice mean between over-effusiveness and cold indifference, resulting at least in that appearance of personal interest in others which is the perfection of good manners. It usually distinguishes the girl shop-assistant. However tired she may be, however troublesome the customer, this type of hard worker is admirable in her self-control and patient endurance Young women of slightly superior station are apt to neglect this very important part of their duty

A very charming manner is often misunderstood by men, particularly young men. A girl smiles when talking, and turns the conversation upon the man himself, his likes and dislikes, his doings in the world, as every woman of tact invariably does, not from curiosity, but from pure politeness Finding her attention absorbed in him, he draws a false conclusion, flattering to his vanity, and retains it until he discovers that she is just the same to other men. He then sets her down as a flirt, and quite unjustly. Irish girls are addicted to this genial, cordial manner They are usually popular in society on that account.

Noblesse Oblige

The code of manners for girls is so much altered since Victorian times as to be almost revolutionary. A young woman is no longer a negligible quantity She is a person to reckon with, and with the consciousness of her new position, she is rapidly making herself fit for it The ebullition of the transition stage is passing, and the tranquil settling down to her work in the world is taking its place Etiquette is changing with the new order of things, but a law that never alters is that of *noblesse oblige*, the obligation of sweet womanhood to make the world a pleasant place for those about her, whether they be engaged in work or play.

BEAUTIFUL WOMEN IN THE SOCIAL WORLD

LADY CHESTERFIELD

Wife of the tenth Earl of Chesterfield, and previous to her marriage, the beautiful Miss Enid Wilson, second daughter of the late Lord Nunburnholme, then Mr. Charles Wilson, of Warter Priory. Lady Chesterfield is extremely artistic, and also an enthusiastic lover of sport and all country pursuits

From the painting by Ellis Roberts

WOMAN'S DRESS

Conducted by the Editress of "Fashions For All"

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in

Home Dressmaking		Millinery
How to Cut Patterns	*Home Tailoring*	*Lessons in Hat Trimming*
Methods of Self-measurement	*Representative Fashions*	*How to Make a Shape*
Colour Contrasts	*Fancy Dress*	*How to Curl Feathers*
	Alteration of Clothes, etc.	*Flowers, Hat-pins, Colours, etc.*

Boots and Shoes	Furs	Gloves
Choice	*Choice*	*Choice*
How to Keep in Good Condition	*How to Preserve, etc.*	*Cleaning, etc.*
How to Soften Leather, etc.	*How to Detect Frauds*	**Jewellery, etc.**

ON JEWELS

No. 3. THE RUBY

By THE HON. MRS. FITZROY STEWART

The Immense Value of the Ruby—The "Pigeon's Blood" Ruby—Artificial Rubies—How to Detect a False Ruby—Some Famous Rubies, Ancient and Modern—Where Rubies are Found—Scottish Rubies

AMONG precious gems the ruby ranks next in value to the emerald, and is equal to the blue sapphire as regards hardness, both being second in this respect to the diamond

It is a stone of great beauty and richness of colour, and a clear, transparent, and flawless ruby commands a high price in the market Large rubies are much rarer than large diamonds, and for a perfect ruby a far bigger sum will be offered than for a diamond of the same quality At the time of writing a fine ruby costs from £50 to £60 a carat

The Masculine and Feminine Ruby

As regards size, a good ruby of three carats is a great rarity, a perfect stone seldom exceeds eight carats, and one of ten carats is almost priceless In fact, for rubies of great size there is no fixed market, and fabulous sums have been paid for stones that were wanted for any special purpose Mr Streeter, a great authority on the subject, states that £10,000 has been paid for a single ruby, but that was, of course, a large and faultless specimen

The particular shade of red possessed by a ruby to a great extent determines its value. These shades of colour differ in a marked manner in different specimens. Thus a one-carat stone of a pale rose tint may fetch only £2, a price that contrasts strangely with the cost of a stone of the same weight but of a deep red colour Oddly enough, rubies of a rich red hue are called masculine, while the pale light ones are known as feminine

The Burmese have a mythical belief that rubies ripen in the earth, that they are at first colourless, and as they grow ripe become gradually yellow, green, blue, and at last deep red, this latter being the highest point of beauty and richness

In reality, rubies are either found in loose sand or *débris* or else embedded in basalt or granite The shade most admired in rubies is a deep, pure carmine red, or else red with a soft bluish tinge This latter colour has been compared by the Burmese to the blood of a freshly killed pigeon Hence the term "pigeon's blood" rubies, which denotes by far the finest specimens.

How the Stone is Cut

Rubies are usually cut with facets, but are sometimes cut *en cabochon* But the brilliant form is more often chosen, as it displays the beauties of the stone to the best advantage In Burma, the chief home of the ruby, the stones are cut *en cabochon* before they come to the market, but if this style does not improve them, are recut on arrival in Europe

A ruby is sometimes, but not often, approached very closely in appearance by the spinel and the garnet.

Fraud can be practised by selling these two stones in place of the genuine article. In fact, the so-called rubies of cheap jewellery are more often than not either spinel-ruby or red tourmaline. In this case an examination by the eye alone proves by no means satisfactory However, there is hope for the novice, as an instrument known as the dichroscope seems safe to render the distinction a matter of certainty, if the stone in question is subjected to a searching examination. Oriental rubies belong to the hexagonal system, and, unlike the spinel, are always dichroic Hence this instrument enables the inquirer to see whether the gem possesses the property of dichroism—that is, of exhibiting two distinct colours when viewed from different directions. The spinel and the garnet display no dichroism

Imitation Rubies

Rubies can be imitated easily. But, as stated in the article on emeralds, a precious stone can be distinguished from its copy in glass by the simple test of its hardness. A file will test a ruby in the same way as it does an emerald—indeed, even more so, on account of the ruby's greater hardness. Experts declare also that sham stones are warmer to the touch than real gems, and that a drop of water will flatten and spread over the surface of a made stone, as it will not do in the case of the genuine article

The ruby is a stone which has been produced in its actual form by artificial means, and in crystals of fair size, which show all the characteristics of the natural mineral. As early as 1837 small rubies were produced chemically, but it was not until 1878 that rubies were manufactured on a scale of commercial importance The honour of this achievement belongs to the French chemist, Frémy, and rubies made by him have been mounted as gems in both a cut and uncut condition They showed a hardness equal to that of the real stone, and were also utilised as the pivot-support of watches. But the cost of these rubies is so high as to make them no cheaper than the genuine stones.

Rubies can be formed also by means of what is known as reconstruction, a process mentioned in the article on Emeralds (page 1231, Part 10) This is done by means of chips of rubies or powdered rubies, and is a confessed imitation

Some Historic Stones

Rubies were known to the ancients, and were worn by the beauties of past centuries. Theophrastus speaks of the stone as having the appearance of a burning coal when held up to the sun, and for a very small one he is said to have given forty gold pieces Benvenuto Cellini, too, relates that in his day a perfect ruby cost 800 *écus d'or*, whilst a diamond of like weight was valued at only 100 *écus*.

There are some historical rubies on record For instance, in our own Crown jewels may be seen the historic, pear-shaped ruby which was worn by the Black Prince in the front of his helmet at the battles of Crécy and Poitiers, and which, later on, with Henry V., blazed over the field of Agincourt. A ruby the size of a pigeon's egg is to be found in the Russian regalia. This was presented to the Empress Catherine of Russia by Gustavus III of Sweden, when that monarch was her guest in St. Petersburg in 1777

Tavernier relates that the throne of the Great Mogul was adorned by 108 rubies of from 100 to 200 carats each, faultless in form and colour And, according to Marco Polo, a single ruby owned by the King of Ceylon was a span in length, as thick as a man's arm, and entirely flawless. Kubla Khan saw and coveted it, and offered for it the price of a city, but the monarch refused to part with his treasure.

In spite of its great hardness the ruby has been engraved, and two famous engraved rubies belonged to the Hope collection. One represented the head of Jupiter, and the other a full-length figure of Minerva.

To speak of more recent times, the two most important rubies ever known in Europe were brought into this country in the year 1875 These were sent by the Burmese Government, and were of the finest quality. One weighed 32 carats and the other over 38. Another splendid stone found in the Burmese mines weighed $18\frac{7}{8}$ carats, and arrived in England in the year 1895

The Grand Duchess Marie of Saxe-Coburg is said to possess the finest rubies in the world Splendid sets of rubies and diamonds are also owned by the Duchess of Westminster, the Countess of Dudley, the Countess of Stradbroke, Mrs Arthur James, and by Mrs Bradley Martin, who is one of our richest Americans. Lady Wimborne has a superb pear-shaped ruby that—like many other precious gems—came from the Hope collection

Where Rubies are Found

Lady Carew is the owner of an historic ruby of immense value This measures one inch and five-eighths in length by seven-eighths of an inch in width, weighs $133\frac{1}{2}$ carats, is uncut, and but slightly polished. It is engraved with Persian characters, and on it appear the names and titles of four great Mogul emperors The colour of this ruby is a rich rose, somewhat lighter than the "pigeon's blood" colour of the so-called Oriental ruby. It was brought from Persia in the 'sixties by a great-uncle of Lady Carew.

Rubies are found in Burma, Siam, and Ceylon, and the stone is also to be seen in China and Afghanistan A few rubies are met with in North Carolina, in the United States of America. Ruby-bearing gravels and sands seldom occur in Europe, but some are to be found in the Urals and in Bohemia. Small rubies have been found in Victoria

and in New South Wales, and some fine stones are said to have been found in New Guinea.

But the best rubies in the world come from Upper Burma. These mines were opened up some years ago by Mr Streeter, a one-time jeweller in Bond Street. The district has as its trade centre the native town of Mogok, which is about a three days' journey from Mandalay.

The Burmese Mines

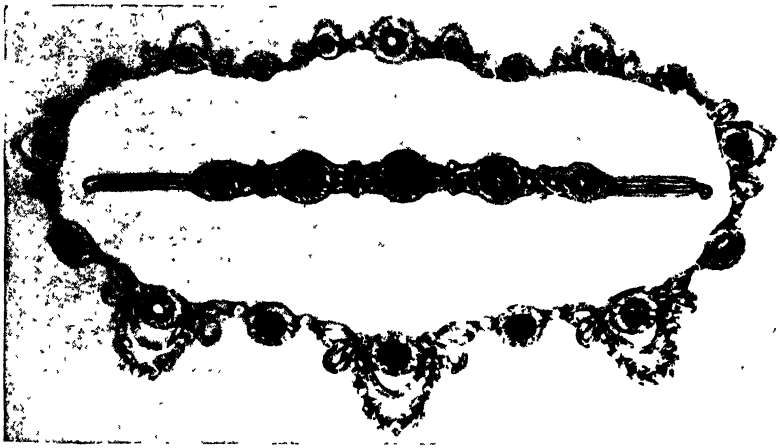
This region embraces an area of forty-five square miles, but the ruby-bearing district is far larger, and extends into the Shan States, and has been estimated at 400 square miles The gem-bearing layer varies in thickness from ten inches to five feet, and is overlaid by a sand and clay deposit from two and a half to twelve feet thick, in which the precious stones are discovered

The Burmese method of working the mines is extremely simple Small parties of three or four men work together and sink a pit, usually about four feet in diameter, through the surface of the gem-bearing gravel This gravel they take away in baskets and wash carefully, by which means the water and light stuff are removed, and also the earthy deposit Then the washed sand is taken out again and again, and re-washed in flat, fine-meshed baskets, after which any gems it contains are picked out of the residuum The apparatus for washing consists of a wooden trough about five feet long, and large enough for a man to stand in with comfort

During the last forty years much wealth in the shape of rubies has come from Burma. The above-mentioned stones, which were sent to England in 1875, fetched respectively the large sums of £10,000 and £20,000.

As already stated, the spinel-ruby often masquerades as its more precious companion. This stone is found in the beds of rivers in Ceylon, Siam, and other eastern countries. Spinels may be met with also nearer home, for they occur in mountain streams in Wicklow, Ireland, and also at Elie in Fifeshire, Scotland At Elie they are found on the sandy beach near the harbour, and when the Duchess of Connaught and Princess Patricia stayed in the town they took much delight in collecting the Scotch rubies. A noted mineralogist has described these spinels as the most valuable gem to be found in Scotland

The ruby is a stone which, unlike the emerald, has always held its own in popular favour it suits both youth and age, and its rich glowing tints by no means detract from its rare refinement Rubies lend themselves well to the most artistic treatment. But it must be admitted that, as regards these stones modern jewellers seem to have less success than the ancients How well we know the ruby ring that has a row of stones in a heavy gold setting, or the massive brooch or pendant in which rubies are mixed with emeralds or other equally incongruous companions



A necklace of diamonds and rubies Inside the necklet is shown a fine set of cabochon rubies set with diamonds. Fine rubies are more costly gems than diamonds and depend for their value upon their colour

The Setting of Rubies

One of the happiest uses of the ruby is seen in the form of an inlay in gold vessels of Eastern origin These rubies are generally small, cut *en cabochon*, and set in dull gold of exquisite workmanship And the same effect may be seen in old pendants of the Renaissance

Pearls accord well with rubies, and in the case of rubies cut *en cabochon* brilliant-cut diamonds will be found to yield a sound combination.

Garnets and red tourmalines—the rubies' poor relations—shall be dealt with in a later article.

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

Continued from page 1000, Part 8

TREATMENT OF FEATHERS, AIGRETTES, AND WINGS

Feather Ornaments Popular from the Earliest Days—The Difficulty of Arranging Feathers i Millinery Overcome by the Use of "Ears"—Attaching the Feathers to the Hat—Real and Artificia Aigrettes

SINCE prehistoric days a head-dress composed of trophies from the feathered community has always held a foremost place in popularity—indeed, satirical folk can at times trace a strong similarity between fashionable millinery and the feather coronet of an Indian Redskin

Curiously enough—though, perhaps, amateurs will not agree on this point—there is nothing more difficult than the skilful arrangement of ostrich feathers, and the same difficulties apply to the various aigrettes and wings that are so much worn as fashions come and go.

The first essential is to get a firm foundation on which to fix your feather, and this foundation—which has been referred to in a previous article—is technically known as an "ear." (See page 527, EVERY WOMAN'S ENCYCLOPÆDIA)

Made of a small piece of stiff net or spartra, an ordinary sized "ear" measures 3 inches long by 3 inches wide, and it is wise to wire it all round the edge (FIG 1A.)

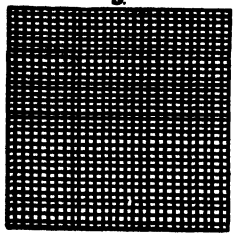


Fig. 1a. A millinery "ear" made of spartra

At times milliners find it preferable to round off the square edges as illustrated (FIG 1B)

Place your feather on to the centre of this "ear" and stitch firmly, using No 16 cotton. (See FIG 2A)

Sometimes the "ear" is apt to show, therefore either a little fold of trimming is arranged to hide it, or milliners sometimes "turn" it to avoid the use of further trimming. (FIG. 2B)

Now the milliner has to choose the angle, varying with the fashion of the hour, at which she will set her trimming, and this is the test of the individual genius of the worker. The arrangement may have to be varied to suit particular wearers, but the usual mode is to place the "ear" somewhere on the crown and stitch through.

Occasionally, an extra "ear" will be found necessary to steady the feather in the centre. If this be the case, the ear is sewn on to the inside of the feather, and then fastened on to the crown at the height required.

A loose stitch at the tip of the feather will perhaps be found necessary, but the stitch must be inserted carefully, only the thread being taken from the back—there always being a thread at the back of every feather—so as to leave the stitch quite loose and make the feather look natural. In no case need this stitch damage the fibre.

It is always a matter for discussion as to whether the use of the aigrette is justifiable on humanitarian grounds, but, as a matter of fact, the amateur milliner need rarely trouble herself with the question of cruelty, as the *real* aigrette is mostly used on models from fifteen guineas upwards, and does not affect the majority of amateurs

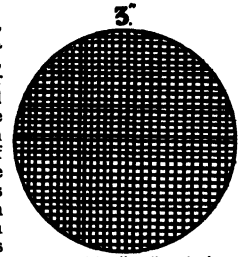


Fig. 1b. The "ear" with the corne rounded off

As a trimming, the aigrette is treated i the same way as the feather. The stem sewn to the "ear" and then on to the ha

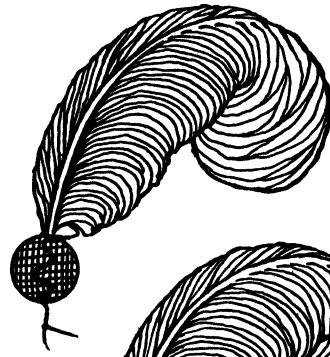


Fig. 2a An ostrich feather attached to the "ear"

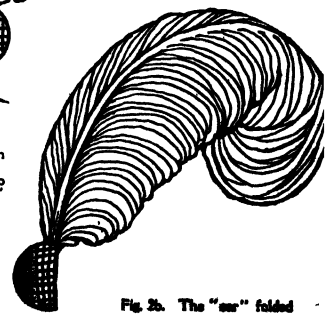


Fig. 2b. The "ear" folded

DRESS FOR BUSINESS WEAR

Continued from page 234, Part 2

Overalls—Warm Long Coats—Shoes—Hosiery

In many offices the women workers don overalls, and these, if fashioned in linen, casement cloth, or cotton fabric of a pretty art shade, have a distinctly workmanlike effect.

With long sleeves, protection is afforded to the dress of the wearer Simple embroidery or feather-stitching in silk or cotton at neck and wrist forms a pleasing finish

For Outdoor Wear

In addition to the coat-and-skirt costume, a long, warm coat of blanket cloth or lightweight all-wool tweed, in some neutral shade, will be found thoroughly practical for early spring or holiday wear, and, in effect, to serve as a protection in rainy weather Such a coat, made with a collar that can be turned up close to the throat at will, is warm and cosy for the coldest days in the variable English climate If liked, the collar can be covered with an inexpensive soft fur, such as opossum, but by many the wearing of fur is considered to be weakening to the throat.

A rainproof long coat is almost a necessity, as undoubtedly rain spoils a costume more effectually than weeks of ordinary wear in dry weather. Nowadays a rain-cloak does not mean an ugly garment that envelops the wearer as in a shapeless sack, but, thanks to the modern cut, can be as smart and shapely as any other article of attire Such a garment can be of rainproof cloth or mackintosh, according to individual preference

If the dress allowance permits, a loose, thin cloth or serge coat is a valuable possession for occasional wear in spring and autumn or cool summer days, and should not be regarded as an extravagance

A knitted woollen jacket or waistcoat is most useful to provide extra warmth on cold days, and, fitting closely to the figure, takes up little room under the coat

The shaped finely knitted mufflers are another boon to women, as they afford warmth and fill up the opening of a coat, at the same time protecting the blouse from the rub of the lining

Shoes

Boots and shoes are, perhaps, the most important items of a business woman's outfit, and if not thoroughly weather-proof may affect her health very seriously, for she often has to spend the day without changing them. Be careful, therefore, that they are made of good leather, not of poor materials.

Footgear should be bought on a systematic plan, and new obtained before that in wear is worn out This may mean a rather large initial outlay, but once started it is surprising how long the shoes will last, if the newer pair be worn on fine days or interchangeably with the older. Two pairs of outdoor shoes, at least, should be in use at one time, but three pairs is not an extravagant allowance Some excellent boot manufacturers hold periodical sales, at which it is really advantageous to buy, even if the goods are not required for immediate wear, as leather improves by keeping a reasonable time A slight rub now and again with preservative polish or a touch of castor oil will keep it soft and pliant, and add to the waterproof qualities of the footwear.

Glacé or box calf, with or without patent leather toecaps, are good wearing leathers, but a shoe made entirely of patent leather is not to be altogether recommended for wearing all day

At the first sign of wear, heels should be made up to their original height (as nothing looks worse than a heel worn down on one side), and the shoes sent for re-soling when necessary Good shoes will always bear soling and heeling at least once, and in some instances twice

Boots

If high boots are preferred, they should be changed for shoes in the office, for hygienic, as well as for economical, reasons

Boots or shoes should on no account be so tight as to cramp the foot, nor should the heels be narrow and high Once a good model from a well-shaped last has been found to suit the individual foot, an endeavour should be made to buy that make always. It will be far more comfortable to wear one shape than make the foot accommodate itself to varying shapes

If the office work involves much standing or running up and down stairs, ward shoes, such as hospital nurses favour, will be a satisfactory choice

Rubber overshoes are a boon to the woman who has to go out in all weathers, and may be had in various styles, particularly nice shapes coming well over the instep, with a strap to pass over the heel at the back, so that it is not in the least clumsy, yet keeps the foot perfectly dry.

Hosiery

The hosiery worn should be, except in the hottest season, of wool, and of sufficient substance to keep the feet comfortably warm Thin openwork stockings, worn regardless of the prevailing weather, are often the unsuspected cause of chills and other ills.

To be continued.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 1239, Part 10

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

ELEVENTH LESSON. A SIMPLE MORNING SHIRT—*continued*

Stitching the Yoke—How to Make a French Seam—To Cut the Pattern for the Basque—Attaching the Basque to the Shirt—The "Stand and Fall" Collar—The Sleeves

If the front of the yoke has had to be altered in fitting, fold it together at the centre-back—wrong side out—and place it on the table with the side which has been altered underneath, and turn over the upper side to correspond, making the edges perfectly even. Tack the yoke on to the fronts again, then machine-stitch it on, near the edge, across the back, and along the slanting line of the fronts.

N.B —It is easier to do this stitching and to line the yoke before the under-arm seams are joined together.

Lining the Yoke

Place the shirt, wrong side uppermost, on the table, and place the piece which was cut for the lining smoothly over the yoke, pin, and then tack it along the centre, turn in the raw edge along the back and the two slanting lines of the fronts; pin, and then tack it. Tack the two pieces together round the neck and at the armholes Fell down the back and slanting lines neatly, without taking the stitches through to the right side. Press it on the wrong side, and then join the under-arm seams together If the material is thin, it is better to join them by making a "French seam"

To do this, tack the seams together on the right side, and run or machine-stitch them down, about a quarter of an inch beyond the corrected line for the under-arm seam. Cut the turning off close to the row of running or stitching, then turn the material right over to the wrong side, and tack down the folded edge. Machine-stitch the seam again on the wrong side, by the corrected line.

If the material is thick, the seams must be stitched on the wrong side—by the corrected line—the turnings cut off neatly at the edge, pressed open, and overcast.

Cut two strips of the material selvedgewise, about two inches wide and the length of the waist plus the width of the box-pleat and a turning at each end. Turn down about half an inch of each edge, tack and press them Pin and then tack one strip firmly in position round the waist, on the right side of the shirt.

How to Cut a Pattern for the Basque

To cut a pattern for the basque, place a piece of smooth paper on the table and arrange the pieces of the bodice pattern on it.

Place the front down the straight edge, and pin the basque of it to the paper; next place the side-front with the edges of the two pieces meeting from the waist to the bottom of the basque, and pin it to the paper; then the "side-piece" next the "side-front" in the same way, then the "side-body," and then the back.

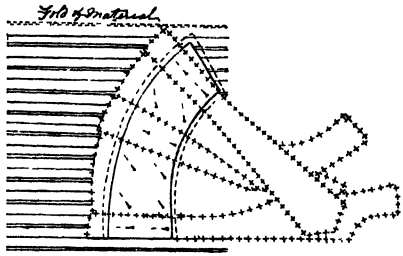


Diagram 1 To cut out the basque, lay the pieces of the bodice pattern as here shown

When all the pieces have been firmly pinned to the paper in this position, take a tracing-wheel and mark through all the pieces along the waist line of each, making one continuous curved line, from it measure, and mark at intervals on the pattern, three or four inches for the depth of the basque; then wheel a second curved line through these marks, extending an inch beyond the pattern of the back.

This is to give a little extra spring at the bottom of the basque.

With a square, draw a sloping line to connect the curves at the back.

Remove the bodice pattern and cut out the pattern of the basque through the wheel marks and down the sloping line at the back. Place the material, folded double, on the table, and put the pattern of the basque on it in the position shown in the diagram—that is, with the front straight down the selvedge.

Cut out the basque from the double material, allowing about half an inch for turnings all round Tack, and then stitch the two pieces together up the back, and press the seams open Make a narrow hem down the fronts and round the bottom of the basque, and press it; or, if preferred, bind it with lute ribbon or Prussian binding.

N.B —If the material is at all thick, the latter method is the best, as it is less clumsy under the skirt.

Pin the lower edge of the band that is on the shirt to the basque, place the seam of the basque exactly on a line with the centre of the back of the shirt, and tack the band or

firmly all round, and then machine-stitch it close to the edge, and machine-stitch the band to the shirt close to the other edge. Tack in the second strip to line the band, turn it in, tack, and then hem it along each side, turn in the ends to "face," and sew them up.

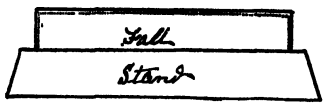


Diagram 2 The "Stand and Fall" collar

The Collar for the Shirt

The finished sketch on page 1064 shows the shirt with a collar of the same material. This can either be made and sewn on to the shirt, or the shirt can be made with a narrow neck-band and a detachable collar of the material

For the former, a "stand and fall" collar, cut two strips of the material on the straight (selvedgewise), two or more inches wide, plus turnings, and about one and a half inches longer (plus turnings) than the neck measurement, to allow for the ends of the band to overlap in front. This is for the "stand" For the "fall," cut a strip the length of the neck measurement, and twice the width the collar is to be when finished (plus half an inch for turnings), fold it in half lengthwise, wrong side out, stitch down each end, and turn it right side out—be careful to make the corners sharp and exactly to correspond—tack, press, and then stitch round the two ends and along the top, about a quarter of an inch from the edge

N B.—It is better to press the edges before stitching, as pressing gives a flat and sharp edge, and the stitching can be done more evenly.

Find the centre of the "fall," and place a pin there, near the raw edge

Find the centre of one piece of the "stand," and pin the centre of the "fall" to it, placing the "fall" downwards on to the right side of it, the raw edges of the "stand" and "fall" together Tack them together in this position, and then tack the second piece of the "stand" evenly *over* the "fall," the right side inside. Slope off the top of the "stand" about half an inch at each end, when it should appear as shown in Diagram 2. Tack, and then machine-stitch the "stand" along the top and down the two ends, leaving only narrow turnings, then turn the "stand" right side out, and tack it all round near the stitched edge Turn in the bottom edges to face each other, and tack the turning all round Find the centre of the "stand" (the side that is on the wrong side of the "fall"), and pin it to the centre-back of the neck of the shirt on the right side; pin and tack the "stand" in position round the neck, and fell it on (on the right side). Cut away any superfluous turnings round the neck, tack down and fell the inside of the "stand" to the shirt.

The Sleeves

The sleeves must next be cut out and made. A shirt-sleeve should be cut in one

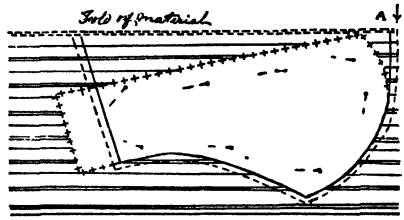


Diagram 3. A shirt-sleeve is cut in one piece Place the pattern on folded material A indicates where to cut the material

piece, so fold the material over to the width required for the top, or widest part of the sleeve, and place the pattern on it as shown in Diagram 3. Measure and mark on the pattern the depth the cuff is to be made, which, in the finished sketch, is three inches, and draw a chalk line across the pattern, continuing it to the fold of the material, as shown in the diagram Outline the inside seam with chalk, from the top to the chalk line for the cuff, and also round the top of the pattern

Remove the pattern and complete the chalk line (for the cuff) on the material

Cut out the sleeve in the double material, allowing half an inch for turnings beyond the three chalk lines

Unfold the sleeve and place the one piece of the pattern on it in the position shown in Diagram 4, and mark round the curve at the

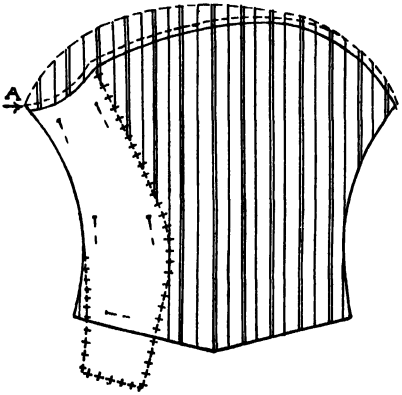


Diagram 4 Showing the under-arm pattern placed on sleeve. A indicates the cutting line

top of the under-arm on the material with chalk, continuing the curve to the top of the sleeve, as shown in the diagram. Remove the pattern and cut out the curve, allowing half an inch beyond the chalk line for turnings

The shirt-sleeve should now appear as in Diagram 5. Place the remaining piece

of material open on the table, *right* side uppermost, and place the *wrong* side uppermost; the two right sides must "face," and the corresponding stripes must lie exactly one over the other. Pin the sleeve to the material in this position, and cut out the second sleeve.

For the cuffs, cut two strips of the material on the straight, selvedgewise, twice the depth of the cuff, plus half an inch on each side for turnings, and one and a half inches *longer* than the size of the wrist of the person for whom it is being made, plus half an inch at each end for turnings

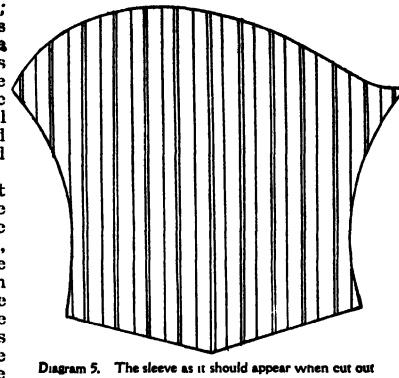


Diagram 5. The sleeve as it should appear when cut out

E.G.—If the wrist measure is six inches, the material must be cut eight and a half inches long, to allow the cuff to overlap, and for the turnings; and if the cuff is to be three inches *deep* when finished, the material must be cut seven inches wide, as it is folded in half to form the outside and the lining of the cuff. The *stripes* on the two pieces for the cuffs must exactly correspond.

N.B.—If the cuffs are for a cotton shirt they must be interlined with linen to stiffen them. For this purpose linen of a loose make should be chosen

The shirt concluded in next lesson

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Continued from page 1240, Part 10

ELEVENTH LESSON. THE MAKING OF A COAT—*continued*

Pressing the Coat—How to Shrink—Steaming—Stitching the Fronts of Coat—Method of Lining the Coat—To Make the Sleeves for the Coat

WHEN pressing a coat the "goose" should be only moderately hot, so that it may be allowed to remain for some time on the garment without scorching it.

N.B.—Pressing should never be done hurriedly nor with a very hot "goose" Woollen materials scorch more quickly than cotton, and even when a cotton cloth is put between the material and the iron, the latter, if too hot, will sometimes scorch the garment without injuring the cotton cloth Try the heat of the iron on a spare piece of the cloth before pressing the coat. As a rule, all tailor-made garments should be pressed on the bare board, as it is harder, and the pressing is more effectually done

Pressing a Coat

When the "goose" is heated sufficiently, *then* damp the seam or part to be pressed, and at once place the iron on it.

Do not damp all the seams or the whole coat first, or the cloth will shrink before the pressing can be done.

Dip a cloth in water and *wring it well*; place it over the "facing," collar, or "revers" of the coat, and at once place the "goose" on it, and move it *very slowly* along, especially along the "facing" and the seams. Lean on the iron heavily all the time.

The iron must not be lifted and put down again constantly, and the pressing of each part must be continued until all the moisture has dried up from the board on which it is being done.

Although the seams, pockets, collar, etc., were pressed as the work proceeded, they must all be done again (also round the bottom of the coat) at this stage, before the lining is put in

N B —This lengthy pressing is not a waste of time, it is absolutely necessary. A good tailor will spend quite a couple of hours on the final pressing of a coat

If, when the pressing is finished, there is any "shine" on the right side of the coat (caused by the ironing), as is often the case, it can easily be removed by "steaming."

How to Remove "Shine" from the Cloth

To "steam," wring a cloth out of water, place it over the shiny marks, and *at once* put a very hot iron on the wet cloth *for a second only*—just to raise the steam; remove the wet cloth, brush the place well, and the marks will disappear.

N.B.—If the back of a coat that has been worn for some time becomes "shiny" at the seams, the shine can be removed by this method of steaming.

To shrink away any superfluous fulness there may be in the facing of the revers or collar, damp the part to be shrunk and place a piece of the material of the coat over it (to prevent marking the coat with the iron), place a *very* moderately hot iron on it, and leave it there until all the moisture has dried away and the fulness has disappeared; or, if this is not sufficient, damp a piece of the material and place that over the part to be

shrunk, put the iron on it, and leave it until all the moisture has dried up. It will often be found that the moisture penetrating through the material will do the "shrinking" more effectually than damping the actual piece which has to be shrunk

Great care, however, must be taken not to shrink the facing of the revers or collar too much, or the corners will turn up.

Stitching

When the pressing has been finished, the coat should be stitched down the two fronts and round the revers and collar

It is a help to an amateur worker to draw a chalk line, or work a row of tacking stitches, where the machine stitching is to be

It should be commenced at the "crease" at the bottom of the right revers, and should be worked in one continuous line right round to the bottom of the left revers.

Diagram I. The machine stitching on collar revers and front of coat. At the "break" this should be in a V shape

At the "break" the stitching should be worked in the shape of a V, as shown in the diagram, the stitches on one side of it being made in the little seam which connects the "facing" of the collar and the revers

When the last stitch of the straight line on the revers has been worked, stop, with the machine needle *down*, *through the revers*, raise the "presser-foot," and turn the work sharply round, let down the "presser-foot," and continue stitching to the next corner (the top of the V), again turn the work with the needle *down*, and do the same at each corner

Draw the upper thread through to the wrong side at the bottom of each revers, tie it to its own under-thread, and cut off the ends

Commence each front at the top (just under the revers), and stitch it right down to the bottom, fasten off the ends neatly on the wrong side and cut them off

N.B.—The stitching should be done the same distance from the edge of the coat as the width of the "lapped" seams

The Lining of the Coat

To line the coat, place the back of it, lengthwise, and wrong side uppermost, on a sleeve-board Pin the back piece of the lining on to it with the pleat down the back, still tacked flat down, well "ease" the lining *in the length* for about three inches at the waist, so that when the coat is being worn the *cloth* may set smoothly. Tack the lining down the centre-back seam and on each side of it, remove the pins, pin, and then tack in the lining of the "side body" down the centre, easing it in the *length* at the waist, as in the back piece. Then tack in the lining of the side piece in the same way. Turn in the edge of the side of the back, and tack it down over the "side body," cutting off any superfluous turnings from the "side body" and the back, and well notching the edges of both, especially at the curve of the waist.

Turn in the edge of the "side body" and tack it down over the "side piece," cutting off the superfluous turnings, and notching the edges of both, especially at the curve of the waist

Line the other half of the back in the same way Cut off the canvas from the armhole to the bottom of the coat, sloping it to within a few inches of the seam, and slit it at intervals all down the edge, as shown in the diagram on page 1239, and notch it well round the armhole, to prevent any strain. Pin and tack in the lining of the "side front" and of the "front"

Turn in the edge of the front (at the "seam to shoulder"), and tack it down over the "side front," cutting away all superfluous turnings, and notching both pieces well, especially at the waist.

"Easing" the Lining

The lining must be well "eased" *across* the fronts, to allow the *cloth* to set smoothly over the figure Turn in the edge of the "side front," cut, notch, and tack it down over the "side piece" Cut off all unnecessary turnings, and turn in and tack the lining of the front shoulder over the back

Cut and slit the canvas, and put the lining into the other half of the front in the same way Cut off all superfluous turnings, and turn in, pin and tack the lining round the neck, down the fronts, and round the bottom of the coat—the lining round the bottom should be turned up to about half an inch from the edge

Neatly "fell" all the seams of the lining with fine silk to match it, also round the neck and the bottom, and down the fronts.

No stitches must be taken through to the right side, and the silk must not be drawn too tight, or every stitch will show

To Make the Sleeves for the Coat

Place the two larger pieces of the material which were cut for the sleeves on the table—one exactly over the other—and "tailor tack" through the chalk lines to the under pieces

Draw them slightly apart and cut through the threads of the "tailor tacking" between them "Tailor tack" the two under-arm pieces together in the same way, draw them apart, and cut the threads.

Place the two larger pieces of the lining together on the table, pin the sleeve pattern on them, outline it with chalk, remove the pattern "Tailor tack" through the outlines to the under piece, separate them and cut through the threads Place the two under-arm pieces together, outline, tack, etc., in the same way.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Acta Corset Co ("Acta" Corsets), Clark & Co. (Dyeing and Cleaning); Jason Hosiery Co (Hosiery); Sandow's Corset Co. (Corsets).

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be:

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

THE MAKING OF SILK AND RIBBON ROSES

BY LILIAN JOY

An Ingenious and Novel Idea—An Easily Made Rose—La France Rose—The Cabbage Rose—How Roses can be Adapted for the Coiffure and other Decorative Purposes

ONE of the most charming fashions is the use of silk or ribbon roses. The latter were introduced into this country by an American girl, who found herself landed here with no money to support herself, and seeing that none of the shop windows displayed these roses, which were then being used in America, she set to work to make some and sell them to the various smart dressmakers.

Since the work has become popular, some women take lessons in rose-making, but the clever worker will be able to teach herself the pretty art by the aid of the following directions.

The easiest kind of roses to make are those seen in Fig. 1. These are delightful, either for the corsage of a young girl's evening frock or for a child's hat. Each rose is made from a small strip of silk cut on the cross, two inches wide and eleven inches long. This is folded in half, and a running thread is put along the raw edges. One end, which is to go in the centre of the rose, should be rounded off. The other end should be finished by having the raw edges folded in a little. Use 20 thread for the running and only draw up the thread very slightly. Sew a little piece of narrow hat wire on to the rounded end to form the stalk. Then roll the silk round and round this, and secure it firmly with stitches at the base. The green part, or rose calyx, is then slipped up the wire to cover the raw edges of the silk, and the rose is finished. These green cups can be bought for 4½d. the dozen, or they can be taken from old roses and used. Use up one or two smaller and narrower pieces of silk to form buds. Then secure all your little roses in a round posy with a piece of flower wire, backing them with a spray of small green leaves. To make all neat, twist a length of narrow green sarcenet ribbon around the stalks. Satin is a good fabric to use for these, but the

Fig. 1. A bunch of silk rosebuds for a young girl's evening dress. This is the simplest form of rose to make and also one of the daintiest in appearance

Fig 2 A "La France" rose made in soft ribbon of the flower's two natural shades, the darker of which should be in the centre

inexpensive English silk has an even better effect, as it is softer

The next kind of rose (Fig 2), which is rather more difficult to manage, is made of soft faille ribbon, two inches and a half wide If made in the natural shades, this has exactly the appearance of a real flower, so that one is quite tempted to try the scent of it A great point in getting this natural effect is to use two shades of ribbon with only a tone difference between them, the darker one in the centre To procure these, it may be necessary to purchase them at two different shops, for, as a rule, the same shop does not keep two shades so nearly alike The thinner and commoner the ribbon the better, as it gives a more delicate look, provided, of course, that it is all silk It should cost about 2¾d or 3¾d the yard

To start the rose, secure a little wad of wool on to one end of a piece of wire, and cover it with the ribbon Cut off seven pieces of the darker shade of ribbon, five inches long. Fold one of these in half, and gather the raw edges together. Turn back the top edge of the loop thus formed, rolling it over a little more at the corners than the centre, and stitch them towards the middle of the ribbon The petal thus formed must be rolled and stitched on to the wire at the base of the little wad The remaining six petals are gathered up, and sewn on one after the other Outside these should come about ten petals in the lighter shade. When this is done the corner of each petal is turned down and caught invisibly with a single stitch in sewing silk to match the rose The best way is just to pull the silk through and tie it. Use the calyx of an old rose to finish the back of the flower, and cover the stalk with india-rubber tubing, which is to be bought for 4¾d the length Make a bud in the same way that the centre of the rose is formed, only using a shorter piece of ribbon Now mount the rose and bud into a spray with some leaves, and your task is finished If very pale pink ribbon is used, the effect will be just that of a La France rose Yellow roses are also charming mounted with brownish leaves Either of these look lovely on an evening gown, and one great advantage is that they are uncrushable, so that they are excellent for travelling

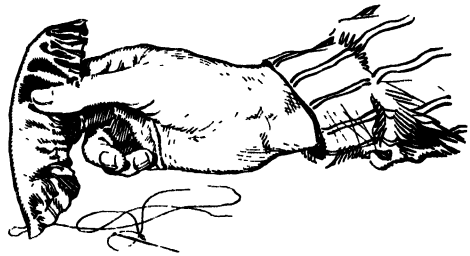


Fig 4 How the petals of the rose in Fig 3 are made The petals are gathered up, rounded at each edge and sewn round and round on a lino mount, beginning at the outer edge

Fig. 3. A novel form of millinery rose composed of piece silk cut on the cross. A centre of satin or a few velvet petals can be

Roses for millinery purposes frequently alter in style An effective one is the large cabbage-shaped rose seen in Fig 3 This is composed of piece silk on the cross, with the centre of satin, or a few velvet petals look well Odd scraps of silk can easily be used, and the petals can be of any length, the outer ones going right around the rose, and the inner ones rather shorter The depth of the petals is also not important. Those in our illustrations are two inches and a half in depth First cut two circular pieces of lino to form a mount Gather up your long petals, rounding them at each end, or, rather, starting at the outer folded edge, and turning the thread at right angles at the inner edge, as seen in Fig 4. Sew these petals round and round on the lino mount, beginning at the outer edge. When finished, secure some rose-leaves at the back of the lino mount. Any colour can be used

with good result for these roses, the one shown is in lavender blue taffetas and satin. A very smart one may be made of moiré silk in shot red and pink If preferred, this rose can be used with leaves also made up out of scraps of silk

Some novelties are in the form of hair slides and pins decorated with little roses made of gold or silver tissue To make these it may be cheaper to buy a wide ribbon rather than tissue by the yard Cut some tiny little pieces off these on the cross, and gather them and sew them on to fine wire as for the roses in Fig 1 In order to have wire sufficiently fine the best way is to get ribbon wire, and cut out one of the strands Buy a light tortoise-shell slide one inch and three-quarters across, and make ten of these tiny roses to go around it Bind the wires on which they are made together, one over the other, to form a wreath Make all tidy at the back with a little fold of the gold tissue Sew the wreath on to the slide Around the outer edge place another fold of the gold tissue, to hide where the stitches pass over the slide

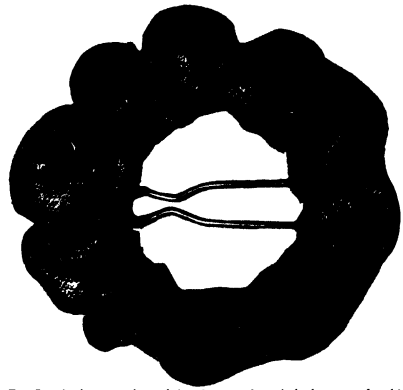


Fig 5 A charming hair-slide decorated with little roses of gold or silver tissue Ribbon roses can be used if preferred

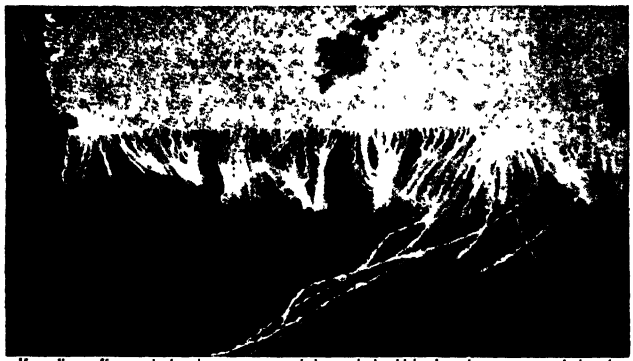
Tiny ribbon roses in various colours would look charming made up in the same way This would also form a very uncommon and dainty buckle for a hat or dress

By a careful selection of materials and shades a number of variations can be obtained

DARNS AND PATCHES

The Value of Extra Material for Repairing—How to Patch Invisibly—A Cross-stitch Darn—A Hint for Repairing Boys' Clothes

THE good old fashioned plan of always buying an extra half-yard of material to allow for accidents is quite worth its trifling additional expense, and is to be recommended It is a wise precaution for those who would have their clothes well mended and wish to insure in some measure against the damage wrought by possible tears

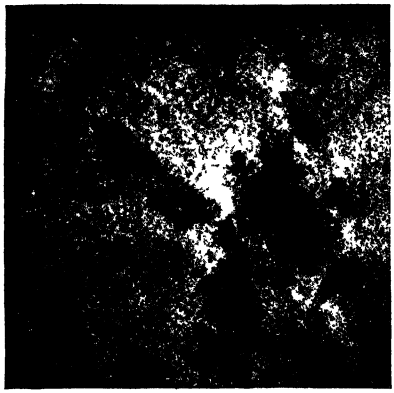


If woollen stuff is patched with its own material the patch should be darned in position with threads unravelled as above from a spare piece of the stuff The patch will then be almost invisible

Woollen garments of all kinds may, as a rule, be mended successfully with a patch of the same material The best way of placing the patch so that it may be invisible is to darn it in position with threads which have been unravelled from a raw edge To do this, a straight cut of some length should be made across a spare piece of the cloth, and the strands drawn with a large pin If there is more than one colour in the texture, some threads of each should be taken, and care will be required to pull them gently, that they may be long enough for the purpose of putting through the needle

The next thing to consider is the cutting of the patch In order that this may be taken from exactly the right portion of the material, it is better, first of all, to arrange the whole piece of mending stuff under the hole, placed, if possible, so that every thread and portion of the pattern corresponds It can then be pinned or tacked, and the spare material cut away outside the space marked by the threads

The jagged edges may also be cut off, and the border of the tear can then be darned down to the patch The different coloured threads should be used in their right places, and the weft and warp of the material copied as closely as possible in the stitches On the wrong side, the edge of the patch may be cut

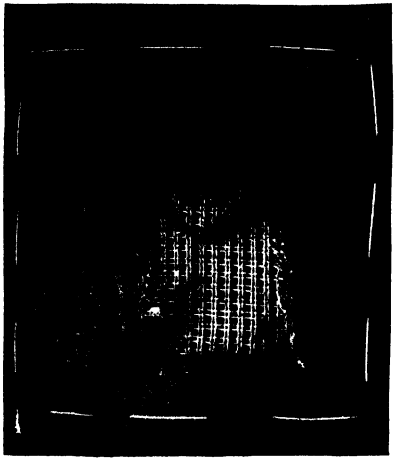


A patch which has been successfully darned in position with threads of the same material

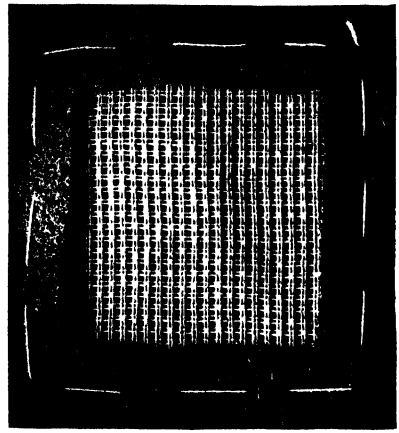
close to the darn, and drawn down into the material with a woollen thread run in to keep it from fraying The patch should be damped and pressed at the back, and ironed under a damp cloth on the front surface

For plain material of one colour, a successful darn may sometimes be managed with wool of exactly the same shade To make a foundation for this, and to get the stitches perfectly regular, a piece of canvas may be tacked under the hole This must be coarse or fine, according to the texture of material, and the substance of the wool will require to be chosen for the same reason

A piece of canvas should be cut out that will overlap the extreme edges of the mend This must be tacked in place on the wrong side of the material, so that the lines of the canvas run exactly parallel with those of the



For darning plain material of one colour, tack a piece of canvas under the tear, so that its lines run exactly parallel with those

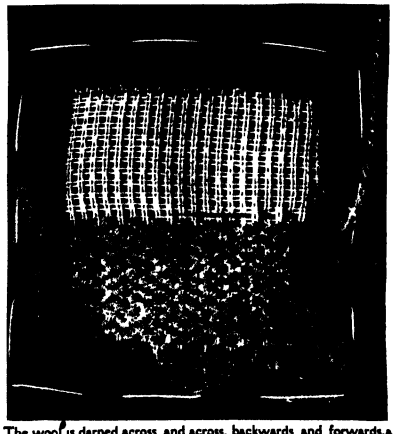


When the canvas has been tacked into position the raw edges of the tear must be cut away to form an exact square

weaving The raw edges of the tear are cut away to form an exact square The wool should then be darned across and across, backwards and forwards, a stitch or two being caught into the material on either side

When the whole patch is filled, turn the work sideways, and run the wool in rows from the top to the bottom and back again, until the white of the foundation is entirely concealed If the material is rough and hairy, the top of the wool stitches may be just clipped over with a pair of scissors, and brushed with the fingers to make it match the other surface

With materials of certain grains, a regular wool-work cross-stitch will be the least visible means of mending The patch should be put in place in the manner described, and the cross-stitch worked backwards and



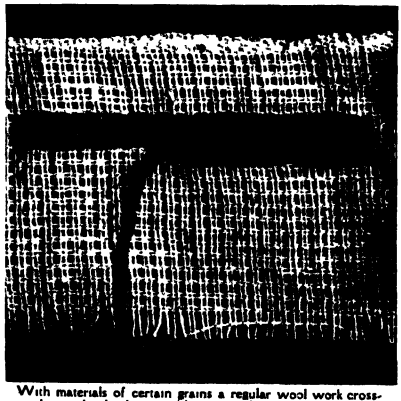
The wool is darned across and across, backwards and forwards, a stitch or two being caught into the material on either side

When the whole patch is filled, turn the work sideways and run the wool in rows from the top to the bottom and back again until the whole foundation is concealed

forwards, the edge of the material being caught just under the last stitch of every row The wool should be drawn in and out rather loosely, so that the stitches may not be too clearly defined The spare canvas at the background will, of course, be cut away close up to the darn, and run into the material round the edge with a strand of wool

Mixture wools are sometimes useful for darning tweeds or materials in which more than one shade is introduced

This method of mending is very useful for places which have worn thin, and on the discovery of a weak spot of this kind, it is wise to strengthen it with a wool-work patch, provided, of course, that there is no like material to be used for the purpose In this case the patch would require to be darned with wool and prepared before sewing it in place The surface of it might be slightly moistened with some gum solution

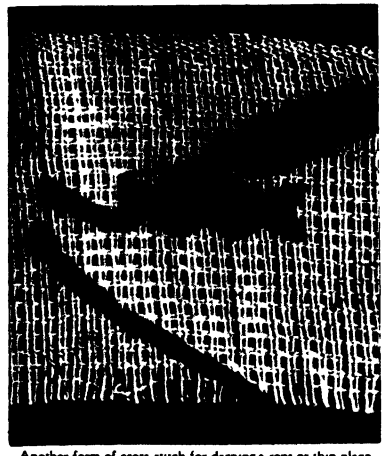


With materials of certain grains a regular wool work cross-stitch will be the least visible means of mending, the canvas patch being put in from behind as before described

before fixing it, and the surface of the material firmly pressed on to it with some heavy weight It can then be sewn down at the edge on the wrong side after the usual method

Such a plan answers well when dealing with boys' clothes, which usually receive particularly rough treatment, and if it is put into practice directly the garment shows signs of wear, will save much troublesome work afterwards

When a skirt is being lengthened, or if it has worn out at the bottom, it is sometimes worth while to work a long strip of canvas with just one or two rows of cross-stitch, this can be neatly placed so that it fills in the thin worn line, the spare canvas, of course, being turned up into the hem Any place where the worn part is specially obvious can be darned down with wool



Another form of cross-stitch for darning a rent or thin place in woollen materials

It is, of course, most difficult of all to treat tears on surfaces which are smooth and without any very definite grain or pattern Articles made of such materials are not easy to repair neatly, and can only be mended on the lines of "making the best of a bad job"

Mending when carried out on these lines needs to be done very carefully The tacking of the canvas or underlying material must be accurate, and the cotton must not be drawn so tightly as to pucker the work

A good rule, too, is always to use cotton of a contrasting colour to the material for tacking, and, when the repair is complete, to cut the threads away, never to pull them

Careful pressing of the mend with a warm iron should also be remembered This is usually done on the wrong side, but as in some cases it may be found better to press on the right side, a thin piece of cotton stuff—an old handkerchief serves the purpose admirably—should be placed over the portion to be pressed

CROCHET STITCHES WORKED IN WOOL

Continued from page 1247, Part 10

Basket Stitch—Blackberry Stitch—Persian Stitch—Treble and Purl Crochet—French Treble—Chain Tuft Design

Basket Stitch

Work the required length of chain

1st row - 1 double crochet into 2nd chain stitch from hook, * 1 chain, miss 1 stitch, 1 double crochet into next stitch, and continue from * to the end of row

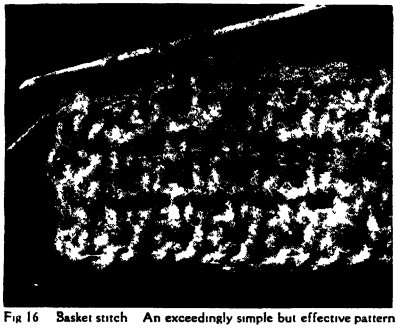


Fig 16 Basket stitch An exceedingly simple but effective pattern

2nd row —2 chain to turn 1 double crochet into 1st space of previous row (*not* under the chain), 1 chain, * 1 double crochet into next space, 1 chain, repeat from * to the end of row Repeat these two rows alternately

Blackberry Stitch

Work a row of chain the length required

1st row —1 double crochet into 2nd chain stitch from hook, continue working a double crochet into every chain stitch to end of row

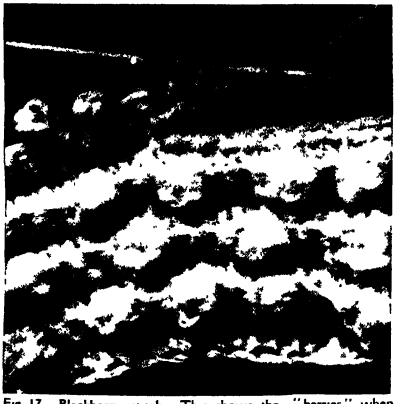


Fig 17 Blackberry stitch This shows the "berries" when finished While making, the work is held with the "berries" away from the worker

2nd row —Turn with 1 chain, 1 double crochet into 1st stitch (back loop), * draw up a loop through the next stitch, and, with the finger and thumb of the left hand, draw the back part of the loop forwards, towards the left hand, thus crossing the back part of loop over the front Into the small loop held in the left hand (A) place the hook, and draw up a loop, wool over hook, and draw up another loop in the same place, making five loops on the hook, wool over the needle, and draw it through the five loops, then draw up a loop through the back loop of the double crochet first worked into, wool over hook, and draw it through the two loops, keeping the

Fig 17a An enlarged section showing the small loop (A) to be drawn forward towards the left

berry to the back of work, 1 double crochet into next stitch (back loop), and continue from * to end of the row

3rd row —Turn with 1 chain 1 double crochet into every stitch working into the *back* loop

4th row —Turn with 1 chain, 1 double crochet into the next 2 stitches, * a berry in the next stitch, 1 double crochet into the next 2 stitches and repeat from * to the end of row.

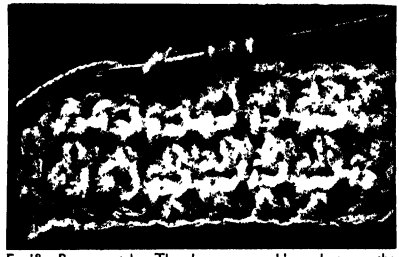


Fig 18 Persian stitch This design is reversible, and appears the same on both sides of the work

5th row — Turn with 1 chain, 1 double crochet into every stitch working into the back loop

6th row —The same as 2nd and 4th

Persian Stitch

Work an odd number of chain to length required

1st row —Draw up a loop in the 2nd chain from hook, draw up a loop in the 3rd

chain, wool over hook, and draw it through the three loops on hook, * 1 chain, draw up a loop in the next stitch, draw up a loop in the next stitch, wool over hook, and draw it through the three loops, 1 chain. Repeat from * to the end of the row.

2nd row —2 chain to turn, draw up a loop in the space on the left side of the 1st stitch, putting the hook in the space on the right of the *single upright thread* which comes between the 1st and 2nd stitches; draw up a loop on the left side of this *single upright thread*, wool over hook, and draw it through three loops, * 1 chain, draw up one loop on each side of the *single upright thread* in the next spaces, wool over hook, and draw it through three loops Repeat from * to end of the row.

Repeat this second row as often as required.

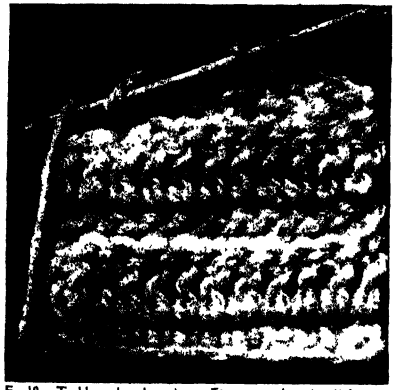


Fig 19 Treble and purl crochet The row of ' purling " forms a rib and takes away from the monotony of plain treble

TREBLE AND PURL CROCHET

Commence with length of chain required

1st row —Double crochet.

2nd row —1 chain, turn, 1 treble into every double crochet of previous row, working into the *back* loop only, 1 chain, turn

3rd row —* Purl double crochet into every back loop of each stitch of previous row *To purl double crochet*, put the wool to the front of the hook (as in knitting), insert the hook into the next stitch, and draw the wool through from back to front, keeping the working thread forward, wool over hook, and draw it through the two loops, in the ordinary way for double crochet. Repeat from * to end of row

4th row —The same as second row

5th row —The same as 3rd row. These two rows form the pattern

FRENCH TREBLE

Work a chain the length required

1st row —4 treble into the 4th chain from hook, * miss 3 chain 4 treble in the next stitch, repeat from * to the end of the row, but end with 2 treble in the last stitch.

2nd row.—Turn, 4 chain 2 treble on the 2 treble, * then in the centre stitch of the three chain missed on the foundation, work 4 treble, working over the connecting stitch of the previous row. Repeat from * to end of row, finishing with 2 treble

3rd row —2 treble into 1st row (to begin row) and 4 treble in *the middle of each group of 4 treble in the 1st row*, 4 treble in middle of next group, and so on to end of row, ending with 2 treble.

Fig 20 French treble A very simple but effective method of using wools of two colours

4th row —4 treble in the middle of the group of 4 treble in the 2nd row.

5th and 6th rows are worked into the 3rd and 4th rows, and so on to the end.

CHAIN TUFT STITCH

Work length of chain required

1st row —1 double crochet into 2nd stitch from hook, * draw up a loop through next

Fig 21. Chain tuft stitch In this the "tuft' is of chain

stitch, 3 chain, wool over hook, and draw it through both loops on the hook together, 1 double crochet into next foundation stitch, and repeat from * to end of row. 1 chain, turn. In this row the tufts are kept to the front.

2nd row —Draw up a loop through the 1st stitch (*back loop*), 3 chain, wool over hook, and draw it through both loops together, * 1 double crochet into next stitch, draw up a loop through the next stitch, 3 chain, wool over hook, and draw through both loops together, and repeat from * to end of the row. In this row the tufts are kept to the back of the work.

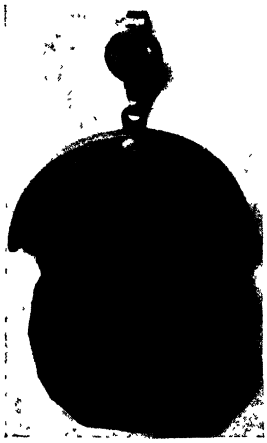
Repeat each row in the same way, making the tufts come alternately in every row.

To be continued.

THINGS MOST PEOPLE THROW AWAY

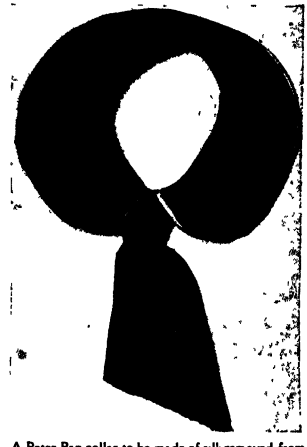
OLD SILK HATS

An old silk hat is at first sight an object that seems to have exhausted its capabilities of usefulness. A glance, however, at the articles here illustrated will show that its career is by no means ended, and that it can be transformed into a variety of pretty and useful trifles



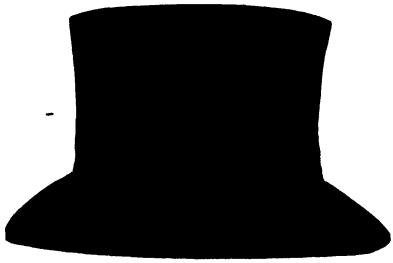
This bag is made from the black silk of an old hat The handsome fastening and hook are of Dutch antique silver

Use the top piece of silk from the hat for the bottom of the bag Sew round the silk from the sides of the hat Cover the seam with a line of steel beads Add tassel and cords and line with blue satin

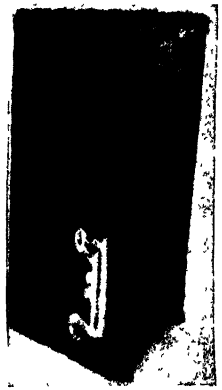


A Peter Pan collar to be made of silk removed from an old hat The material wears excellently

Buttons made from black top-hat silk. They were cut from the small pieces from the brim of the hat, stretched on button moulds, and ornamented with



Things most people throw away. An old silk hat Carefully remove the silk covering, beginning at the top



This useful card-case is made from the black silk from the sides of a hat, which is quite easy to remove when the hat is shabby. The case is lined with satin and the initial embroidered in the lower right-hand corner

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know will be taught in the most practical and expert manner A few of the subjects are here mentioned

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

LABOUR-SAVING IDEAS IN KITCHEN APPARATUS

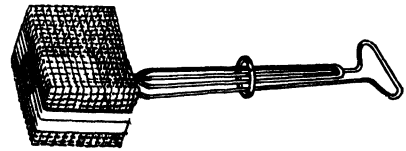
The Steam Cooker—Soap-saver—Automatic Meat-baster—An Interchangeable Sieve—The Quick Bread-maker—A Useful Grating Machine—A Practical Knife-cleaner—Fireproof Dish in Combination with a Spirit-lamp

A steam cooker with four compartments

THERE are hundreds of women who miss golden opportunities of providing their domestic staff with time and labour saving articles, owing to the fact that they have not yet realised the difference that a few good household tools make to the worker, and often to the family purse as well

The following utensils are eminently practical Take, for instance, the steam cooker. A cook is expected to serve up a dinner of several courses every evening; this usually entails the use and washing up of many saucepans, also a large fire or several gas boiling-rings. Buy one of these handy steamers, costing from 6s. upwards, and at least four different articles of food can be cooked over one pan of water, in which potatoes or a pudding can be boiled They are constructed on scientific principles, giving concentrated heat with steam pressure. Each compartment is separate, and any number can be used, as food is as thoroughly cooked in the top compartment as in the bottom

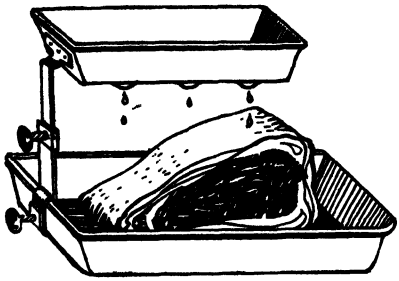
Soap was a source of constant waste in a house, but now there is no excuse for this state of things, when it is possible to purchase an excellent contrivance known as a "soap-saver" It consists of a wire basket into



A clever contrivance by means of which soap may be saved

which all odds and ends of soap may be put. Close the basket securely, and shake it about in the water in which the articles are to be washed, when the water will soon become soapy. Used occasionally while washing up plates, etc., it will prevent any grease remaining, and will make the articles bright and clean in much less time than without its use.

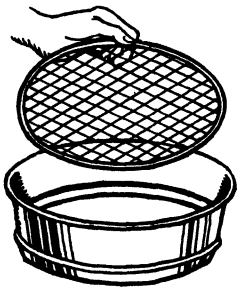
Another advantage, and by no means least, of this soap-saver is that all risk of



An automatic baster

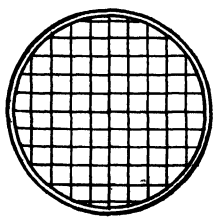
finding soap adhering to the cups, forks, etc, is done away with. This "saver" costs only 6½d, and can be obtained at most good ironmongers'

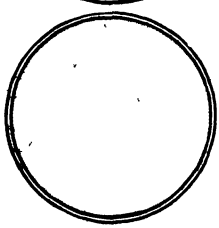
In houses where the cook has much work to do which takes her out of her kitchen, the "automatic meat-baster" will be found invaluable



A frame sieve with interchangeable bottoms

If she is particular about basting the joints, much time will be wasted running backwards and forwards to the oven, while, if she is unconscientious in this matter, meat will often be dry through lack of basting



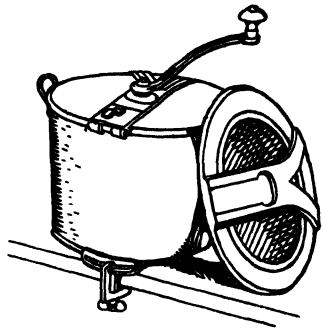


The automatic baster thus supplies a great want

It can be adjusted to any baking-tin, and to various heights to suit large or small joints It consists of a tray with small holes in the bottom Into this are put small pieces of mutton fat, beef suet, or, if preferred, dripping With the heat of the oven these melt, percolate through small holes, and drip on to the meat, thus keeping it thoroughly and continuously basted without taking up the cook's valuable time.

In our various recipes instructions are constantly given to "rub through a sieve," or a "fine sieve," or perhaps a "coarse sieve", obviously it is supposed the kitchen is provided with more than one. In these days of small flats and limited kitchen space, where every inch is of value, in few kitchens is there sufficient room to store three medium-sized sieves. Here is an invention which solves that difficulty It consists of one frame with interchangeable bottoms.

These can be changed instantly from coarse to fine, and are very easy to keep clean.

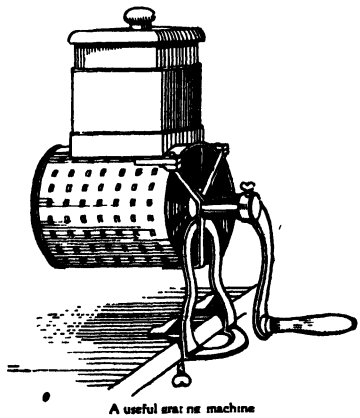


The quick bread-maker

The frames cost from 2s to 4s, and vary from 8 inches to 18 inches in diameter Bottoms to fit the same vary from 1s 4d to 2s 11d As shown in the illustration, the bottoms are quite flat, and, therefore, will take up very little room

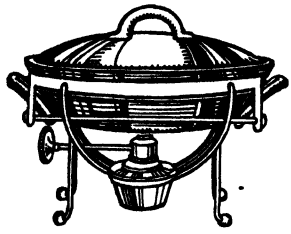
Bread-making used to be a long, tedious process, and for that reason home baking became unpopular, and baker's bread was used instead of the more nourishing and satisfying home-made variety

With the invention of the "three-minute bread maker," which mixes and kneads bread perfectly in three minutes, home-made bread is again becoming popular, to the great advantage of health and purse. Full directions are sent with each bread machine.



A useful grating machine

They are made in two sizes—one, measuring 10 inches by 11 inches, costs 8s; while the other, 13 inches by 13 inches, costs 10s. 6d.



A fireproof dish with spirit-lamp attached

Each year vegetarians and fruitarians are greatly increasing in numbers, and as nuts play a very important part in their diet, the grating machine illustrated comes as a great boon to them. It also deserves a place in every kitchen, for it greatly lessens the time and labour required for grating bread, cheese, nuts, etc. It is made in two sizes—one, specially for grating bread, cheese, etc., costing 2s. 3d., and one for almonds and other nuts, etc., costing 1s. 3d.

It can be fixed to any ordinary kitchen table in the same way as a mincing machine.

Another excellent contrivance is designed to preserve and lengthen the life of knives, as the blades can be washed without the slightest injury to the handles.

Consisting of a metal stand, with slots in which to put the knives, it fits into a can in which the water is put, quite out of reach of the handles.

A machine to wash two dozen knives at once costs 4s. 11d., and it is money well spent.

In houses of doctors and clergymen, who are often late for meals through no fault of their own, the fireproof dish with spirit-lamp attached is a great boon, for dishes of all kinds can so easily be kept hot in it.

The dishes are made in either green or brown fireproof china In the oval shape they cost either 16s. 3d. or 18s. 3d. complete, but are slightly cheaper if round, costing 14s. 3d. or 16s. 3d. each.

MEATLESS SOUPS

By MRS. EUSTACE MILES

Vegetable Essences Preserved in Soup—The Possibility of Making Delicious Soups Without any Meat Stock—How to Prepare Vegetable Stock

IN spite of all that we who call ourselves "Food Reformers" can do and say to prove that we do *not* live on vegetables, and that we never regard ordinary vegetables as at all a substitute for meat, the idea still persists that those who give up meat live on vegetables.

As a matter of fact, food reformers who study food values (as distinct from the haphazard kind) not only eat fewer vegetables than most meat-eaters do, but actually believe that we *need* fewer vegetables than they do.

Why?

Because the vegetable essences have, as one of their chief merits, a power to counteract uric acid in the human body. And, as a class, food reformers need fewer vegetables, and, indeed, fewer medicines altogether.

For vegetables, and especially their juices, when taken in the right form and at the right time, are as much a medicine as a food

In a previous article I described the best and healthiest method of cooking vegetables conservatively, so as to preserve all their precious flavours, salts, and juices. In this article I shall describe the best and healthiest way of making delicious soups from vegetables and cereals without any meat stock whatever.

First of all, we must begin with the most important part—namely, the preparation of the vegetable stock from which the soup is to be made.

It is very difficult to make the ordinary cook believe that it is possible to make a delicately flavoured soup without meat stock or meat juices. I hope that the following recipes, when tried, will prove that it *is* possible.

There is no doubt that meat soups and extracts are more stimulating than vegetable soups, for meat extracts and gravies are amongst the most powerful stimulants; but all these contain uric acid, and uric acid is one of the commonest causes of some of the most ordinary complaints that people are subject to, such as gout, rheumatism, eczema, dyspepsia, etc.

A good vegetable stock is not unlike meat stock in appearance, and in flavour too, but the taste is purer and cleaner. Vegetable juices have a very different effect on the system than meat juices, for, having an alkaline tendency, they help to counteract the uric acid and to get rid of it. They are very cleansing, and when made properly are most delicately flavoured. Most delicious soups can be made for the dinner-table or for invalids from pure vegetable stock, to which can be added varied flavours and ingredients, such as tomato, mushroom, curry, and celery.

Pure vegetable juices, unflavoured, are amongst the finest curative medicines, and in many cases, if taken the last thing at night, can work most wonderful cures, for the juices act as a gentle aperient and corrective where many ordinary drugs fail to be of use.

For instance, the juices of lettuce and onion are especially good for sleeplessness. Opium is extracted from lettuces, and that is what makes it such a soothing drink. If

plenty of celery is added to the lettuces and onions, it then becomes a splendid drink for those who are suffering from gout and rheumatism, for the salts and juices of these vegetables correct the acids which are the cause of so many complaints, especially gout and rheumatism. There are many other vegetable drinks which are also good for eczema.

It must always be remembered that in preparing vegetable stock for soups every particle of the vegetables can be used. No outside leaves or stalks should be thrown away, as I have explained in my previous article on the conservative cookery of vegetables. And it is well to remember that in preparing vegetable stock, turnips and carrots should never be peeled, for all the most valuable salts lie just under the peel. The peelings of apples may also be added to the vegetable stock-pot. But when the carrots and turnips or celery, etc., are cooked for garnishing, or for a table vegetable, and have to be peeled, or the outside leaves taken off for the sake of appearance, then the peel must be cut very thin, and can be added to the stock-pot.

In "stalks" are included the outside stalks of celery, mushrooms, and watercress, and do not forget that a bunch of watercress is a most cleansing addition to vegetable stock.

When vegetables are being cooked as the foundation of good vegetable soup, they must be allowed to simmer for about five hours, and then be well pressed with a large wooden spoon, and the liquor strained into a clean bowl.

This stock can then either be made into a clear soup, or used as a foundation for the following recipes:

RECIPES

VEGETABLE STOCK

Required: Any vegetables in season may be used
One turnip
One carrot.
One parsnip.
The outside stalks of two heads of celery.
One onion
One leek
The outside leaves of one lettuce
One bunch of watercress
A few cabbage leaves or a little spinach.
One small beetroot

Wash the vegetables, but do not peel them. Put all into a large stewpan with two quarts of water, add one teaspoonful of celery salt, three black peppers, three cloves, one teaspoonful of mixed herbs, two bay leaves, and a large bunch of parsley Bring to the boil, and let it simmer for three hours; strain through a tamis cloth, and keep it in a china bowl. Use as a foundation for other soups.

SOYA BEAN SOUP

Required: Half a pound of soya beans (soaked for twenty-four hours).
Three ounces of butter.
Two ounces of cornflour.
Four ounces of carrot
Half a pound of sorrel.
Four ounces of turnip.
Quarter of a pound of tomatoes.
Four ounces of spring onions
A pinch of chopped tarragon
Chervil, mignonette pepper, or six black peppers.
One teaspoonful of salt.
One quart of milk
One quart of water.

Melt the butter in a stewpan, and add the sorrel, tarragon, chervil, tomatoes, carrots, and turnips, and fry for fifteen minutes; then add the cornflour, stir until smooth, add the milk and water, soya beans, and seasonings, and simmer for two hours. Pass through a fine sieve, and serve with fried croûtes of bread.

CELERY CREAM SOUP

Required: Two heads of celery.
Two onions
Two ounces of butter
Half an ounce of flour
One quart of vegetable stock.
Two tablespoonfuls of cream
A little salt and mignonette pepper.
One ounce of proteid food

Melt the butter in a saucepan, add the celery and onions cut up fine. Cook for ten minutes, add the flour, stir well, then add the vegetable stock Cook till tender, pass through a wire sieve, add the cream and proteid food

TOMATO CREAM SOUP

Required One ounce of butter.
One tablespoonful of cream
One large onion
One tablespoonful of cornflour
One clove of garlic
A small piece of cucumber
One ounce of ground almonds.
One pint of vegetable stock
Half a pound of tomatoes
One ounce of proteid food

Fry the onions, cucumber, garlic, and tomatoes in the butter, add the cornflour, stock, and almonds, and simmer for an hour, Pass through a sieve, return to saucepan, make very hot, and add the cream and proteid food Serve with fried croûtons of bread.

MULLIGATAWNY SOUP

Required One apple
One banana
One carrot
One turnip
Half a head of celery.
Two large onions
One ounce of butter.
One dessertspoonful of curry powder.
Two pints of vegetable stock.
Two ounces of proteid food

Put the butter and the chopped vegetables in a saucepan, cook for twenty minutes, add the curry powder and vegetable stock, and all the other ingredients, also one teaspoonful of lemon-juice. Simmer for one hour, pass through a sieve, and add the proteid food. Serve with boiled rice.

HOW TO CANDY VIOLETS

A Dainty Sweetmeat that is Easily Prepared—Directions for Candying both Flowers and Leaves—Suggestions for the use of Candied Violets

THE pretty art of preparing sugared flowers may be recommended to the consideration of the amateur cook who is specially interested in the lighter and more elaborate branches of household cuisine

Violets are particularly suitable for candying, as they are fairly substantial, and do not spoil so readily as flowers possessed of more fragile petals As an addition to the housekeeper's resources for decking the table in winter they are invaluable, and will keep their colour and their delicate flavour for quite a long time They will help to glorify many a dish of sweets and cakes, and may also be arranged to excellent effect in little bowls with maidenhair fern and with fresh or candied violet leaves

The first operations in candying violets are to rinse both flowers and leaves in cold water, and then to lay them separately on a clean towel to dry

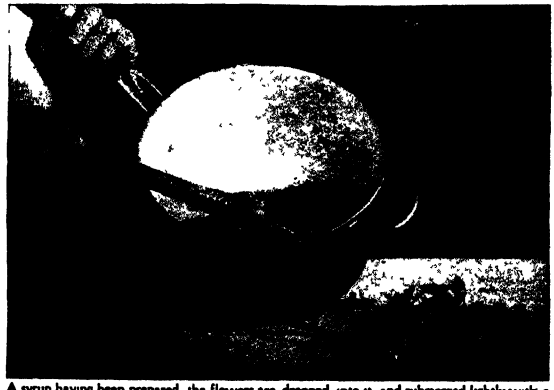
When candying a large quantity of violets, it is a good plan to select the bunches from all varieties, double and single, white and two or three shades of mauve This will give more scope for the arrangement of the flowers in decorative schemes Plenty of leaves should be prepared as well, but these must not be treated at the same time as the flowers, as they will turn the syrup very green, and give it a strong, unpleasant taste If the violets are intended for eating as sweetmeats, the heads alone may be candied, but for making into bunches they must be used with the stalks entire.

First of all, the blossoms and leaves should be rinsed in cold water, and laid out, each one singly, on a clean tea-towel to dry. They can be gently patted with the fingers between the folds of the cloth Then they must be put aside for a little time while the following syrup is prepared.

Take two pounds of lump sugar and two breakfastcupfuls of water Pour the water first into an enamelled or china saucepan, add the sugar, and boil the two quickly together, taking care that they do not burn As soon as a teaspoonful of the mixture, when dropped for a moment into cold water, can be rolled into a soft ball it will be done

The saucepan should now be taken from the fire, and the flowers removed from the cloth and dropped lightly into the syrup They should be pressed under with a wooden spoon till they are covered, but this must be done without roughness, or they will be crushed and broken

The saucepan is then returned to the fire, and the syrup brought quickly to the boil without stirring It should then be emptied, with the flowers fairly evenly distributed,



A syrup having been prepared, the flowers are dropped into it, and submerged lightly with a wooden spoon

on to cold plates, and left until the next day.

If the syrup has thickened or become hard, it should be gently scraped from the plates and put into the saucepan till it just melts without really heating. The flowers must then be strained away, and the syrup returned to the fire with the addition of three-quarters of a cupful of sugar and half a cupful of water, and boiled again to the same soft ball stage. The flowers are put in and just brought to the boil, then poured out and set aside till the next day as before.

The flowers and syrup are poured on to cold plates and left until next day when they are again boiled and set aside to cool

The final drying is accomplished by stringing the flowers upon wire stretched between two tumblers

The syrup must again be strained and brought to the boil, and the flowers put in for the last time.

The saucepan must now be taken from the fire and removed to a cool place. The syrup should be lightly stirred till it begins to get thick and white, when it should be poured on to sheets of greased paper. The flowers should then be shaken separately one from the other, and when nearly dry, taken out with tweezers and laid on clean sheets of paper.

Violet-heads may be left like this till they are dry, but when the stalks are retained the process may be completed with better results by stringing the flowers along a little wire rack. This may be contrived by knotting a strip of wire into a series of little holes and stretching it between two tumblers. The rings may be made specially large for leaves, so that they may keep their shape, though, if needed for the purpose of backing flat bunches, they will dry fairly well on the greased sheets.

The violet flowers keep better than the leaves, and, as a rule, it is a wiser plan to prepare the latter as they are wanted, whereas the flowers can be preserved in a dry tin for some weeks. The freshness of the green leaves soon fades, even though their shapes remain intact. A quick method of preparing them is to dip them in white of egg, or gum—since they will not be eaten—and then powder them with fine sugar. When dry, they will be ready for use. However, the boiling process will make them firmer if it is possible to wait for three days while the flowers are being prepared, or, of course, they can be done at the same time in different saucepans.

Some pretty schemes for icing can be carried out in the violets. For instance, the top of a round cake will be quite sufficiently decorated with violet wreaths, daintily arranged and festooned with ribbons. Another novel way of using the flowers on the table is to lay them in flat bunches in small strawberry baskets, and place them at intervals between dishes of fruits and sweets.

A graceful arrangement of the finished flowers and their leaves, suitable for a dinner or luncheon party

COOKERY FOR INVALIDS

Chicken Jelly—Barley Gruel—Linseed Tea—A Steamed Mutton Chop—How to Serve Raw Beef in an Appetising Way—Hot Fish Sandwiches—Fish Custards—Cornflour Cakes—Port Wine Jelly and Cream—Roast Quail

CHICKEN JELLY

Required: One fowl.
One pint of cold water.
Salt and pepper

Chop the fowl into small pieces. Put it in the pan with the water and a little salt, and let it simmer gently for one hour Then take out the bones, pound them in a mortar, add them to the other ingredients, and let them simmer for another hour, skimming occasionally Strain the liquor either through a fine sieve or a piece of muslin Season it carefully, pour it into a mould, and leave it until it is cold and set Serve as required.

BARLEY GRUEL

Required: Half a pint of boiling water.
One large tablespoonful of pearl barley.
The rind of a lemon
Castor sugar to taste
A glass of wine

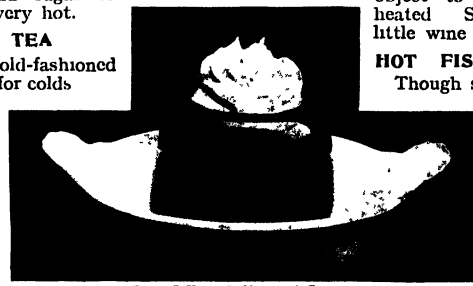
Put the barley in a small saucepan, with enough cold water to cover, and let it boil for five minutes, this is to remove the slightly bitter taste from the barley Next drain off the water Put the barley back in the saucepan with the half-pint of water and the strip of lemon-rind Let it simmer gently for half an hour, then strain out the barley, add the wine and sugar to taste, and serve very hot.

LINSEED TEA

This is a good, old-fashioned recipe, invaluable for colds

Required: Two tablespoonfuls of whole linseed
One pint of boiling water
Three lumps or more of sugar, or a small piece of sugar-candy
A tablespoonful of lemon-juice
One inch of liquorice

Wash the linseed carefully Put it in a saucepan with the sugar, liquorice, and water. Let all simmer gently for three-quarters of an hour Then strain off the liquid, and add the lemon-juice, and serve either hot or cold



Port Wine Jelly and Cream

A STEAMED CHOP

Steaming is one of the most nutritious ways of cooking, and therefore particularly suitable for invalids

Required: One chop (neck or small loin).
Half an ounce of butter
Salt and pepper

Well butter a deep plate. Wipe the chop quickly over with a cloth dipped in hot water. Lay it on the plate. Cover it with a piece of buttered paper, then cover with a lid or second plate. Then place over a saucepan of boiling water, keeping the water boiling steadily for about half an hour, or less if the chop is to be very lightly cooked. Place it on a hot plate, with any juice from the meat poured over it. Sprinkle it with a little salt and pepper, and serve it very hot.

RAW BEEF BALLS

Sometimes, in cases of great weakness, doctors order raw meat for a patient.

The following is by far the best way of giving it

Required Three ounces of fresh lean steak
One teaspoonful of cherry brandy or cream.
A piece of butter the size of a small nut.
A little salt or sugar

Wipe the meat quickly with a cloth dipped in hot water, then scrape it into fine shreds with a sharp knife Next rub it through a coarse wire sieve Then mix with it the cream or brandy and the sugar or salt; these will disguise the raw flavour of the meat Shape the mixture into neat small marbles. Rub a small pan over with butter, heat it, put in the balls, and roll them about in the pan over a quick fire until the outside of the balls changes colour, but be sure that they are not allowed to really cook Some doctors object to them even being heated Serve them with a little wine or soup.

HOT FISH SANDWICHES

Though sole is pre-eminently the fish for invalids, other white fish may be used for this dish

Required. One small sole or whiting
One tablespoonful of white sauce or cream
A little lemon-juice.
Salt and pepper
Thin brown bread and butter

Skin and fillet the fish. Butter a plate, lay in the fish, cover it with a piece of buttered paper and a lid or second plate. Place it over a saucepan of boiling water, and let it steam until the fish is cooked, it will probably take eight or ten minutes, but this will depend on the thickness of the fillets.

Next break the fish up into shreds, put these in a small pan with any juice there may be on the plate, also the sauce and a dust of salt, pepper, and lemon-juice. Make the mixture very hot; meantime, cut some thin slices of brown bread-and-butter, trim off the crusts, and spread a layer of the mixture on each. Roll them neatly up and serve at once.

FISH CUSTARDS

Required · One egg and one extra yolk.
Half a gill of milk.
One tablespoonful of chopped cooked fish.
Salt and pepper.

Beat up the eggs lightly, add the chopped fish, a seasoning of salt and pepper, and lastly the milk Well butter some dariole moulds or small cups Pour in the mixture, put the moulds in a shallow pan with boiling water to come half-way up them, lay a piece of buttered paper across the tops, and steam them very gently for about fifteen minutes, or until they are lightly set. Be sure that they are cooked *very* gently, otherwise they will be full of holes.

Turn them carefully on to a hot dish, and serve at once.

CORNFLOUR CAKES

Required : Two eggs
Four ounces of cornflour
Three ounces of butter
Three ounces of castor sugar
Quarter of a teaspoonful of baking-powder.
The rind of half a lemon

Sieve together the cornflour and baking-powder Grate the lemon-rind on to the sugar. Put the butter and sugar in a basin, and beat it to a cream, add the eggs one by one, beating each in well, next stir in the cornflour lightly Have ready some greased patty-tins, and fill each half full of the mixture. Put them in a moderate oven and bake for about a quarter of an hour, or until the mixture is set and a pale brown Let these cakes cool in the tins, otherwise they will probably break, as they are extremely light

PORT WINE JELLY AND CREAM

Required · Half a pint of port wine.
Half an ounce of leaf gelatine.
One clove
A small piece of cinnamon.
One ounce of loaf sugar
A few drops of cochineal

Put into a bright steel or enamel pan a little of the wine, the gelatine, clove, and cinnamon. Stir these over the fire until the gelatine has dissolved, then add the sugar and a few drops of cochineal. Strain these into the rest of the wine. Mix all together. Rinse out some small moulds with cold water, pour in the jelly, and leave it until cold and set.

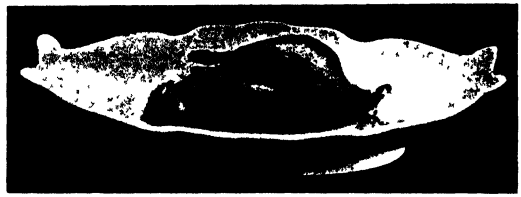
Dip each mould into tepid water, and slip the jelly out on to a dish.

Tiny border moulds are very effective, the centre being filled with whipped cream Whip a little cream until it will just hang on the fork, flavour it with vanilla and castor sugar, and heap it in the centre of the mould, or here and there round it

ROAST QUAIL

Required One quail
A slice of fat bacon.
A little flour
Salt and pepper
A slice of buttered toast.

Truss the quail neatly Tie the piece of fat bacon over the breast of the bird, then wrap it up in a piece of buttered paper;



Roast Quail

put it on a tin in a hot oven, and roast it from ten to fifteen minutes For the last five minutes remove the paper and slice of bacon so that the bird may brown nicely Keep it hot while the gravy is being made

Pour off all fat from the tin, and dredge a little flour into it, brown this carefully, taking care it does not burn, pour in about two tablespoonfuls of water, stir it over the fire until it boils well. Season it carefully with salt and pepper Arrange the bird on a neatly trimmed slice of hot buttered toast, and strain the gravy round

RECIPES FOR COOKING VEGETABLES

Boiled Leeks—Colcannon—Carrot and Turnip Moulds—Cauliflower Fritters—Sea-kale au Parmesan—Fried Sweet Potatoes (an American Recipe)

BOILED LEEKS

Required : One large bunch of leeks
Boiling water
Two level teaspoonfuls of salt to each quart of water
One ounce of butter.
Salt

(*Sufficient for four persons*)

Cut off the roots of the leeks and trim off all but about one and a half inches of the green tops. Wash the leeks very thoroughly, as they are usually very gritty. It is a good plan to let the water flow from the cold-water tap well inside them. Put them in a pan with enough boiling water to cover, and salt in the given proportion Boil them gently until they can be easily pierced with a skewer, which should be run into the root end, this being the thickest part. They will probably take from twenty to thirty minutes, but this depends upon their size. Drain them very thoroughly from the water, and arrange neatly in a hot dish with their heads all one way Cut the butter into small pieces, and put here and there on the leeks Sprinkle over a little pepper, and serve very hot.

COLCANNON

This is an excellent method of utilising

Boiled Leeks

cold cooked potatoes and cabbage, spinach or turnip-tops

Required One breakfastcupful of mashed potato
One breakfastcupful of finely chopped cabbage or other green vegetable
One ounce of butter
Salt or pepper
(*Sufficient for four persons*)

Mash the potatoes finely, either by rubbing them through a sieve or with a fork Melt the butter in a saucepan, put in the potato and the chopped cabbage, and mix all thoroughly together Season the mixture carefully with salt and pepper, and put it in a greased pie-dish Bake it in a hot oven for about twenty minutes Turn it on to a hot dish, and serve very hot

N B —If preferred, good beef dripping may be used instead of butter.

CARROT AND TURNIP MOULDS

Required A bunch or more of carrots
A bunch or more of turnips
Boiling water
Salt and pepper
About one and a half ounces of butter
(*Sufficient for six or eight persons*)

Cut off the green tops and the roots of the carrots Scrub and wash them, then scrape downwards until they are quite clean, carefully cutting out all specks Lay them in clean cold water; unless they are very small, cut each into halves, or even quarters

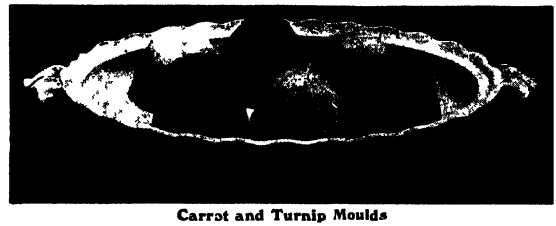
Put them in a saucepan of boiling salted water and boil them until tender. Old carrots will take from one to one and a half hours, and new ones about half an hour; the time, of course, will vary according to the size of the pieces. Pierce them with a skewer to make sure that they are properly cooked. Drain off all water.

Chop the carrots finely. This is best done with the pan on the stove, otherwise the carrots are apt to get chilled Add half the butter, a good dust of pepper, and, if necessary, a little salt to the carrots Press the mixture into small heated cups, let it stand a minute, then turn it out into a hot vegetable-dish

To cook the turnips

Scrub and peel the turnips, thickly or thinly, according to their age When they are old, the peel, which is almost woody, is often very thick There is, however, a faint line between the peel and the inner portion, and this shows exactly where to cut.

Halve or quarter the turnips, and be careful to cut out any part that shows signs of tiny



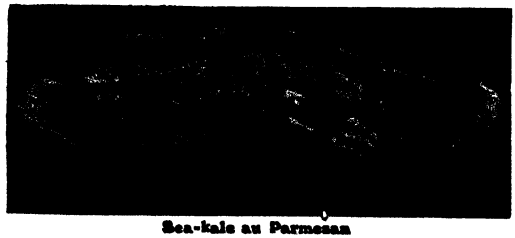
Carrot and Turnip Moulds

grubs Put the turnips in boiling salted water, and boil until tender. Drain off all the water very carefully Mash them finely with a fork, adding the rest of the butter, and salt and pepper to taste Press the turnips in heated cups, and turn them into the vegetable-dish with the carrot moulds, arranging the colours alternately

N B —This is by far the prettiest and most appetising way of serving carrots and turnips

CAULIFLOWER FRITTERS

Required · One large cauliflower
Two and a half ounces of flour
One egg and one extra yolk
One tablespoonful of salad oil or melted dripping.
Three tablespoonfuls of milk



Sea-kale au Parmesan

Mix the flour and salt together in a basin, add the yolks and the milk, and mix all smoothly together. Next beat the batter well and let it stand while the cauliflower is being prepared. Wash the cauliflower very thoroughly, it is an excellent plan to hold it under the cold-water tap. Put it in a pan of boiling salted water (with the flower downwards), and cook it until it is just tender. Then break it

carefully into large sprays. Put the pan of frying fat on the fire to heat. Whisk the white of egg to a very stiff froth, and stir it very lightly into the batter. With a skewer dip each spray into the batter, then drop it into the frying fat, after making sure that it is so hot that a bluish smoke is rising from it. Fry the pieces a golden brown. Drain them well on paper, and serve piled up in a hot vegetable-dish.

SEA-KALE AU PARMESAN

Required: One pound of sea-kale
Four ounces of Parmesan cheese.
One ounce of butter.
Half an ounce of flour
One gill of water.
Half a gill of cream or milk.
(*Sufficient for four persons*)

Wash the sea-kale carefully and cut off the roots, tie it in a bundle with tape, and put it in a pan with plenty of boiling salted water, add a teaspoonful of lemon-juice, as this helps to keep it a good colour Boil it gently until it is tender—it will probably take from twenty to thirty minutes, but be careful not to overcook it, for this often spoils the colour When done, drain it carefully out of the water, arrange the pieces neatly on a slice of toast, in a fireproof dish Pour over the sauce, sprinkle half the cheese over the top, put a few tiny bits of butter here and there on top Place in a quick oven to brown the cheese, and serve it very hot in the fireproof dish.

The sauce should be made while the sea-kale is being cooked.

Melt half the butter in a small saucepan, stir in the flour smoothly, add the water, and stir until it boils, season carefully, add the milk or cream, and lastly half of the cheese.

FRIED SWEET POTATOES

(An American Recipe)

Required: Two pounds of sweet potatoes.
Boiling water.
Dripping for frying
Salt and pepper
(*Sufficient for six persons*)

Choose potatoes of uniform size, wash and scrub them, but do not break the skin. Put them in a pan of boiling water, and boil them until they feel slightly hard in the centre Drain off the water. Cover the potatoes with a clean cloth, and leave them on the side of the stove for five minutes

Fried Sweet Potatoes

Next skin them and cut them in slices about three-quarters of an inch thick Melt about three ounces of good dripping in a frying-pan When a bluish smoke rises from it, put in the slices of potato, a few at a time, and fry them a golden brown, turning them occasionally Sprinkle them with salt and pepper, and serve in a hot dish

N B —Sweet potatoes may now be bought at most large stores and first-class greengrocers', and are very delicious

THE ART OF COFFEE-MAKING

By D. M. FORD

First Class Diplomee in Cookery, Laundry, and Housewifery late Staff Teacher of the Gloucestershire School of Domestic Economy

Why English People are Often Unsuccessful in the Preparation of Coffee—The Grinding of Coffee-berries—The Correct Proportion of Coffee to Use—The Making of Good Coffee is Quite a Simple Process—How to Test the Purity of Coffee

WHY do English people come to grief so often in the art of coffee-making? There are three chief reasons.

1 They do not grind their own coffee-beans

2. They purchase ground coffee in far too large quantities at a time

3. They are too economical in the making.

Before dealing with the first point, the grinding, it is necessary to refer to that earlier important process, the roasting of the berries This is a very delicate proceeding, requiring infinite skill, for the flavour, which is latent in the raw beans and developed during roasting, depends mainly on the heat being arrested at the right moment, and in a lesser degree on the proper ventilation of the roasting apparatus. When coffee is over-roasted it loses the greater part of its delicate acidity and aroma. If under-

roasted, coffee is deficient in flavour. Our Continental neighbours understand these intricacies of roasting far better than we do, and the operation is performed by them with amazing skill, even if only on a greased shovel over a charcoal fire Sometimes an ordinary steel or iron frying-pan or an earthenware casserole is substituted, and shaken frequently to equalise the browning

But it is better, under existing circumstances, that the English housewife should not attempt these measures, especially as she can always obtain the coffee-beans ready roasted, and if she keeps them in air-tight tins, the flavour will not sensibly deteriorate even after the lapse of some months Many English people pin a superstitious faith to freshly roasted coffee-beans The important point, however, is that the grinding should be carried out immediately before infusion

The Grinding of the Berries

A coffee-grinder should be kept in every house, and the coffee ground as required, but never in large quantities, since it becomes stale quickly Moreover, it should be rather finely ground, otherwise the full strength is not extracted When, after domestic grinding, the coffee appears unusually coarse, it is generally a sign that the coffee-mill needs readjusting

Failure in coffee-making, again, is due largely to the method of purchasing The housewife goes to her favourite grocer, and buys up stock which has probably been in the shop a fortnight, and has already lost its aroma. Instead of buying a very small quantity, she will probably buy a couple of pounds, and keep the coffee in the house perhaps another fortnight Is it any wonder that the resulting beverage is stale and tasteless? Coffee should only be bought from a reliable grocer or a well-reputed firm, and then only in small quantities, of course in proportion to the size of the household

Economy in coffee-making, however, is the great bane of most English people The kind of coffee bought in England is often far superior to the various compounds sold upon the Continent, but the English housewife will never use enough to make a really palatable infusion She measures it in the same way as she measures tea, whereas the golden rule in coffee-making is that not less than one ounce of coffee should be allowed to each half-pint of water

Coffee-making, in spite of all the popular mystery which surrounds it in England, is really a very simple process, and may be carried out quite as efficiently in an ordinary kitchen jug as in the most expensive percolating or filtering apparatus. Metal utensils, however, must never be used, as there is a certain amount of acidity in the coffee which acts upon the metal Even enamelled utensils are not to be recommended, as the enamel chips, leaving the metal exposed on the under surface Earthenware and glass are the only possible mediums. Many earthenware coffee-jugs are now upon the market at a very moderate price.

The jug must be thoroughly heated before the coffee is added; the water must be fresh and boiling. As in tea-making, water that has been standing should never be used. As soon as it boils it should be poured straight on to the coffee-grounds. If allowed to continue boiling for a long time certain alkaline salts contained in the water are destroyed, and the coffee therefore deteriorates in flavour. And, again, unless the water is freshly boiling, the stimulating property of coffee, known as caffeine, will not become soluble

The coffee, then, must be left to stand for a full five minutes, then well stirred, and left for another two minutes so that the grounds may settle The coffee is then ready for use If the jug is kept at an angle, and not allowed to return to an upright position until all the cups have been filled, there is no need to use anything in the way of a strainer. Milk, in the proportion of half a pint to each half-pint of coffee, should be served, or, more preferably, cream Both should be heated, for hot milk or hot cream develops a particularly fine aroma when blended with coffee

For those who prefer more elaborate apparatus to a mere earthenware jug, there are many patent coffee-makers One of the most effectual is made entirely of glass. The globe, or lower portion, holds the water, which is boiled by means of a spirit-lamp. The funnel, or upper portion, holds the coffee As the water boils it rises through the glass connection into the upper vessel and mixes with the coffee Whilst this is going on the infusion must be well stirred, and the lamp extinguished A few moments later the coffee will descend into the lower vessel, where it is ready for use, and, when the funnel has been removed, may be poured direct from the globe into the cups, to avoid loss of heat

Few English people are adepts in the choice of coffee, and so had far better leave it in the hands of a reliable firm to supply them with what is necessary

Costa Rican coffee is now being sold largely in England Arabian blends are always popular, and "Blue Mountain" coffee from Jamaica is considered by many to be the best in the world

Chicory is not to be recommended, in spite of the popular delusion that it adds to the flavour of coffee and renders it more wholesome Chicory belongs to the dandelion family, and is, therefore, quite unsuitable as a beverage Its only point in common with coffee is its colour after being roasted

To test the purity of coffee, throw a small handful into a basin of cold water If chicory is present it can easily be detected, for it will sink to the bottom, whilst the coffee-grains will float

English housewives should beware of tins or packets of coffee on which the word "coffee" is qualified by some other words. This signifies merely that enough coffee is present to avoid infringing the law.

[1] The following are good firms for supplying foods, etc, mentioned in this Section Messrs. Bollands (Wedding Cakes), Brown & Polson (Corn Flour), J S Fry & Sons, Ltd (Cocoa), Samuel Hanson & Son (Red, White, and Blue Coffee), International Plasmon, Ltd (Plasmon) George Mason & Co, Ltd. (O K. Sauce).

THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

THE MARCHIONESS OF DUFFERIN AND AVA

THE Marchioness of Dufferin and Ava was Miss Flora Davis, daughter of the millionaire banker, John H Davis, of New York, before she married the Marquis in 1893. She is known as one of the most perfectly dressed women of the day, as well as one of the most accomplished She possesses distinct musical ability, and her talent in this direction has been inherited by her three little girls, the Ladies Doris, Ursula, and Patricia, whose charming singing of French chansons has delighted many a drawing-room audience in Mayfair When her husband was secretary at the British Legation in Paris, Lady Dufferin frequently sang in private salons in the cause of charity, and in December, 1910, made her début at the Bechstein Hall, at a concert given by her friend, Madame Donalda, the prima donna It was her first, and will, according to her own confession, probably be her last appearance as a singer in public, although naturally the rumour arose that she was about to take up singing professionally. Lady Dufferin, by the way, is a capital judge of furniture, and is very tasteful in the matter of house decoration. Bridge is her favourite pastime, and many select card parties are held at her home in Cadogan Square.

The Marchioness of Dufferin
Lallie Charles

MRS. HUMPHRY WARD

PERHAPS the most widely read of living British women novelists, Mrs. Humphry Ward has nearly a score of novels and plays to her credit, besides innumerable articles in the principal reviews. A niece of Matthew Arnold, and granddaughter of Dr. Arnold, of Rugby fame, Mrs. Ward spent her early life in a literary atmosphere She was born at Hobart, Tasmania in 1851, and was nearly thirty before her first book, "Milly and Olly," was published. It was not, however, until 1888 that she came into her own with "Robert Elsmere," which captivated the late Mr Gladstone, and caused him to write a special review for the "Nineteenth Century" Mrs. Ward was married when she was twenty-one to Mr T Humphry Ward, the distinguished journalist, editor and author, and they have one son, Mr Arnold Ward, M P for West Hertfordshire, Mrs. Ward's country residence being at Tring, in that county. The famous novelist, by the way, has another side to her character, for most of her leisure time and much of her money has been devoted to philanthropic work.

Mrs. Humphry Ward
H. Barnett

Miss Maud Earl
Elliott & Fry

MISS MAUD EARL

OFTEN termed the "Lady Landseer," Miss Maud Earl has devoted herself almost wholly to the portrayal of dogs, and exhibited her first picture at the Royal Academy in 1885, when she was little more than a girl. It was called "Early Morning," and depicted two stags in a mist. Since then her work has attracted world-wide attention Not only has she received the enthusiastic praise of art critics and connoisseurs of all schools, but she has also won the patronage of Royalty, and executed many commissions for the late Queen Victoria, King Edward, Queen Alexandra, and their present Majesties. She was the first woman to portray the dogs of British Royalty, and she has had many distinguished visitors at her delightful home and

studio in Elm Tree Road, St. John's Wood. Miss Earl, among much other work, has done wonderful portraits of Snowball, a white collie; Alex, a Borzoi; and Vivien, a Bassett hound—all pets of Queen Alexandra, while she has rendered Cæsar, the late King's wire-haired fox-terrier immortal by her splendid portrait of that much-discussed dog. Miss Earl is a frequent visitor to Sandringham and Windsor, and is held in much esteem by the Royal Family.

The Princess of Monaco
Numa Blanc

THE PRINCESS OF MONACO

The second wife of the reigning prince of this interesting miniature republic, which is only eight miles square, is one of the most beautiful women in Europe, although she was born as long ago as 1858. She is well known in London and Paris, and married the Prince in 1889, after nine years of widowhood, her first husband being the late Duc de Richelieu. The Princess, who is an American by birth, was one of the most courted of widows in the cosmopolitan world, and there were many disappointed suitors when she finally gave her hand to the Prince of Monaco. Most people know that the Princess was related to the great poet Heine, and as Mademoiselle Alice Heine she was regarded as one of the greatest of Parisian heiresses, having gone to reside in the French capital as a girl. Speaking nearly every European language with facility, the Princess is also passionately devoted to music, her concerts at the Palace, Monaco, being events to be remembered. She is extremely wealthy and possesses some of the most valuable jewels in existence. Monaco has now been granted a Constitution by the Prince.

MRS. VIOLET TWEEDALE

The eldest daughter of the late Robert Chambers, editor of "Chambers's Journal," Mrs. Violet Tweedale, the writer of many brilliant novels, was very early in life initiated into the world of literature and art. At the age of sixteen she was a reader for the "Journal," and assisted her father in his literary labours. In 1889 Mrs. Tweedale came to London, and began to write for publication, devoting her days to literature, and her nights to rescue work in the East End. That year she published her first novel, "And They Two"; two years later she married Clarens Tweedale, of Balquholly, Aberdeenshire, and in her husband she found a true literary helpmate. Amongst Mrs. Tweedale's most popular stories are "The Kingdom of Mammon," "An Empty Heritage," and "The Quenchless Flame." Exceedingly versatile Mrs. Tweedale has been described as "a woman of all works." She can paint a landscape and cook a dinner; she can write a book and make a shirt; she can etch a sporting scene and embroider the finest designs; she is a brilliant pianist and has the reputation of being one of the best political speakers of the day. "I never know an idle moment, and I never know an unhappy one until by some misadventure I am forced to sit with idle hands," is a remark she has often been heard to make.

Mrs. Violet Tweedale
Rita Martin

Mrs Carnegie
H Barnett

MRS. CARNEGIE

Before she married, in 1887, Mrs. Carnegie was Louise Whitfield, of New York, the daughter of John W. Whitfield, a wholesale merchant. It was a romantic union. Mr. Carnegie was an old friend of the Whitfield family, but it was not until he returned from a trip round the world in 1879 that he discovered his attachment to Louise, who had said she would not marry, on account of her mother, whose fragile health necessitated her constant attention. And it was not until 1887, when Mr. Carnegie was fifty and Miss Whitfield over thirty, that they were quietly married. One daughter has been born to them—Margaret—in 1897. Mrs. Carnegie has been described as "the power behind the throne," and has a great deal to do in the distribution of the wealth of her generous husband. Often he is guided by her advice, and her popularity north of the Tweed is such that in 1908 there was conferred upon her by Dunfermline—her husband's native town—the highest civic honour, that of honorary burghership. In the year that their daughter was born Mr. Carnegie purchased Skibo Castle, Sutherland, N.B., and here for the greater part of the year the millionaire lives with his wife and daughter as chief companions.

MISS DOROTHY LEVITT

A very beautiful and daring young woman, Miss Dorothy Levitt first startled the British public by creating a world's motoring record for women at Blackpool in 1906, by driving at the average rate of 91 miles an hour. And then, after adding many more motoring records to her credit, she again startled the public by her aviation achievements, being the first Englishwoman to learn seriously the art of flying. It was Mr. F. S. Edge, the famous motorist, who first advised Miss Levitt to enter the automobile profession. And so congenial did Miss Levitt find the employment, that at the end of six months she knew as much about the mechanism of a car as any man. Miss Levitt afterwards took to racing, her first win being a reliability run from Edinburgh to London, in which she did all her own repairs on the road, and finally gained a prize from among 350 competitors.

Miss Dorothy Levitt
Lallie Charles

QUEENS OF THE WORLD

No. 6. The Empress of Japan

By SARAH A. TOOLEY

WESTERN ideas are pervading Japan, the most picturesque of Oriental lands, from the palace to the cottage. The Empress herself is the social leader of the movement which aims at the higher education of Japanese women and the general improvement of their position

This gracious little lady, around whom hovers the glamour and mystery of the East, has been able by her example and gentle influence to accomplish much for the women of her nation Etiquette forbids her to travel in other countries, and she has to obtain her knowledge from those of the Imperial household who have visited Europe and America and observed the lives of Western women. But the Empress has an enlightened and receptive mind, and many years ago took as her great exemplar our revered monarch, Queen Victoria

The Example of Queen Victoria

An English lady who had the entrée to the palace at Tokyo told me that the Empress often requested that a "Life" of Queen Victoria should be read aloud to her From it she learned the surprising fact that a woman could rule a mighty Empire, perform duties in public, and yet remain a devoted wife and mother, and the most womanly of women. This greatly encouraged the Empress to emerge from her seclusion and interest herself in matters of public import, particularly with regard to women's education and the care of the sick in hospital and on the battlefield.

The Empress was the Lady Haruko, third daughter of Prince Tchigo Tadaka, and belonged to one of the five noble families of Japan whose daughters are eligible to be Imperial consorts. She was brought up strictly under the old régime in her father's palace at Kyoto, near to the ancient Imperial abode. The future Empress knew no more of the outside world than if she had been a cloistered nun. She was well drilled in the "womanly obediences" and "womanly virtues" proper to a high-born Japanese maiden, and acquired all the grace and charm and sweet submissive ways of the typical Japanese lady. The higher education now taught in the Peeresses' School in Tokyo had not then dawned in Japan, and the education of the Lady Haruko was exclusively artistic. She excelled in music and painting, the arrangement of flowers, and was passionately fond of poetry, and in course of time herself became a poetess.

She was married December 28, 1868, to the Emperor, then little more than a boy, who had recently succeeded to the throne of his fathers

The young Empress stood on the threshold of a re-awakened country The makers of new Japan were the trusted advisers of the Emperor, who had thrown off the power of the Shogunate and was determined to become the actual ruler of his people The sleep of centuries was over, and Japan opened its doors to the foreigner and looked to the Occident for its models of a reformed social state and a constitutional government The Empress had to widen her outlook and try to grasp the startling changes seething around her

There were more important things for her to consider now than the etiquette of the tea ceremony and flower arrangement, the all-absorbing studies of her girlhood Her natural inclinations were towards graceful culture She played sweetly upon the koto and loved to weave her poetic fancies among the cherry blossoms in her garden Her heart was attuned to the beautiful, but she was a devoted wife and a patriotic daughter of Nippon Emperor and country ruled her horizon

The New Order

One is inclined to think that the womanly "obediences" enjoined by Japanese custom were severely tested the day that the Empress laid aside her graceful kimono and arrayed her dainty figure in her first Paris gown. But the Imperial fiat had gone forth that European dress was to be worn at Court on ceremonial occasions, and it behoved the Empress to set the fashion She now ordered her toilettes from Paris and London, and adopted the Court dress of our country. But in the privacy of her own apartments she still wears the picturesque dress of old Japan.

She has a sweet and tender nature, and is loved by the people as the incarnation of charity. As public work was demanded of her, she was eager to espouse the cause of the sick and suffering, for there at least was a field of activity in which she could engage without doing violence to her womanly feelings.

She took a keen interest in the founding of the Red Cross Society of Japan and gave generously towards the support of the scheme. It is said that the Empress reads all the reports of the society. She attends the annual general meeting in Tokyo, and encourages the members by her gracious words. The gathering affords her the greatest pleasure, and she has been described on these occasions as like a "mother speaking to her children." The Empress has indeed reason to be proud of the fine development of the society, which from very small beginnings has become, by the admission of so distinguished an authority as Sir Frederick Treves, the most highly organised of all the Red Cross societies

The Empress's favourite institution is the Central Red Cross Hospital in Tokyo She often visits the free patients in the hospital, and gives an annual sum of 5,000 yen (over £500) for their special relief and to provide the necessitous with clothing

During the Russo-Japanese war she made bandages for the wounded and ministered to some of the suffering soldiers with her own hands. She also provided artificial limbs for some of the maimed soldiers irrespective of nationality

During the war period the Empress gave no entertainments, and made it known that so long as the war lasted neither she nor any of the ladies of the Imperial household would spend money on luxuries or amusements She gave her patronage to the Japan Women's League founded by Madame Okumura with the object of arousing the patriotism of her sisters on behalf of the soldiers and sailors of the Empire. "Save even so little as the cost of your scarf," she appealed, "and give it to the nation" The league adopted a scarf for its badge, and numbers a million members. The Empress gives it an annual grant.

Her Majesty has done much by her sympathy and help to promote the training of nurses in Japan. The movement is closely allied with Red Cross work. When the Red Cross was first started in Japan only women of the lowest class could be induced to undertake nursing in the hospital wards. The difficulty was much the same as in our own land in Crimean days, and the seclusion in which Japanese women lived increased the difficulty. It was contrary to the most cherished ideas of feminine delicacy for a Japanese woman to nurse male patients. It was necessary for the highest ladies in the land to combat this idea, and the Ladies Volunteer Nursing Association was founded under the patronage of the Empress. The members, by themselves attending to the sick and wounded soldiers in hospital, set an example which induced women of good social grade to train for the profession of nursing. It is said that the Japanese woman makes the best nurse in the world, she is so accustomed to yield gentle, willing service to others. The Red Cross Society is active in peace as well as in war, and is now recruiting nurses from the well-to-do middle classes There are now 2,567 trained nurses. Many received Imperial decorations during the late war.

H.I.M THE EMPRESS OF JAPAN

Her Majesty is an enthusiastic supporter of the movement for the higher education of Japanese women She is herself an accomplished musician and writer of graceful verse

Photo, Stanley

The story of the life and work of Florence Nightingale was, at the recommendation of the Empress, made a reading subject in the girls' schools. There is at present a movement for founding a Nightingale Fund, in connection with the Red Cross Society of Japan

Though brought up, as we have seen, under the old régime herself, the Empress is a strong advocate for the higher education of women When the new educational code was formulated and secondary schools for girls established throughout the prefectures, the Empress became the patron of female education, and contributed to the support of some of the early institutions When the Women's Normal School was established in Tokyo, in 1874, the Empress gave it 5,000 yen. Her portrait hangs in all the schools

and, together with that of the Emperor, is an object of special veneration by the children on high days and holidays. The Empress has also composed an educational motto, which, interpreted, runs. "If we polish not a gem or a mirror, what good will it be? With the way of learning it is the same." This is set to music, and sung in girls' schools throughout Japan.

A Patron of Education

The Empress is in very close personal touch with the Peeresses' School founded in Tokyo in 1877 for the higher education of the daughters of the nobility. It numbers 700 pupils, including princesses of the blood, and is maintained under Imperial auspices. The Empress always visits it at least once a year, and has written the following inspiring little poem for the pupils:

"The water placed in goblet, bowl, or cup,
Changes its shape to its receptacle,
And so our plastic souls take various shapes,
And characters of good or ill, to fit
The good or evil in the friends we choose.
Therefore, be careful in your choice of friends,
And let your special love be given to them
Whose strength of character may prove the whip
That drives you onward to fair wisdom's goal."

Although the Empress sees the wisdom of expanding the curriculum of female education, she clings strongly to the domestic ideal, and considers that the first aim in a girl's education should be to fit her to be a good wife and wise mother. The young peeresses and princesses are taught cooking and housekeeping, mode of life, education of children, management of servants, nursing the sick, and sewing, as well as mathematics and political science. The arts and graces which have rendered the Japanese woman such a winsome and engaging creature are not neglected under the new régime. The tea ceremony, with deportment and etiquette are taught as rigorously as of yore, though Swedish athletic exercises are added.

A Poet Empress

The same mingling of subjects is observed in the Nippon Women's University, Tokyo, founded 1901, which may be termed the Girton of Japan. The University is another great interest of the Empress. Her Majesty also follows with approval the medical training of women. There are now upwards of one hundred and thirty women doctors in Japan.

The Empress is a woman of culture, takes a delight in books, and loves art and music. These tastes form a bond between her and the Emperor. Both write poems. The Empress thus expresses her delight in books.

"The jewel in a lady's coronet
Gleams in her hair and sparkles in the gloom.
And yet 'tis naught—a sparkle, not a light.
The book whose page enlightens the dark mind
Is the true treasure"

Though not of the Christian faith, this Imperial lady of the Orient has a religious mind, and thus expresses her sentiments:

"Take heed unto thyself; the mighty God
That is the soul of Nature sees the good
And bad that man in his most secret heart
Thinks of himself, and brings it to the light."

Other poems deal with her wifely concern for the Emperor during perilous expeditions. When he was visiting the scenes of the tidal wave disaster she laments.

"How shall my lord,
In mountain huts that scarce ward off the sun
With their poor shingle roofs, endure the grief
Of the long days and sleepless summer nights?"

In common with all Japanese wives, the Empress performs personal service for her husband. Her position as Imperial Consort is of greater dignity than was usual to the consort of the Mikado under the old régime, and the onward march of Western ideas has brought her into public view in a surprising way. The Empress is not the mother of the Emperor's children. The Crown Prince is the son of a secondary wife, but in his early days the Empress treated him as if he were her own son and showed great kindness to his mother.

The Empress as Hostess

The Empress, though somewhat shy at first when she began to receive strangers at court, has developed into a charming hostess. In the spring she gives a cherry blossom garden party in her own lovely garden at the palace in Tokyo, to which the notabilities of the city are invited. Windsor cannot rival this picturesque function, nor Ascot surpass the beauty of the dresses.

The career of the Empress of Japan affords a delightful example of how a woman bred in Oriental seclusion has been able to use her influence for the uplifting of the women of her land in a gentle, unobtrusive manner.

The life story of the Empress, moreover, affords a very striking picture of the awakening of the East. A typical Oriental, brought up in quiet seclusion and trained to accept those doctrines which prevail in lands where women are mere chattels, who can take no part in public life, she has adopted, with an astonishing aptitude, the more enlightened tenets of the West. Custom and convention are two strong forces, and both the bitterest enemies to individual freedom. Women, moreover, they bind more tightly than men, and, even in Europe, only very gradually were women able to relax the fetters. That a woman, therefore, filled with modern European aspirations, should share the Japanese Imperial House shows very clearly how far and how rapidly, during recent years, the East has travelled along the difficult road of civilisation.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

No. 4. THE INDUSTRIAL LAW COMMITTEE

By MARY E. PHILLIPS

CHAIRMAN—MRS. H. J. TENNANT

The Aims of the Committee—Lectures—How the Public Can Help—Examples of Help Afforded—The Indemnity Fund for Helping Dismissed Employees

THE Industrial Law Committee was formed in 1898. Its objects are:

1. To supply information as to the legal protection of the industrial classes with regard to the conditions of their trade. This information to be given by means of correspondence, lectures, and printed matter to persons working among the industrial classes.

2. To constitute a central body to which may be reported breaches of the law and other matters relating to industrial employment, in order that these may be inquired into, referred to the proper authorities, and otherwise treated as may be advisable

3. To consider all information received; to promote further legislation and the more effective administration of the existing law.

1. It is impossible to estimate the value of the work done by this committee, for, however excellent legislation may be, it is practically useless unless those in whose interests it is enacted know of its existence. It is also very necessary that those who, as district visitors, Sunday-school teachers, parish nurses, etc, work among the industrial classes should realise the scope of the laws which influence the lives of the people whom they wish to befriend. Therefore, wherever a sufficient audience can be brought together, a course of lectures, or a single lecture, is arranged by the committee, free of charge, on such subjects as the following:

"How Our Industrial Laws Help Women and Children"

"Sanitation in the Home and Workplace."

"Dangers from Fire and Machinery"

"The Industrial Position of Women"

"The Law Relating to Fines and Deductions."

"The Law Relating to Shops."

"The Law Relating to Dangerous Trades."

"The Law Relating to Wages."

"The Employment of Children," etc.

Most grateful thanks are expressed by those who attend these lectures when they find that their newly acquired knowledge of the law enables them to assist cases which before they had considered hopeless. For instance, a district visitor, finding a girl suffering with pneumonia induced by working in an unheated workroom, need only report the case to the secretary of the Industrial Law Committee, and it will be referred to the factory inspectors, whose duty it is to take action in such a case People say sometimes that inspectors should discover breaches of the law for themselves, but when it is realised that there are only about 200 factory inspectors for Great Britain and Ireland, it will at once be obvious that an impossibility has been expected of them.

2. The second object of this committee is to deal with cases of overwork, etc. All complaints sent to them are dealt with in strict confidence, no one knowing the source from which they have been obtained.

The following are complaints sent in:

(*a*) Some girls employed in dressmaking had to work from 5 or 6 a.m. to 8 or 9 p.m. No time was allowed for meals, and the girls were kept in the workroom the whole time.

(*b*) Girls making wigs were forced to work in a temperature of 86° in the shade.

(*c*) Girls making metallic capsules were obliged to have their meals in a workroom, the atmosphere of which was charged with bronze dust.

All the above cases come within the scope of the law, and were referred at once to H.M. Principal Lady Inspector of Factories.

It is sometimes necessary for an inspector when visiting a workplace to question a worker, and in many cases the worker is placed in a most difficult position. Should she give false evidence, she is in danger of imprisonment, and if she tells the truth her employer may dismiss her on her return to work.

Here there is no legal remedy, and it would be very difficult to devise one But the Industrial Law Committee, in this particular, goes beyond the law, and administers a fund for the help of those women and young persons who have been dismissed from their situations solely for giving evidence to, or for, H.M. Inspectors of Factories

3. The third object of the committee is also most ably fulfilled. The consideration of the information received from all parts of the country is constantly engaging their attention, and when fresh industrial laws are proposed, or amendments to existing ones, this committee will have important evidence to lay before the legislature. Much has been done to aid in the effective administration of existing laws, not only of the Factory and Workshops Acts, the Truck Acts, and the Workmen's Compensation Act, but also with regard to the Public Health Acts, which protect the workers in their homes as the other Acts protect them in their workplaces. These Acts legislate for overcrowding, defective drains, insufficient water supply, etc.

All information regarding the society is supplied by the Secretary, Industrial Law Committee, 34, Mecklenburgh Square, London, W.C.

WOMAN'S LAW BOOK

By G D. LYNCH
(BARRISTER AT LAW)

Legal terms and legal language make the law a mystery to most people Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

DOG LAW

Dog-stealing Now a Crime—Dog Licences—The Dog-owner's Responsibility—Trespassing and Straying Dogs—Worrying Cattle

Stealing no Crime

ALTHOUGH a dog is a domestic animal, it is not, like other domestic animals, the subject of larceny at common law, and formerly anyone could steal a dog with impunity "on account of the baseness of its nature."

The maxim "Love me, love my dog," evidently did not appeal to the old lawyers, but their reason for excepting dogs and cats from the ordinary law relating to domestic animals is weak in the extreme

The dog and the cat, apart from their intrinsic value, have endeared themselves to mankind, and are generally held in greater estimation than the sheep, the pig, or the goat, which are not base animals To steal the skin of a dead dog, or to steal a dog wearing a collar, was always a criminal offence ; in the latter case the thief was only charged with stealing the collar

Dog Thieves, Beware

By statute law dog-stealing has been made a punishable offence, and anyone who unlawfully has in his possession any stolen dog, or the skin of any dog which he knows has been stolen, renders himself liable to prosecution Any justice may restore a stolen dog to the owner

Reward for Restoring Stolen Dog

Corruptly taking any money or reward under pretence or on account of aiding the recovery of a stolen dog, or of a dog which is in the possession of any person who is not the true owner, is an indictable offence punishable with imprisonment.

Offering Reward

Any person advertising a reward for the return of a dog, and any newspaper publishing the same, in which it is intimated that no questions will be asked, render themselves liable to forfeit £50 at the suit of any common informer

Licence

For every dog over six months of age a licence is required, which must be taken out by the owner The cost of a licence in Great Britain is 7s 6d for each dog; in Ireland, 2s 6d , and the licence, which is obtainable at a post-office, expires on December 31 , but a reasonable time is afforded the owner for renewing this licence The licence is stamped with the hour as well as the date of issue, and is no answer to a charge of keeping a dog without a licence if stamped subsequently to the discovery of the dog by an Excise officer

Must be Produced

The licence must be produced when required by a policeman or an Excise officer, and any person refusing to do so renders himself liable to the same penalties as would be incurred by keeping a dog without a licence

Who is the Owner?

The person in whose custody, charge, or possession, or in whose house or premises the dog is found, is deemed to be the owner until the contrary is proved. The penalty for keeping a dog without a licence is £5 for each dog, and may be imposed for every dog kept in excess of the number for which the owner is licensed.

Exemptions

Puppies under six months are exempt, but the proof of the age lies upon the owner.

No licence is required for a dog kept by a blind person for his guidance.

Hound whelps under the age of twelve months which have never been entered in or used with any pack of hounds are also exempt.

Shepherds' Dogs

A farmer or a shepherd may also obtain an exemption for dogs, used solely for the purpose of tending sheep or cattle on a farm, by filling up a declaration For four hundred sheep or less on unenclosed land, the owner may obtain an exemption for not more than two dogs; for over four hundred sheep, three dogs, and so on, but not for more than eight dogs kept on the farm.

Game Licence

Every person using a dog for taking, killing, or pursuing any game or deer must take out a game licence

Hunting and Coursing

A game licence is not necessary for killing hares by coursing with greyhounds, or by hunting with beagles or other hounds, or for pursuing deer by hunting with hounds.

His First Bite

Domesticated animals are not supposed to be dangerous, and therefore the owner of an animal is not, in the absence of negligence on his part, liable for an act of a vicious or mischievous kind which it is not in the animal's nature usually to commit, unless he knows of the animal's mischievous propensity, and proof of this knowledge is essential in a claim for damages.

The popular notion, therefore, that every dog is entitled to his first bite is not altogether incorrect.

Scienter

In order to prove *scienter* it must be shown that the owner knew of his dog's mischievous disposition to bite mankind It is not enough to show that the dog had bitten another animal, but, on the other hand, it is not necessary to prove that the dog had actually bitten anyone before. Proof that the dog was savagely disposed towards people, and was in the habit of rushing at them and attempting to bite them, would be sufficient

The plaintiff need not call the person who was previously bitten by the dog, but he must go further than show that the dog was usually kept tied up on account of its supposed ferocity An offer of compensation is no evidence of *scienter*, but a caution not to go near the dog coming from the master or someone in his employment would be.

The knowledge of a servant having charge of the dog is the knowledge of the master, and a complaint to the owner's servant or to his wife, to be communicated to him, may be evidence of knowledge. It must be shown that the servant has the actual control or management of the business or of the premises or of the animal.

Who is Liable

If the defendant is not the actual owner of the dog, but is the person who keeps it on his premises or allows it to resort there, he may still be liable. But not if he is a person who has done nothing to encourage it or has not attempted to exercise any control over it.

What has been stated about *scienter* applies with equal force to all domestic and generally harmless animals.

Ferocious Dog

A person is entitled to keep a ferocious dog for the protection of his property and to turn it loose at night; but he must not put it in the way of access to his house, so that persons coming innocently to the house on lawful business may be injured.

"Beware of the Dog"

This notice will not protect an owner from the consequences of a person being injured who cannot read, if the person was lawfully on the premises, nor will the fact that the dog is on the chain, if the chain is so long that it can reach those who are passing.

But tramps and others who enter the premises at night without lawful excuse do so at their peril, and must accept the consequences The question in all such cases to be decided is whether the plaintiff had a right to be on the spot, and if so, was the defendant negligent in keeping the dog or the plaintiff negligent in approaching it.

Worrying Cattle

The owner of every dog is liable for injury done to cattle or sheep by his dog, and by cattle is meant horses, mules, asses, goats, and swine It is not necessary for the owner of the cattle to prove *scienter*, or even negligence, on the part of the dog's owner. And a person is liable for injury done by his dog to sheep, although the sheep were trespassing on his land

Dangerous Dog

Where a dog is proved to have injured cattle or to have chased sheep, it may be dealt with as a "dangerous dog"

A dog which appears to be dangerous, and not kept under proper control, may, by an order of the magistrates, be destroyed without giving the owner the option of keeping it, or the owner may be ordered to keep it under control under a penalty of £1 a day for neglecting to do so.

Dog Trespassing

The owner is not liable for the damage done to a neighbour's garden on account of his dog trespassing therein; but if a person allows his dog to roam at large, knowing that it is addicted to destroying game, he will be liable on the ground of *scienter*.

Scienter

The knowledge of the owner of a domesticated animal of its vicious propensities.

To be continued.

LAW AND MONEY MATTERS

Continued from page 1366, Part 10

FIRE INSURANCE

Conditions on Which Fire Insurance Can be Effected—The Name of the Interested Person must be Inserted in the Policy—Policies Not Intended to be Assignable—Mis-statements may Cancel the Contract—Alterations must be Notified—Duration of Policy

FIRE insurance is a contract of indemnity, the insurance office undertaking to make good within certain limited amounts the losses sustained by the persons effecting the insurance on their buildings and property. The latter, therefore, is protected for a certain stipulated time, generally for a year or less, upon the payment of an agreed premium, which varies according to the nature of the property insured For instance, the cost of insuring an ordinary private dwelling-house built of brick or stone, and tiled or slated, would be from 1s 6d per £100, the same if built of brick and timber, 2s. 6d., thatched dwellings, from 5s.; stacks in fields in England and Wales, 7s 6d, in Scotland, 10s

The amount payable in case of a loss does not depend upon the value of the property insured and injured, but simply on the amount of the damage. Under no circumstances can the sum payable exceed the amount named in the policy, and if the loss is less the amount for which the insurance company is liable will also be less.

The contract is contained in a written document called a policy, which must bear a penny stamp If the contract is made by parol, a duly stamped policy must be executed within a month under a penalty of £20.

Insurable Interest

It is necessary that the party insuring should have an interest or property at the time of insuring and at the time that the fire happens .The name of the person interested, or for whose benefit, or on whose account the policy is made out must be inserted in the policy

An insurable interest is conferred on anyone who has a legal or other right or responsibility prejudicially affected by a fire Thus, a trustee may insure the trust property held by him, and a person in charge of goods the property under his care.

Not Assignable

Policies of fire insurance are not in the nature of them assignable nor intended to be assigned from one person to another, for the contract is a purely personal one, and they have not been made assignable by statute. Upon a sale of the property insured no interest in the policy or insurance moneys passes to the purchaser unless it has been so agreed A sale, however, subsequent to the loss would not prevent the assured suing as a trustee for the purchaser. And, of course, the contract may be assigned with the consent of the office, and this is generally done, as, for example, when completing the purchase of a new house, in which case the office will transfer the remainder of the term of insurance effected by the builders to the purchaser.

Conditions

The person effecting the insurance must inform the company of all material facts affecting the subject matter. The contract is entered into on the basis of a proposal signed by the party insuring or by some person acting on his behalf The proposal consists of written answers to questions framed by the insurance company for their guidance and protection, and it is essential that the questions should be answered truly and accurately There have been cases in which perfectly innocent mis-statements have proved sufficient to cancel the contract when it was entered into on the faith of their being correct A false answer is regarded as fraudulent, and would undoubtedly render the contract void.

Alterations

Goods insured in a certain building are not protected if moved elsewhere, even if the risk is not increased, unless notice of their removal is given to the office and they accept the new locality An alteration in the structure of a building or in the nature of its contents may render a contract void which was made under circumstances now no longer existing But any change within the limits of fair dealing is permissible

A breach of the conditions is often in fact waived either expressly or by acquiescence, and it has been held that the acceptance of a premium after notice of the breach amounts to acquiescence

As a matter of practice, policies often provide for the transfer of the insurance to other property when that originally insured is sold or transferred by the assured to some other person, but this is only a concession on the part of the office, who would otherwise cease to be liable on the sale or transfer of the protected goods.

Duration of Policy

A fire insurance is always entered into for a fixed period, usually for a year or less, at the end of which time the policy comes to an end As a matter of practice, a fresh policy is never issued, but the insurance is renewed by payment and acceptance of a further premium. If, however, the office chose to refuse to accept the premium, they would be acting within their rights, and the term having come to an end the policy would lapse.

To be continued.

A FAVOUR. By E. Blair Leighton
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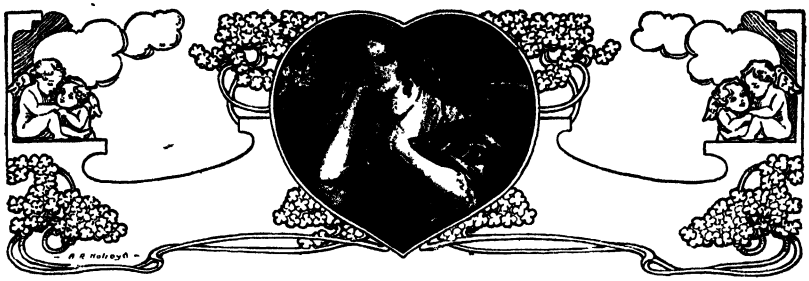


WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 10. KING GEORGE IV. AND MRS. FITZHERBERT

By J. A. BRENDON

THE love affairs of Royal persons always stimulate popular interest, but the one true romance which brightened the life of King George IV did more than this It was the most remarkable romance of modern times, and as such created a national sensation

In truth, however, the story of Mrs. Fitzherbert and George, Prince of Wales, who later ascended the throne as King George IV., is a very simple one, very human, and quite delightful The odium of scandal clung to it mainly because, for many years, the truth was enveloped in a thick cloud of mysterious secrecy. Never was the marriage recognised officially, and on two occasions it was denied publicly in the House of Commons that it had ever taken place There were, however, many very good reasons for preserving a discreet silence about this marriage, not merely was it morganatic, but in it were involved constitutional and religious questions of supreme importance.

A Royal Mystery

But at length the clouds of mystery have been dispelled, and that Mrs Fitzherbert, at any rate in the eyes of the Church, was the wife of King George IV. is a truth over which it is impossible to cast even a shadow of doubt. Prior to her death she deposited in Coutts's Bank a number of papers relating to herself, but until a few years ago the right of access to these papers, in spite of the persistence of her relatives and friends, was firmly refused.

In 1905, however. King Edward VII. graciously acceded to the request of Mr. W H Wilkins, and allowed him to see and make use of these papers in compiling a true history of the romance * Thus the mystery has been solved, and the honour of Mrs. Fitzherbert vindicated This, indeed, is only just, for if ever there lived a woman whom the breath of scandal should never have been allowed to taint, that woman was Maria Fitzherbert Clever, cultured, loyal to the highest traditions of womanhood, she was one of the noblest and most fascinating women of her age.

Whimsical Cupid

The romance of the uncrowned queen of Louis XIV, a story which already has been narrated in this series of romances (Part 4, page 551), is perhaps the closest historical parallel to that of Mrs Fitzherbert At first sight it is easy and natural to regard both Madame de Maintenon and the wife of George IV as scheming and designing women Fact, however, disproves this theory, and it is impossible to deny that Mrs. Fitzherbert married the heir to the English throne for the same reasons for which Madame de Maintenon married Louis XIV.; she loved him, and felt that she alone had the power to turn him from the path of excesses along which his own nature and the influences of the age and Court were driving him. But surely Cupid must have been in his most whimsical mood when he dared to

* "Mrs. Fitzherbert and George IV.," by W. H. Wilkins, M.A., F.S.A Longmans, Green & Co., London.

marry this commoner to this prince; it is a fantastic story, full of matrimonial complexities.

Maria Fitzherbert was the daughter of Mr. Walter Smythe, a member of an ancient North-country Roman Catholic family, and she was born on July 26, 1756. Her childhood was spent, for the most part, in quiet seclusion, for the severity of the laws against Papists had not yet been mitigated. Roman Catholics were eligible neither for public offices nor for the public services, and were obliged by force of circumstances to be exclusive socially. Indeed, declares Lecky, they were "virtually outlaws in their own country, doomed to a life of secrecy and retirement."

Maria and the King of France

Maria was educated at a convent in Paris, and even at this time displayed her unfortunate propensity for attracting royalty. At Versailles it was permitted to the public to gaze upon Louis XV. as he dined, and Maria was once taken there to witness this spectacle of monarchy feeding. Upon the onlookers, however, absolute silence was enjoined, but the child, immensely amused at the sight of the King of France pulling a chicken to pieces with his fingers, was unable to control her feelings, and burst forth into peals of laughter. Louis, however, so far from being offended by this breach of etiquette, sent the Duke of Soubise to her with a dish of sugar plums to keep her quiet

Perhaps the King had noticed her beauty, for it was indeed startling, and after her return to England it did not remain for long unheeded; her features and figure were perfect; her complexion adorable, and her brown eyes contrasted delightfully with the thick masses of pale golden hair in which her face was framed Maria, therefore, soon found herself surrounded by suitors, and in 1775, when nineteen years of age, she became the wife of Mr Edward Weld, the owner of Lulworth Castle, in Dorsetshire After she had been married to him for a year, however, Mr. Weld died quite suddenly; but three years later his widow married again. Her second husband, perhaps, was even more eligible than the first, and to the wife of Mr Thomas Fitzherbert, a Roman Catholic of ancient lineage, the doors of society were opened wide. On May 7, 1781, however, Thomas Fitzherbert died, with the result that, while only in her twenty-sixth year, Maria, for the second time, was left a widow.

A Twice-Widowed Beauty

Her beauty was now in its prime; London was captivated by it, and its owner soon became the subject of many paragraphs in the papers. "A new constellation," declared the "Morning Herald," on July 27, 1784, "has lately made an appearance in the *fashionable hemisphere* of those whose hearts are susceptible to the power of beauty. The widow of the late Mr. F————t has in her train half our young nobility. As the lady has not, as yet, discovered a partiality for any of her admirers they are all animated with hopes of success."

Among these may be mentioned the Duke of Bedford, who, because she refused to marry him, remained a bachelor to the end of his life. But among them also must be mentioned a man who, as a connoisseur of feminine charms, could not allow such loveliness to escape his notice.

It was in 1783, and on the river at Richmond, that the Prince of Wales first noticed Mrs. Fitzherbert. He fell in love immediately, and was completely unable to conceal his infatuation. Indeed, a few days later he began, after dinner, to bewail the fortune of his birth. What had he done, he asked, that he should be forced, in due course, to marry some "ugly German frow"? Why could he not be free to do what he liked, as were other men? The Prince's manner betrayed his secret, and Rigby, the Master of the Rolls, to whom the questions apparently were addressed, replied discreetly:

"Faith, sir, I am not yet drunk enough to give advice to the Prince of Wales about marrying"

According to another story, however, George saw his enchantress earlier in the year when she was sitting with Lady Sefton in a box at the Opera, and so greatly was he impressed by her beauty that he followed her home.

At this time, however, the Prince was constantly being impressed He was the leader and darling of London society, and London, tired of the wearisome dullness of German princes, rejoiced to find as heir to the throne a handsome man, with cultivated manners and sporting instincts, who spoke English without a German accent. Indeed, George might have developed into a magnificent man and a great prince if only his father had been less narrow, less unreasonable, and less bigoted Between George III. and his son a perpetual feud existed, and to this must be attributed a large number of the son's subsequent errors.

An Ardent Wooer

In the same year as that in which he met Mrs Fitzherbert, George came of age, and, when he came of age he became also independent. Carlton House he furnished in lavish style, and there, with Charles James Fox as his inspiring genius, he added fuel to the fire of his father's hatred by establishing himself as the patron of the King's political adversaries. It was at Carlton House that, during the General Election of 1784, the Duchess of Devonshire bought with kisses votes for Fox, who was then standing for Westminster. It was at Carlton House that the Prince presided over that splendid throng of ladies, politicians, beaus, and wits whose names are identified with and have immortalised the Whig party of that day.

It may have been dazzling, but it was not a moral society, and it was very reluctantly

that Mrs. Fitzherbert allowed herself to be drawn into the magic circle But she had no alternative. The Prince's importunity was irresistible; to escape from him was impossible. Soon, however, she showed him that she was a woman of a calibre very different from that of the ladies whom hitherto he had been pleased to honour with his attentions. But this did not deter him; it served only to make him more persistent. And Mrs Fitzherbert, although old enough to realise the danger of the rocks ahead, knew not how to avoid it.

But, whatever might happen, she was determined on one point, and that was that to George she would be a wife or nothing. Marriage, however, seemed to be impossible, for in the road to matrimony were two apparently insuperable obstacles—the obstacle of birth and the obstacle of religion

To ensure the Protestant succession had been the primary care of the revolution legislators, and the great Act of 1689 emphatically declared that no person who held communion with the Church of Rome, or who married a Papist, should sit upon the throne Thus, by marrying Mrs. Fitzherbert, George would be taking a step which might well cause him to be deprived of his birthright Indeed, a less honourable man than the Duke of York undoubtedly would have regarded himself as fully justified in making use of the Heir-apparent's secret marriage—for he was cognisant of it—further to prejudice the King against his eldest son. But Frederick, Duke of York, was devoted to his brother, and was loyalty and integrity personified

Again, the terms of the Royal Marriage Act of 1772 rendered it illegal for a member of the Royal Family to marry without the consent of the Sovereign, and, in addition, imposed severe penalties upon all who might assist or be present at the ceremony

The law, therefore, was equipped with every conceivable device to frustrate his intentions, but objections such as these George was willing to ignore. He had resolved to win Mrs. Fitzherbert, and nothing could deter him from his purpose. The opposition of his friends merely goaded him to frenzy.

The victim of his love, greatly distressed, not knowing how to escape or what action to take, decided, therefore, as a last resource, to flee and leave the country A rumour of her intentions reached the ears of George. He was terribly agitated. Allow Mrs. Fitzherbert to leave England he could not, for, should she succeed in escaping to the Continent, it would be impossible for him to follow her, since it was forbidden to the Prince of Wales to leave the country without the King's consent. And George III., who consistently ignored his son's requests, was unlikely to consent to this one, for he was kept well acquainted with the Prince's doings and affairs

Maria Fitzherbert, who contracted a most romantic marriage with George, Prince of Wales, who afterwards became King George IV She is here shown wearing the locket which, in accordance with his dying request, was buried with her Royal husband

One day, therefore—in November, 1784—while Mrs. Fitzherbert was in London, making preparations for her departure, Lord Onslow, Lord Southampton, Edward Bouverie and Keate, the surgeon, called at the house in Park Street and demanded to see her immediately. The Prince, they declared, had stabbed himself; his life was in imminent danger

Mrs Fitzherbert immediately suspected a trap, and refused firmly to go with them to Carlton House Eventually, however, frightened and fearing that a tragedy really had taken place, she yielded and agreed to go, provided that the Duchess of Devonshire should accompany her.

As to the nature of the Prince's wound several theories have been advanced, but the most probable is that, in order to relieve his temper, Keate had bled him, and that then, so as to make himself appear a more interesting invalid, George had dabbed the blood about his person At any rate, the ruse, if a ruse it were, achieved its purpose. Mrs Fitzherbert's sympathy was aroused, and, convinced that by doing so alone could she save him from self-destruction, gave her consent to "some sort of ceremony"

When she returned to her house, however, she repented of this decision, and, on the next day, left England

For more than a year she was absent.

George was distracted, but, by means of an elaborate system of secret agents, he managed to keep in touch with her movements. Even on the Continent, however, the unhappy fugitive was not safe. She had escaped from one danger, it is true, but only to find herself confronted with others.

In the first place, absence served but to whet the tongue of scandal, and London naturally endeavoured to discover the reason for her mysterious disappearance. In Lorraine, moreover, she had the misfortune to meet another connoisseur of beauty, the notorious Marquis de Bellois He also began to persecute her, following her from place to place, and refusing to accept rebuff.

Mrs. Fitzherbert Yields

In returning to England, therefore, and the old danger, she alone saw a means of escaping from the new Moreover, she was tired of loneliness and exile, and the Prince's loyalty during her absence she thought proved his devotion Besides, she loved George, and when she received a thirty-seven page letter, in which he declared himself willing to give up everything for her, she decided to yield and face the consequences.

Still, however, there were difficulties to be overcome. In England in those days it was not enough for a Roman Catholic to be married secretly to a Protestant by a Roman Catholic priest Indeed, until 1791, even for a marriage between two Roman Catholics to be legally binding it was necessary for the ceremony to be performed by a clergyman of the Established Church Now, to find a clergyman willing to defy the Royal Marriage Act was no easy task Several were approached, but in vain Eventually, however, the Rev Robert Burt consented to run the risk in return for £500 and the promise of future preferment

The result was that, on December 15, 1785, Mrs. Fitzherbert became the wife of the Prince of Wales The ceremony was performed at Mrs Fitzherbert's house, and every possible precaution was taken to ensure secrecy The hour chosen was 6 p m , in order that the Prince might walk unnoticed from Carlton House in the growing darkness of the evening The bride was given away by her uncle, Henry Errington, and he, together with Mrs Fitzherbert's brother, Jack Smythe, acted as witnesses

Mr. Wilkins in his book examines in detail the validity of the marriage, and arrives at the conclusion that, " according to the civil law of England, the ceremony was illegal and the marriage was null and void According to the canon law of the Roman Catholic Church, and also of the Church of England, it was valid "

This Mrs. Fitzherbert knew, and at the time the knowledge satisfied her In the eyes of God, at any rate, she was George's wife. For the rest she depended on her husband's promises and his sense of honour, and, at first at any rate, it must be admitted that he did all that he could to make her position an easy one to fill. He loved her, and for her sake was prepared to make many sacrifices.

But future trouble was inevitable. Constancy was a quality which found no place in the Prince's character. Never was man more susceptible to the wiles of woman. Not only, therefore, had his wife to contend with her husband's inherent moral weakness, but also with a greater force, a mysterious, invisible force—the irresistible fascination of his birthright, a prince's thirst for power. In George's veins flowed the blood of kings. His wife, however, was—merely a woman.

During the first eight years of their married life Mrs Fitzherbert's influence over the Prince of Wales remained paramount, and these years, although full of troubles for them both, undoubtedly were the happiest in their lives.

But George had selected a singularly inopportune time for marrying, since the state of his financial affairs, which were always in a chaotic condition, was then truly critical But, during the season of 1786, he contrived to entertain largely, in spite of his creditors, and, with Mrs Fitzherbert as his hostess, he converted Carlton House into a Court which, in daring and splendour, had been unequalled in England since the days of the " Merry Monarch "

Then came the storm It was inevitable, and to allay it at least £250,000 were necessary From the Jews, George could not squeeze another penny, and the King, needless to say, would not move a finger to help him The Prince had no alternative, therefore, other than to retire into seclusion Accordingly, he closed Carlton House and repaired to Brighton

Love Triumphs

For once in her life, Mrs Fitzherbert must have been really grateful to necessity, who thus afforded her an opportunity to escape from London Although in society she was treated everywhere, except at Court, with the utmost consideration, her position was one of extreme difficulty , rumour was persistent and harassing, and her alleged marriage with the Prince of Wales was the talk of the town

By leaving London, however, she was able to escape from this unseen but powerful enemy, for Brighton welcomed her unquestioningly and with enthusiasm. From the Pavilion, moreover, which had been reconstructed and decorated to meet with his requirements, the Prince, with Mrs Fitzherbert as his queen, ruled like a benign despot over a delightfully Bohemian empire Life was idealic, a dream, and upon George this new mode of life effected a marked change of character—he became a model husband, he drank less heavily, he gambled less, he formed no " unfortunate attachments." England marvelled, and in her heart even the Queen was grateful to Mrs. Fitzherbert. George III., however, still remained obdurate.

To be continued.

FAMOUS LOVE PASSAGES IN ENGLISH LITERATURE

"THE NEWCOMES"

THERE is no more faithful mirror of a nation's manners and customs than its changing methods of conducting love affairs; and when we have a great novelist, and see these through the medium of his personality, we take a specially keen interest in them. Thackeray was anything but a sentimental novelist, but he could write an exquisitely delicate love scene, blending the light with the serious, and almost imperceptibly throwing a veil of magic over the whole. In "The Newcomes" there is more than one scene between Ethel and Clive which is unforgetable.

For instance, we have Clive, the young artist, making his own way, and Ethel, his cousin, the brilliant beauty, whose duty it is to make a great marriage, in the garden of Madame de Florac in Paris, in an avenue of lime trees, by an old fountain. After some talk about nuns Ethel says, "There were convents in England." She often thinks she would retire to one. And she sighs as if her heart were in that scheme. Clive, with a laugh, says, "Yes, if you could retire after the season, when you were very weary of the balls, a convent would be very nice." At Rome he had seen San Pietro in Montorio and Sant Onofrio, that delightful old place where Tasso died, people go and make a retreat there. In the ladies' convents the ladies do the same thing—and he doubts whether they are much more or less wicked, after their retreat, than gentlemen and ladies in England or France.

The Bounds of the Social Paradise

ETHEL: Why do you sneer at all faith? Why should not a retreat do people good? Do you suppose the world is so satisfactory, that those who are in it never wish for a while to leave it?

CLIVE. I do not know what the world is, except from afar off. I am like the Peri who looks into Paradise and sees angels within it. I live in Charlotte Street, Fitzroy Square, which is not within the gates of Paradise. I take the gate to be somewhere in Davies Street, leading out of Oxford Street into Grosvenor Square. There's another gate in Hay Hill; and another in Bruton Street, Bond——

ETHEL: Don't be a goose.

CLIVE. Why not? It's as good to be a goose as to be a lady—no, a gentleman of fashion. Suppose I were a viscount, an earl, a marquis, a duke, would you say goose? No, you would say swan.

ETHEL: Unkind and unjust—ungenerous to make taunts which common people make; and to repeat to me those silly sarcasms which your low Radical literary friends are always putting in their books! . . . Are we not of the same blood, Clive? And of all the grandees I see about, can there be a grander gentleman than your dear old father! You need not squeeze my hand so. . . . Do you remember when we were children, and you used to make drawings for us? I have some now that you did—in my geography book, which I used to read and read with Miss Quigley.

Remembrances of Childhood

CLIVE: I remember all about our youth, Ethel.

ETHEL: Tell me what you remember.

CLIVE: I remember one of the days, when I first saw you. I had been reading the "Arabian Nights" at school, and you came in in a bright dress of shot silk, amber and blue, and I thought you were like that fairy princess who came out of the crystal box, because——

ETHEL. Because why?

CLIVE. Because I always thought that a fairy somehow must be the most beautiful creature in all the world—that is "why and because." Do not make me Mayfair curtseys. You know whether you are good-looking or not, and how long I have thought you so. I remember when I thought I would like to be Ethel's knight, and that if there was anything she would have me do, I would try and achieve it in order to please her. I remember when I was so ignorant I did not know there was any difference in rank between us.

ETHEL. Ah, Clive!

CLIVE. Now it is altered. Now I know the difference between a poor painter and a young lady of the world. Why haven't I a title and a great fortune? Why did I ever see you, Ethel, or, knowing the distance which it seems fate has placed between us, why have I seen you again?

ETHEL (innocently). Have I ever made any difference between us? Whenever I may see you, am I not too glad? Don't I see you sometimes when I should not—no, I do not say when I should not, but when other, whom I am bound to obey, forbid me? What harm is there in my remembering old days? Why should I be ashamed of our relationship? No, not ashamed—why should I forget it? Don't do that, sir, we have shaken hands twice already."

They were then interrupted, but a few

days later had another interview, the last for which they could hope for a long time.

"Miss Newcome, does the view of the courtyard please you? The old trees and the garden are better. That dear old faun without a nose! I must have a sketch of him; the creepers round the base are beautiful"

Miss N.: I was looking to see if the carriage had come for me. It is time that I returned home

Clive: That is my brougham. May I carry you anywhere? I hire him by the hour; and I will carry you to the end of the world

Miss N: A fortnight ago you said you were going to London

Clive: It were best I had gone.

Miss N: If you think so, I cannot but think so.

A Wounded Butterfly

Clive: Why do I stay and hover about you and follow you? You know I follow you. Can I live on a smile vouchsafed twice a week, and no brighter than you give to all the world? What do I get, but to hear your beauty praised, and to see you, night after night, happy and smiling and triumphant, the partner of other men? Does it add zest to your triumph to think that I behold it? I believe that you would like a crowd of us to pursue you

Miss N: To pursue me, and if they find me alone by chance, to compliment me with such speeches as you make? That would be pleasure indeed Answer me here in return, Clive Have I ever disguised from any of my friends the regard I have for you? Why should I? Have not I taken your part when you were maligned? Do you think I have not had hard enough words said to me about you, but you must attack me, too, in turn? Last night only, because you were at the ball—it was very wrong of me to tell you I was going there—as we went home, Lady Kew—— Go, sir I never thought you would have seen in me this humiliation

Clive: Is it possible that I should have made Ethel Newcome shed tears? Oh, dry them, dry them Forgive me, . I should be proud, not angry, that they admire my Ethel—my sister, if you can be no more

Clive: Why should I wish to have a great genius? Yes, there is one reason why I should like to have it

Ethel: And that is?

Clive: To give it you, if it pleased you, Ethel But I might wish for the roc's egg; there is no way of robbing the bird I must take a humble place, and you want a brilliant one A brilliant one! Oh, Ethel, what a standard we folks measure fame by! To have your name in the "Morning Post," and to go to three balls every night To have your dress described at the Drawing Room, and your arrival, from a round of visits in the country, at your town house; and the entertainment of the Marchioness of Farin——

Ethel: Sir, if you please, no calling names.

Clive: I wonder at it. For you are in the world, and you love the world, whatever you may say . .

Ethel: And—and—you will never give up painting?

Clive: No—never That would be like leaving your friend who was poor; or deserting your mistress because you were disappointed about her money. They do these things in the great world, Ethel.

Ethel (with a sigh): Yes.

Clive: If it is so false and base and hollow, this great world—if its aims are so mean, its successes so paltry, the sacrifices it asks of you so degrading, the pleasures it gives you so wearisome, shameful even, why does Ethel Newcome cling to it? Will you be fairer, dear, with any other name than your own? Will you be happier, after a month, at bearing a great title with a man you can't esteem, tied for ever to you, to be the father of Ethel's children, and the lord and master of her life and actions? .

Last week, as we walked in the garden here, and heard the nuns singing in their chapel, you said how hard it was that poor women should be imprisoned so, and were thankful that in England we had abolished that slavery Then you cast your eyes to the ground, and mused .

Ethel: Yes, I did I was thinking that almost all women are made slaves one way or other, and that those poor nuns perhaps were better off than we are

A Girl's Duty

Clive: I never will quarrel with nun or matron for following her vocation But for our women, who are free, why should they rebel against Nature, shut their hearts up, sell their lives for rank and money, and forgo the most precious right of their liberty? Look, Ethel, dear I love you so, that if I thought another had your heart, an honest man, a loyal gentleman, like—like him of last year even, I think I could go back with a God bless you, and take to my pictures again, and work on in my humble way You seem like a queen to me, somehow, and I am but a poor, humble fellow, who might be happy, I think, if you were . .

Ethel: You spoke quite scornfully of palaces just now, Clive I won't say a word about the—the regard which you express for me I think you have it, indeed, I do But it were best not said, Clive, best for me, perhaps, not to own that I know it. In your speeches, my poor boy, and you will please not to make any more, or I never can see you or speak to you again, never—you forget one part of a girl's duty, obedience to her parents. . . . Now do you see, brother, why you must speak to me so no more? There is the carriage. God bless you, dear Clive.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion	**Charities**	**Bazaars**
Missionaries	*How to Work for Great Charities*	*How to Manage a Church Bazaar*
Zenana Missions	*Great Charity Organisations*	*What to Make for Bazaars*
Home Missions, etc	*Local Charities, etc*	*Garden Bazaars, etc*
Great Leaders of Religious Thought	**The Women of the Bible**	**How to Manage a Sunday-School**

OUR FELLOW-WOMEN IN FOREIGN LANDS

No. 2. THE MEDICAL WORK OF THE CHURCH OF ENGLAND ZENANA MISSIONARY SOCIETY

Office : LONSDALE CHAMBERS, 27, CHANCERY LANE, W.C.

Continued from page 1277, Part 10

Suffering of Eastern Women—The Great Need of Medical Women Workers—Horrors of Ignorance and Superstition—The "Mother of Death"—Anti-Foot-Binding Crusade—The Work Done by the Church of England Zenana Missionary Society

ONE of the most crying needs of the women of India and China is for help in time of sickness During a discussion on medical missions at the Pan-Anglican Congress, the Bishop of Lahore said that "if the Womanhood of Christian England realised the amount of suffering and misery due to unskilled treatment by native doctors on the one hand, and the inability to call in qualified men's aid on the other, they would rise up in their strength and send out medical missionaries on an adequate scale to relieve the physical suffering, and to brighten the lives of their sisters in every part of the Empire"

The Need for Medical Women Workers

Dr Mary Scharlieb, speaking at the same meeting, said it seemed perfectly incredible to her that the terrible need for medical women workers in such countries as India, China, and many other Eastern lands should be so little realised at home

A stuffy, dark room, full of noisy women, children, goats, dogs, and chickens—a woman with perhaps a broken leg or some excruciating disease, lying in agony, huddled up on a bed too short for her, yet moaning to her gods that she may not die This is the kind of scene which soon becomes familiar to the medical missionary of the Church of England Zenana Missionary Society. Whether the patient is a "pardah lady" (secluded in a zenana) or not, her condition is much the same, so far as adequate medical attention is concerned The gross ignorance and superstition prevailing in Eastern countries on the subject of disease, its cause and its cure, is almost incredible

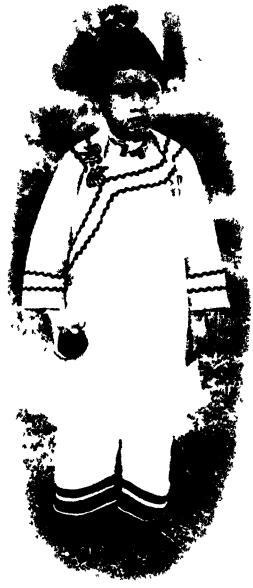
The "Mother of Death"

We are told that the most popular village deities are the "mothers" who have specially to do with diseases It is considered that the two hundred and fifty thousand people who die annually in India from smallpox owe their deaths chiefly to the smallpox goddess called the "Mother of Death" She is supposed to scatter the seeds of this terrible disease for her amusement, and would be enraged if people were to be vaccinated Cholera, ophthalmia, and other diseases are also said to be administered to the people by gods who must not be offended The British Government has been actively fighting these "gods" for many years, and thousands of Indian medical men trained according to the most up-to-date medical and surgical science are to-day valiantly assisting them. But so far they have only reached the mere fringe of India's millions, and the women scarcely at all.

Ignorant and prejudiced native doctors still abound. Of every six babies born into the world, one is born in India What is the fate of its mother ?

In her book "Behind the Pardah"—the story of the C E Z M S work in India — Miss Irene Barnes tells us that, "after the birth of a child a Hindu woman is kept in a very small, close dark room, with a fire—which is generally placed in a brazier under her bed - and without any possibility of fresh air, on the next day she is given a cold bath, and returned to her cell like a prisoner For three days after her baby's birth she is allowed nothing but a little water, *perhaps* with a little bread soaked in it"

The untold suffering caused in innumerable cases owing to the absence of adequate medical assistance can easily be imagined No man doctor may enter a zenana The utmost he is allowed is to see a tongue or feel a pulse through a slit in a curtain The advice of many native doctors is often more harmful than beneficial Many a woman is starved to death because her doctor considers food prejudicial to fevers and she is taught that should she drink milk when feverish her soul would go into a snake if she died



Sa Muai aged seven a little Chinese schoolgirl Thousand of little girls are flocking into the mission schools in China where the era of reform is now dawning

In China things are no better Most of the doctors are men who have failed to qualify as schoolmasters Among the remedies enumerated in a Chinese standard medical work are dried silkworm moth asbestos, blackhead dog's flesh, and tortoise-shell Preparations of human bones red marble and old copper cash are also considered by the Chinese to be suitable for invalids In China, too we find not only the ordinary ills which flesh is heir to, accentuated a hundredfold through ignorance but also opium-smoking and all its attendant horrors The late Miss Hessie Newcombe wrote home in one of her letters "I much doubt if there is any place where the opium has not penetrated I can only speak from experience of one of the provinces One of my own teachers compared its ravages to the last plague of Egypt, as she said there was scarcely a family without one victim to this awful scourge When she questioned me with horror as to the report that this poison came from England, I did not dare to tell her the whole truth, that our Christian Government obtained a portion of its revenue from the sale I only said that there were men in England and elsewhere who love money more than God, but that truly Christian people were very sorry for the Chinese" Throughout China those in authority are now resolutely setting themselves to extirpate this evil Foremost in the crusade are those who have come most in touch with Christian teaching

Medical missionaries are also called upon to render assistance in helping those women who wish to abandon the terrible practice of foot-binding Here, again, the teaching of the Christians on this subject is being echoed by the authorities, and a vigorous anti-foot-binding crusade has been started Nearly every little girl in China has her feet bandaged as soon as she is six years old, in order that they may grow no more, but even be reduced in size that when she is grown up her movements may be as the "waving of a willow-tree" The size of her feet is far more likely to enable a girl to make a "good marriage" than her cleverness or beauty It is impossible to realise the agony endured by a child until her feet can be fitted into a shoe only *two and a half inches long* The

Famine girls" at Jabalpur after their rescue and adoption by Christian charity with "Salome" in the centre A girl can be supported for £4 5s a year in an Indian school

four small toes are bound under the foot until they grow into it, and the heel is drawn forward over them as far as possible Unfortunately, all classes, except women of bad character and the labouring women who work in the fields, bind their feet, so it is extremely difficult to persuade parents to leave their daughters' feet unbound, but every year more of them are realising the cruelty and senselessness of such a custom A great many are still influenced by monetary considerations, as the amount to be obtained when selling a daughter in marriage depends chiefly upon the size of her feet

The Work Done by the C.E.Z.M.S.

The society has twenty-one hospitals and forty-seven dispensaries At these about 300,000 attendances of out-patients were registered in 1909 Over 5,000 in-patients were received, and about 13,000 more were visited in their own homes

The demand for women doctors and for nurses multiplies in proportion to the number sent out, but neither sufficient volunteers nor means are forthcoming

Particulars as to training for both doctors and nurses were given in Part 5 (page 673) of EVERY WOMAN'S ENCYCLOPÆDIA

The C.M.B. Diploma

The Clapham School of Midwifery, London, prepares women who wish to complete their training as nurses or as missionaries going abroad, for the examination of the Central Midwives' Board by a three months' course The cost is Entrance fee, one guinea, training, ten guineas, board and residence, fifteen guineas Inclusive cost, twenty-six guineas Training can also be obtained at St John's House, Battersea, London (inclusive cost, twenty-three guineas) or at any of the many other midwifery schools throughout the country

A C.E.Z.M.S. missionary says "No medical woman need think that she will lose medical advantages by going abroad Her opportunities will be far greater, and the number of her patients far larger than if she stayed at home"

And this in addition to the privilege of taking the light of the Gospel into the dark places of the earth It is a revelation to non-Christian minds that medical missionaries should care to tend sick and suffering *women* They cannot understand at first what makes the missionaries come, nor why they think it worth while to try to heal their diseases, but they learn in time, and realise the love which has brought them A blind woman in China who became a Christian was asked what first made her decide to worship God, and she answered "It was the great love which sent a chair to bring me to the hospital when I was too weak and ill to walk, and the love and care I had when there which made me think it must be a good religion, and made me willing to listen to what I was taught"

Cost of a Medical Outfit

"I was sick and ye visited me" It is not given to all to have these words said to them Many cannot personally visit the sick, but some, if they realised the need, could send substitutes in those who are able and willing to go but have not the means to provide themselves with necessary training, outfit, passage, and maintenance—£30 will supply the outfit of a new missionary, £40 to £50 will pay the passage of an outgoing missionary, £60 will provide an outfit of medical and surgical instruments for a medical woman going to the mission field.

What the Medical Mission Requires

Some who are interested in this work can neither go themselves nor send a substitute, but they too can help their fellow-women in India and China There are numerous medical mission "wants" in the shape of bedding and other house-linen, bandages, eye-shades etc, which can be made at small cost Information with regard to these will be supplied by Miss Horne, Church of England Zenana Missionary Society, 27, Chancery Lane, London, W.C.

A daily scene at Trevandrum (India) Patients waiting outside the dispensary The medical side of mission work is of vast importance in furthering the spread of Christianity
Photos by Church of England Zenana Missionary Society

THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them Authoritative writers will contribute articles on

Art	Music	Literature
Art Education in England	*Musical Education*	*Famous Books by Women*
Art Education Abroad	*Studying Abroad*	*Famous Poems by Women*
Scholarships Exhibitions	*Musical Scholarships*	*Tales from the Classics*
Modern Illustration	*Practical Notes on the Choice of Instruments*	*Stories of Famous Women Writers*
The Amateur Artist	*The Musical Education of Children, etc*	*The Lives of Women Poets, etc , etc*
Decorative Art		
Applied Arts, etc		

THE TRAINING OF A SINGER

By ALBERT VISETTI

Professor of Singing at the Royal College of Music, Examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music

Author of a "Life of Verdi," Essay on Musical Culture," etc , etc

Every Voice can be Improved or Trained—Some Causes of Failure—Costermonger *v.* Singer—The True Contralto—Qualities Essential to a Successful Singer

"The singer who preserves and cherishes tenderly the best thoughts and the best impulses is the singer who is most near to the hearts of men and women"—ADELINA PATTI.

An American professor of voice culture once advertised that he was prepared to make all people sing, "even if they had no voice"

Possibly he wrote that immediately following one of the miracles which voice producers claim to perform, but, without going as far as my enterprising colleague, I claim that there are very few people who cannot, by judicious and careful training, be given a voice that, if it will not bring them fame and fortune, will at least be the cause of a great deal of pleasure to themselves and their hearers. In a subsequent article I shall refer to the "health-giving" potentialities of the art.

How to Learn to Sing

To return, however, to my subject, what is necessary to become a singer? First, there must be no insuperable organic defects—that goes without saying—although many minor troubles in this respect have yielded to a proper understanding of the principles of voice production The student must choose a master—singing cannot be taught without—and, having made her choice, must put entire confidence in all that is told her

One of the causes of vocal failure is the constant changing of professors. Pupils are very easily led by one another, and I can emphatically state that success was never yet gained by a smattering of different methods A continuous study under one good and fully qualified teacher—and there are many such—is the quickest and surest way to success And let the pupil remember that she is the pupil, and the master is the master I wish to speak quite plainly on this point The latter is working with the benefit of years of knowledge and experience, and the "questioning" pupil who has read books—many of them practically useless and opposed theoretically one to the other—and who is everlastingly demanding the why and wherefore, is simply delaying her own progress

The Successful Teacher

The true singing master is the one who has the power of divining the hidden possibilities of any voice that he hears, and herein lies his worth as opposed to the man who is merely a musician

I am not a believer in confusing the mind with long physiological explanations. That knowledge can be imparted later

Some teachers expend an enormous amount of time—deducted from the lessons—on learned dissertations on the organic mechanism of vocal sound. They speak of the larynx, pharynx, nasal cavities, and so

forth, and the poor pupil grows more bewildered every minute. This knowledge is good in its way, and indispensable in the correcting of many faults. The doctor gives a prescription to cure the disease, he does not explain its intimate working So with the wise singing teacher. He gives exercises to cure faults, and keeps the cause of those faults to himself. It is a wrong principle to confuse the beginner's mind with these details in the early stages of study The old masters obtained the most beautiful results by very simple methods

Singing, a Psychological Study

Nature, with her mysterious processes, desires us to accommodate them as unconsciously as we do breathing and walking. Therefore the singer need not trouble to become a physiologist

"The study of singing," one authority has declared, "is psychological. Students often find fault with mechanical deficiencies, when the difficulty lies in the imagination True vocal training consists largely in hiding from the pupil the physical hindrances, not, as many imagine, in considering them" Therefore, cultivate the imagination Self-consciousness and its inevitable consequence, rigidity, are very great obstacles to successful tone production Easy and natural gestures while singing are aids in securing the necessary elastic, unconstrained poise of the body

The young singer must not be disheartened by difficulties, nay, if her mind dwells on them, they become magnified tenfold, and take deeper root than before Let her be patient, try in the right way, and the result will come, there are no short cuts

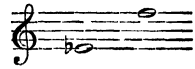
Let the ear be trained to hear and appreciate the desired sound As I have said, singing cannot be taught on paper, any more than doctors can cure illness by correspondence. And here there is an analogy Most voices, through years of misuse, due to many causes, require bringing back to a state of health, a natural state, before real progress can be made in their development So in this course of articles I am limiting myself to general observations and hints, which I hope will be found of interest to all young singers and helpful to them in their studies

Individual Tuition Necessary

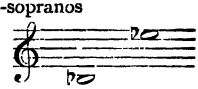
Of course, I am a great believer in each pupil receiving personal and individual attention, as what is necessary for one voice may be absolutely harmful to another One voice may be throaty, another nasal, and so on, and different treatment will be necessary in different cases, and here the class system fails. But in all voices the first and foremost thing of importance is the acquisition of a musical quality. Quantity and volume grow naturally, but a big voice was never built on a false foundation. By a "big voice" I mean a voice displaying carrying power throughout its entire compass. Noise is at the command of most; it can be heard on all sides and in all places. But what I mean by a "big voice" allied to quality, is a very different thing. Put a costermonger on the platform of, say, the Albert Hall, and his raucous cry will be lost in the vastness of that building. But let a perfectly trained singer follow him, and the most delicate "pianissimo" will be distinctly heard in the topmost gallery.

I can give here a practical rule that must never be departed from by the singer. It is not new, but neglect of it has been, and will be, the cause of much delay and failure. *Never study at first for compass.* Start on the middle portion of the voice, approximately:

Sopranos



Mezzo-sopranos



When referring to contraltos, I am confronted with a serious difficulty. This voice is often mistaken for a mezzo-soprano, but the *true* contralto is always recognisable by quality, not compass, and is, except in very rare cases, marked by the "break," which occurs usually on middle E or F. When once this voice has been determined, the greatest care must be given to equalising the tones—by practising downwards, say, on the four notes from G to D—and carrying the medium quality of the upper note down to the lower note. This is the only way in which evenness of tone can be attained.

Make Haste Slowly

In this age of hurry, beware of the teacher who guarantees a perfect singing voice in twelve lessons Such a thing was never done, and never will be done I cannot be too emphatic in expressing the importance of the careful and thoughtful study which it is necessary to give that middle portion of the voice On its mastery depends all the future possibilities of compass and beauty Time spent in its acquirement ultimately will prove time gained

As to the vocal registers—the divisions of the compass of a voice—each requiring a separate mechanism, pray, students, get the "register" bogey and the "break" bogey out of your mind These do not exist for *you* I have known pupils become almost voiceless when they reached the note on which they had been told that the "break" occurred And those same pupils have made quite a fair showing when I have made them sing the notes without their knowing precisely what those notes were

Again, a cultivated ear is absolutely necessary, and much may be done in this respect by the pupil at home Listen to yourself singing It is surprising how soon the ear will develop and become conscious of faulty emission. Nowadays sight-singing

and ear-training are made special features at all our musical academies and schools. This is as it should be. But here a word of advice is necessary.

I have heard it suggested that the beginner should *begin* her studies by taking up a course of sight-reading, and afterwards going on to the teacher of voice production This is a great mistake, for the reason that, however good a musician the former may be, the probabilities are that he does not understand much about the actual art of singing; and as he will require his pupils to vocalise the exercises, they will inevitably tire and vitiate the voice by a wrong production

The very first thing, *before using the voice at all*, is to understand thoroughly the elementary principles of pure production, after which, then, by all means let the sight-singing studies be followed Never tire the voice by "singing" over new music Finger it out at the piano and know it mentally before attempting to vocalise it A great deal may be learnt by hearing the best singers of all schools. But beware of slavish imitation.

A thorough knowledge of the piano is of the greatest benefit to the singer—in fact, she should endeavour to make herself as good a musician as possible, for nowadays the standard expected is very high. In the past some of our greatest singers have been indifferent musicians, and yet, in spite of this, they reached positions of eminence, so the young singer who is not already a thorough musician need not despair. But let me impress on all the inestimable advantages of a comprehensive knowledge of music, and, if they aspire to be real artists, of languages and literature as well.

Do not neglect, also, the cultivation of a pleasant manner A singer is seen before she opens her mouth, and a good impression can be created, and an audience put in sympathy with her, before the song begins.

To sum up, then, what is necessary? A voice—which nearly all possess—enthusiasm, perseverance, determination to excel, endless patience, belief in one's teacher, and belief in oneself, which last is half the battle.

To be continued.

THE HEATHERLEY SCHOOL OF ART

By GLADYS BEATTIE CROZIER

The Oldest of London Schools of Art—Its Roll of Honour—Origin of Its Name—The Ideals of Its Training—Curriculum—Fees, and Hours of Instruction

THE Heatherley School of Fine Art is not only by far the oldest institution of its kind existing in London to-day, but also one of the most interesting Situated in the heart of London, at Newman Street, Oxford Street, since 1848, it can show in its books an unrivalled list of past students who have since become world-famous.

Burne-Jones, R A , Sir Edward Poynter, P R A ; Du Maurier, Solomon J Solomon, R A , W L Wyllie, R A , Phil May, Dante Gabriel Rossetti—whose name appears on the school registers as long ago as 1845, while the school was still in Maddox Street—almost all the best known London artists have worked in its studios at one time or another.

The Heatherley School was, moreover, one of the first to open its doors to women, and Kate Greenaway, Henrietta Rae (Mrs Ernest Normand), and Mrs Jopling Rowe have also added their names to the list of students of renown, and the first woman student to enter the Academy schools, Miss Hertford, did so from Heatherley's

A model in Stuart costume The Heatherley School owns a unique collection of antique weapons and costumes, which are utilised in the costume-model classes of the curriculum

The Heatherley Sketch Club was founded at the same time as the school, Fred Walker, A R A , who was a Heatherley student at the time, being one of its first members

The first principal of the school was James Mathews Leigh, the only pupil of Etty At his death the school was carried on by Thomas Heatherley, one of Leigh's pupils, who, after the fashion then in vogue, gave his own name to the school, a name which it bears to this day

Thomas Heatherley was a great collector of armour and of historical costumes, and these he bequeathed to the school, with the result that the collection of costumes is a unique one, and contains many genuine old world

garments made of the rich satins and brocades of a long past day, and faded to the exquisite colours which are an inspiration and delight to the artistic eye

The traditions of the school are still carried on by Mr Massey, the present principal, and the school to-day is run on the same lines as the great public art schools of Paris. Students receive a thorough training in both the practice and principles of art They learn the true understanding and control of form, colour, and composition, through working direct from the living model, both from the nude and in costume, and by the study of pictorial composition

During the models' necessary rests, the students compare notes and examine each other's sketches

They have in addition, the opportunity of putting the knowledge thus acquired into practice, both in painting and illustrating, by working from a "costume set," which consists of a living model posed as a complete picture, the fine school collection of costumes and accessories of all kinds—including some beautiful pieces of old furniture—enabling this very delightful and original feature of the ordinary school course to be arranged with ease

The Ideal of the School

There is also a pictorial composition class held for two hours weekly, at which a subject is set, and each student chooses her own way of carrying out her ideas At the end of the time allotted, Mr Massey criticises each sketch

The entire methods of instruction at the school are based on *mental training* To give the student self-reliance and teach her how to criticise and correct her own work is the object kept in view The training, too, is largely individual, and each student is urged during the whole period of her course to re-create things by means of the three stages of observation, conception, and re-creation, rather than to strive merely to copy them exactly.

The training of the memory and the power of rapid, correct observation are most important factors in the artist's education, and at Heatherley's they are insisted on strongly. They form, indeed, an integral part of the course, each student being desired to draw again from memory that which each day she has drawn in the school.

The school working year consists of forty-one weeks, there is a fortnight's vacation at Christmas, and nine weeks in the summer.

Students can join at any time, their term beginning from the date of entrance A month consists of four weeks, and a term of twelve weeks, from the date of entering There is no entrance fee, and easels and drawing-boards are provided by the school

The school is intended for beginners as well as more advanced students, and beginners are encouraged to work from the living model from the first, in addition to their more elementary work, instruction in anatomy and perspective coming in naturally during the ordinary course of their studies

Students desirous of becoming illustrators receive special instruction in technical matters in the costume and pictorial composition classes

The Curriculum

The school work is divided into day and evening classes The day classes work from 10 to 4, and on certain days from 10 to 6, and the evening classes from 7 to 9 30

Private lessons in drawing from the life, or for the special study of any medium, such as oil, pastel, or water colour, are also given from 10 to 1, 2 to 5, and 6 30 to 9 30

The attendance at the Heatherley School averages about 100 students a day, of whom about half are women

The school fees are as follows

A yearly ticket, admitting to all classes, both day and evening (excepting the special miniature class), 25 guineas

Day classes (every day, including quick sketch class), 3 guineas a month, or 8 guineas a term

Day classes (on alternate days), 2 guineas a month, or 5 guineas a term.

Nude quick sketch class only, on alternate afternoons, 12s. 6d a month, or £1 11s. 6d. a term.

Miniature class, Tuesday, Thursday, and Saturday, 7 guineas a term, or, including the practice class on the other three days of the week, 10 guineas a term.

Pictorial composition on Wednesday afternoons, 2 guineas a term.

Anatomy lecture course on Fridays, 10s a term.

Saturday practice class only, for the whole day, 15s 6d. the month, or 2 guineas a term, or for the afternoon only, half fees

Evening classes every evening (except Saturday, when the school closes at 4), including quick sketch class, 15s. 6d. a month, or 2 guineas a term

Mondays, Wednesdays, and Fridays, evenings only, 12s 6d. a month or £1 11s. 6d. a term

Nude quick sketch class on Tuesdays and Thursday evenings, 7s. 6d a month, or one guinea a term

Season ticket, admitting to all evening classes, from September to Whitsuntide, 5 guineas. The fees for private lessons of three hours each are 10 guineas for twelve, and 1s. an hour model's fee if a model is required.

Criticisms of outside work both pictures and sketches, by non-members of the school are given for a fee of 1 guinea, and for past members for 10s. 6d.

There are separate classes for women for working from the life during the daytime, but at the evening classes men and women students work together, as they do in Paris

The Heatherley School has a very special attraction in the delightful miniature class held by Mrs Massey—herself a distinguished member of the Royal Miniature Society, and one of the cleverest and most successful miniature painters of the day—three times a week.

This special class meets on Tuesdays, Thursdays, and Saturdays, from 10 to 4, and the models, who sit for six days each are arranged and lighted by Mrs Massey herself, with the view of suggesting the miniature feeling of delicacy and purity of colour.

The costumes chosen are of the Elizabethan or Stuart period, or are such as those in which the dainty sitters of Cosway, Englehart, or Plimer, were depicted, and serve to heighten still further the special miniature effect. They act also as a direct inspiration to young artists who have made the exquisite work of the old miniaturists a special object of admiration and study.

The plan of having the same model posing for six days is a very helpful one to advanced students in the class, who are thus enabled to make finished miniatures suitable for sale or exhibition.

The Heatherley Sketch Club—to which the subscription is 5s a year—is run entirely by the students of the school, who choose their own committee from amongst themselves, two of whom are sent up yearly to represent the Heatherley Sketch Club on the United Art Schools Committee, to choose the subject for the Gilbert Garret Competition, in which they have on many occasions won the Award of Honour.

The Sketch Club sets subjects each month, for figure, landscape, and design, and the entries received show, as a rule, much brilliancy of execution and originality of treatment and idea

A corner of the Antique Room at the Heatherley School of Art. The school is exceptionally well equipped with casts of the best classical sculpture

Delightful holiday sketching tours are arranged from time to time byMr Massey, who takes a limited number of students to Algeria, Venice, or some other painters' paradise during the various vacations, he himself returning with the most wonderful collections of water-colour sketches, which must in themselves act as an inspiration to the pupils amongst whom they have been painted, as well as delightful reminders of scenes which cannot be forgotten.

A collection of delightful water-colours from his brush hangs in the ante-room, ranging in subject from Morocco bathed in brilliant sunshine to Cheapside in the rain; while a very clever portrait of Mrs. Massey confronts the visitor just inside the entrance to the Heatherley School

The following is a good firm for supplying materials, etc., mentioned in this Section Messrs. The Pastiniello Co. (Decorative Paint for Silks, etc.)

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

Practical Articles on Horticulture	*The Vegetable Garden*	*Conservatories*
Flower Growing for Profit	*Nature Gardens*	*Frames*
Violet Farms	*Water Gardens*	*Bell Glasses*
French Gardens	*The Window Garden*	*Greenhouses*
	Famous Gardens of England	*Vineries, etc., etc.*

SMALL HOLDINGS FOR WOMEN

By A. C MARSHALL, F R H.S.

Author of "The Farmers' Friend," "The Family Gardener," etc.

The Possibilities of a Small Holding—How to Secure a Market for Produce—The "Family Hamper" Business—Where to Start—Capital Required

THE small holding movement forms one of the most noticeable tendencies of our times. Owing to present-day conditions and enterprise, and also to legislation, ample incomes are being earned by both men and women who have taken up various rural industries

One has only to consider the possibilities of a small holding to realise its earning power The usual plan pursued is to adopt one main line of business and to supplement it with a host of smaller or subsidiary branches. For instance, market gardening can well be made the staple source of profit, and as offshoots from the parent stem there are bees, pigs, poultry, cut flowers, fruit culture, and so *ad infinitum*

The brusque term "small holding" conveys but little meaning save that of limited area, yet with from three to fifteen acres a suitable group of country pursuits can be made to yield a satisfactory income, particularly if they are chosen so that grist may be brought to the mill at all seasons of the year.

1. MARKET GARDENING

What is a Small Holding ?

If the truth be told at once, the whole art of market gardening lies not so much in the raising of the produce as in its ultimate disposal. If the rules observed in the average kitchen garden are followed out on a larger scale, a market garden will be perfectly successful from the point of view of culture.

When one comes to marketing produce, however, there are many unforeseen difficulties. There is the carriage, the packing, the market dues, market porterage, and the retailer to consider. Under each of these heads a sum, trifling perhaps in itself, but serious in the aggregate, is debited to the seller

In spite of this, however, there are many women who prosper as market gardeners. In most cases, large businesses have been inherited from husband or father, but often women have battled for themselves against the inevitable obstacles and built up a connection

There are two ways in which vegetable produce may be disposed of The first is by way of a market, and the second is by reaching the consumer direct Of the two the latter is infinitely the better. In the former instance, the grower would take or send her wares to the nearest market, where she would sell them herself or leave the matter in the hands of a deputy.

The Advantage of Direct Dealing

Under present circumstances, however, it needs a woman with exceptional opportunities to conduct her own market business, and when garden produce has to be disposed of in this way it will be better to engage the services of a thoroughly reliable commission agent.

In supplying the consumer direct, one benefits to the extent of all market dues and

similar charges, but, on the other hand, one has to pack in smaller quantities and also to secure the customers. This is an easy matter if one has a large circle of friends, but more difficult if otherwise True, one can advertise cheaply, and if goods of high merit are consistently supplied, the business will grow surely, each satisfied customer gaining others by the simple process of social intercourse

In my opinion, the ideal way of disposing of market produce to the retail customer is by means of "family" hampers of vegetables. To the consumer in a town they will come as a weekly breath from the country, and if eggs, poultry, honey, home-made jam or chutney can be included, so much the better The hampers can, however, be made to pay handsomely if they are filled entirely with vegetables

Suppose, by way of example, that among your customers are some who have not very large families to provide for, and whose weekly supply of vegetables does not exceed half a crown in value Institute for them a system of hampers to this amount, to be delivered on a certain fixed day—Saturday is usually most convenient—winter and summer alike.

For the supply of half a crown's worth of vegetables weekly you will need a strong basket, 18 by 12 inches inside measurement, and 10 inches in depth. It should be strongly made, and to the base you should have riveted two strong pieces of wood that are known technically as battens. Then there should be a stout staple and hasp, and a suitable padlock The padlock will have two keys, one held by the customer, and the other by the grower

Weighing up and packing a half-crown basket The produce is first collected in bulk in the packing-room and then sorted out for the separate hampers

The Duplicate Order Book

You should then institute a manifold order book. A book of this nature contains one hundred double sheets, and costs ninepence. By using carbon, you obtain a duplicate of each order, which you keep by you for reference, so that you may safeguard against close repetition, diversity being the point to aim at You object, in fact, should be to make up your hamper as much as possible in the form of a weekly "surprise packet." Further, the duplicate sheet can be used as a means of keeping account of payments when received

The actual invoice which you send to your customer is detachable from your book, and the following are two specimen invoices taken at varying times of year.

1. From Miss ———
(Address)

Jan. 10.

Mrs. Staples,
(Address)
Please receive :

2 celery	4d.
6 lb potatoes	6d.
3 lb Brussels sprouts	6d.
Bundle of leeks	3d.
Parsnips	2d.
2 lb apples	6d.
2 lb artichokes	2d.
1 lb. onions	1d.
	2s 6d.

2. From Miss ———
(Address)

July 11.

Mrs Staples,
(Address)
Please receive :

6 lb potatoes	6d.
3 beetroots	2d.
2 cabbages	4d.
3 lb runner beans	6d.
2 vegetable marrows	3d.
3 lb apples	6d.
Lettuce	2d.
Herbs	1d.
	2s 6d.

In precisely the same way baskets may be put up to the value of 5s, 7s. 6d., and so on, if you are so fortunate as to secure customers to take the larger quantities. The same general scheme applies to baskets of all sizes, but half-crown hampers are not to be despised, and a score of them a week would represent a useful turnover. You want, all the time, to maintain your

Packing This shows a packed basket in section The heavy roots are packed at the bottom, lighter stuff at the top, and delicate produce in punnets Note the cross section of basket-work in the centre

prices at about the level of those of the retail greengrocer in a town

In addition to the actual hamper, there are a few other receptacles necessary Some punnets (a penny will purchase three or four) will be needed for use with strawberries, currants, and soft fruit, and a supply of small cardboard boxes costing no more than the punnets would prove serviceable It is an excellent plan, also, to have partitions made the exact size of the interior of your hampers, to divide heavy vegetables from the lighter produce

The cost of a hamper of the size named, including all fittings, should not exceed 6s, and the weight of it when packed for transit would average 35 lb, on the basis of well-assorted supplies to meet family demands With regular weekly use it should last four years

As to the question of carriage, this naturally depends upon circumstances All our railway companies, however, now make a special quotation for the carriage of farm and country produce, and your local station-master would acquaint you with the actual rate There is the return of the empty hampers to be considered, and arrangements should be made with the company for this In many cases, small holders are dependent upon country carriers, and here again some concessions are due to the grower who despatches regular consignments As for the payment of the carriage, it is a fair proposition for the grower to pay for the outward journey and for the customer to return empties.

There is another class of consumer for whom the market gardener may cater. I refer to clubs, hotels, boarding-houses, and schools In these cases it is usual to make a definite contract for the supply of vegetable produce, and, as it is naturally both easier and cheaper to pack in bulk than in small quantities, this is a very desirable type of business to seek It is to be obtained chiefly by influence, though occasionally a well-worded advertisement will assist in forming a connection The following is an advertisement that should prove attractive.

MARKET GARDEN SUPPLIES.—A lady will undertake to supply hotels, schools, boarding-houses, and public institutions with fresh vegetables by contract. Unfailing regularity Apply (here insert address).

So much for the disposal of one's produce, which, as I have said, is one of the principal points in market gardening. Once you have established a profitable mart for your output, you have half won the battle.

The ideal site for a market garden is on a slight slope open to the south, sheltered from the north and east, and with a medium to light soil. A heavy clay soil is too cold for early produce, and too expensive in the working, a very light, sandy staple is not retentive of moisture

The Law of Agricultural Holdings

What is needed is sufficient land within easy access of a market or railway station, if possible with the option of renting more land should the business progress, and, of course, with a reasonable rent As much as £6 per acre may be demanded for land on the outskirts of a town, but, on the other hand, excellent sites are obtained in the open country for as little as £2 10s per acre

It will usually happen, however, that a woman market gardener will rent house and land together at an inclusive charge, but I would warn my readers that with agricultural holdings there are often restrictions as to straw, manure, and such matters, and it is advisable to submit a proposed agreement to a solicitor who understands farming custom

The contents of a half-crown hamper of vegetable produce during January and February

The condition of the land is also an important factor upon which a woman would do well to take practical advice. Land that has been badly tilled and that is full of foul weeds and pests is to be avoided, but, on the other hand, old pasture may probably be made into very profitable market garden land by means of the plough, this class of ploughing usually costing only 15s per acre.

As for the capital required for market gardening, it is by no means large, if the grower has a little to live upon in the meantime, and can afford to build up stage by stage from a small beginning. Practically the only initial expenses are the cost of seed, manure, and tools. From £10 to £15 would be ample to start an acre of old pasture land.

As the holding progresses, glasshouses and the more expensive appliances may be added; but, certainly, market gardening requires less capital than either practical farming, poultry keeping, or such enterprises where the cost of stocking has to be considered.

The whole crux of the question is the amount the grower has for her personal needs till such time as the produce is ripe for marketing.

SALAD-GROWING FOR HOME USE

Continued from page 1285, Part 10

Part 2. THE CULTURE OF CUCUMBERS AND TOMATOES

By HELEN COLT, F.R.H.S.

Cucumbers in the Hothouse and the Open—Frame Culture—Culture in the Hothouse—Training the Plants—Tomatoes Under Glass—Outdoor Cultivation—Staking and Watering

CUCUMBERS for hothouse cultivation may be raised as described in Part 10, page 1287, of EVERY WOMAN'S ENCYCLOPÆDIA, and can be planted on mounds of soil in the borders of a cucumber-house, or on the same mounds made up on match-boarding laid upon benches, the planks overlapping slightly from back to front

The bottom-heat temperature should be about 70°, and the day temperature of the house about 70° in the morning, rising to 80° or 90° in the afternoon, when the house should be saturated with moisture by syringing and damping down Red spider is a deadly enemy of the cucumber, and must be kept in check by this means, as it can flourish only under conditions of dry warmth. Other insect pests, such as aphides and thrip, can be destroyed easily by fumigation

To ensure tender and juicy fruits, the cucumber should be grown quickly, the atmosphere of the house, therefore, must be kept as close as possible In large houses, with plenty of light and moisture, very little ventilation will be needed beyond what finds a natural access

Training the Plants

Training can be done on wires stretched lengthwise across the house, and secured to holdfasts placed 10 inches apart, and the same distance from the glass.

In planting cucumbers, it is best to bury the stems to the extent of an inch or two, as fresh roots will probably be emitted from them These should be covered at once with fine soil The plants should be top-dressed whenever necessary, using good, rich soil. Artificial stimulants may also be given with advantage, in the form of artificial fertilisers or liquid manure mixed with soot

For winter-bearing, the plants should be allowed to grow to the top of the trellis, and then the leader may be pinched out Such buds as are not required to form shoots may be rubbed off with the finger and thumb, keeping the knife for cutting the fruit only

Cucumbers for winter bearing should be planted in September, but if not required before Easter, planting in December is early enough

Cucumbers growing on wires stretched lengthwise across the greenhouse To ensure tender, juicy product, cucumbers should be grown quickly

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Tomatoes under Glass

Where there is a large, light house and a night temperature of 60°, tomatoes may be had for the table all the year round Recent efforts in cultivation have improved the tomato to an immense extent, and it is not unlikely that it will take its place among favourite dessert fruits in the near future Meanwhile, it is an essential ingredient in the salad-bowl

Tomato plants may be raised from either seed or cuttings. The latter method produces good, strong plants if the cuttings are struck in August, either in pots on a shelf in the greenhouse or under

a handlight, and then grown on steadily. These plants will begin bearing in early spring

Plant the stock while young either in narrow pits, large pots, or else in boxes, according to convenience. The receptacles, of whatever sort, should be well drained, and filled with turfy loam, sandy rather than heavy, and enriched with a little manure Top-dressing the plants, and stimulating them with special manure, will be needful as time goes on

Stopping and Training

The tomato-house should be wired as for a vine, and the wires placed nine inches from the glass A span-roof house is the most generally suitable When the stem is six inches high, pinch out the leader, and from the shoots which break away two can be selected and trained up the roof, 15 inches apart

Rub off the side shoots as they appear, and pinch out the leader again as soon as the first cluster of flowers appears Keep the next leader when it breaks away, and repeat the process until the shoot grows up to the top of the house By this method of pinching, as in the case of cucumbers, the strength of the plant will be conserved

Ward off attacks of the tomato disease by keeping the house well ventilated and not too moist, and by spraying with liver of sulphur, dissolving one ounce of potassium sulphide in a quart of hot water, and adding two and a half gallons of cold water to the fluid Any leaves found to be diseased should be removed at once and burnt

Tomatoes under glass are sometimes slow to get fruit, especially during dull weather If the house is watered and closed early, and a few bunches of flowers are then gently shaken, or the pollen transferred with a camel-hair brush, the desired result will soon be obtained

When the fruit shows signs of ripening, remove sufficient leaves to let the sun in to colour them A few shoots here and there may be allowed to grow when the bottom fruits are taken off, as a fresh crop may thus be produced, and the season consequently prolonged

Outdoor Cultivation

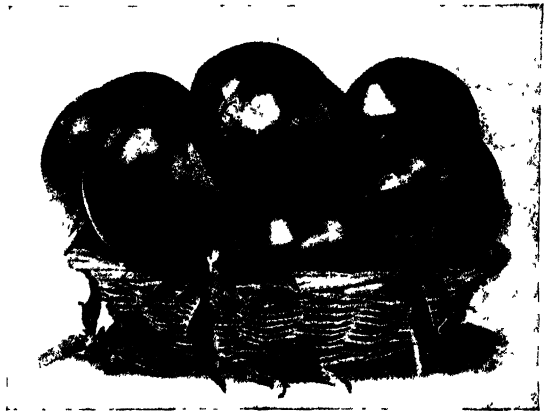
Tomatoes in the open air are a precarious crop in England, but, given a good summer, they should be successful if grown in the most sunny part of the garden, against a wall facing south for choice Seeds may be sown in February or March, in pots or pans, the young plants being hardened off very gradually, and planted out not earlier than the second or third week in May, making up mounds of good, light soil for the purpose.

Keep the growth to a single stem, or to two at the most. In the former case the plants should be two feet asunder; in the latter there should be a space of 15 inches between the stems. Early ripening should be the cultivator's aim, a smaller crop properly ripened off will be of much greater value than a heavier one, if ripening has been delayed in the latter case

If sudden dropping be observed, this is due to soil-exhaustion, and though the plants may sometimes be revived by watering or mulching, they are seldom fit for much afterwards To avoid the risk of such failure, therefore, it is needful that the plot prepared for tomatoes should be sufficiently supplied with nitrogen and potash, by using suitable manures.

Watering and Staking

A four-foot stake should be placed behind each plant at planting time, and tying up must be attended to regularly. All side shoots should be rubbed off as they appear,



An excellent variety of this popular salad plant, which can now be had for table all the year
Copyright, Sutton & Sons

so that the energy of the plants may be directed into the main stem Each leader may be pinched as a cluster of flowers appears, but the unstopped plants will probably bear as freely as those which have been pinched If the plants have to be grown in a confined space, or on a very low wall, pinching back is advisable

In dry weather, water must be given in plenty, and a mulching of manure will be found of great benefit Keep down weeds with the Dutch hoe, which will at the same time aerate the soil and sweeten it

As the fruits swell and begin to ripen, any leaves in the neighbourhood should be removed, to let in as much sunshine as possible The later fruits may be assisted to ripen and be protected from the risk of frost by gathering them and placing in a sunny window, or on the shelf of a greenhouse if available.

WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

GOLF

By ELEANOR E. HELME, English Ladies Golf Team, Ranelagh, 1910

Practical Hints for Beginners—Suitable Clothes—Choice of Clubs—Wooden Club Play—Putting

GOLF is the game *par excellence* for women of all ages, from the girl with all the time and energy of youth to give, to the matron getting on in years who requires some incentive to take health-giving exercise in the open air and days of respite from domestic duties or town pleasures

It appears a comparatively simple business to hit a ball into a hole a few hundred yards distant in fewer strokes than an opponent (which, after all, is the sole object of golf), but in no other game does the uninitiated stand in need of instruction on so many points

First must be considered the question of suitable clothes. Golfing garments should be plain, comfortable, and made of materials which will stand exposure to all weather, the most important item being footgear, which should be of the best and strongest Nails must be worn in the soles of the shoes to secure a firm grip of the ground when the strokes are being made

Fig. 1 The club must be held firmly, but not rigidly, with the hands placed close together. The arms should be kept clear of the body, about 3 in. from the hips, and the top of the club 8 or 9 in below the waist-line

More puzzling to the feminine novice is the choice of clubs It is well to start with those which are fairly light, so that the player never feels the club beyond her control during any portion of the swing Clubs last for several years if properly treated, and if their shafts are rubbed every few weeks with linseed oil, so that the limited outlay of 6s 6d for each wooden club and 5s. 6d. for each iron one is not really very large. Of wooden clubs there are three—driver, brassey, and spoon—these being employed whenever

the ball is to be made to fly as far as possible, the driver, being the most powerful, is for use at the first shot of every long hole, the brassey is strengthened by a brass plate on its sole so that it can be used when the ball lies on the ground, the spoon does not send the ball so far as the brassey, but it can be used from rougher lies—*i e*, the place where the ball lies The woman player of average physique should use wooden clubs weighing from 11½ to 13½ ounces their length from the sole of the head to the extreme top of the shaft being in the proportion of 41 inches for a player 5 feet 5 inches in height

The iron clubs most usually used are a cleek, for low shots against the wind, an iron, for all high shots at 100 to 130 yards range—that is, whenever a wooden club would send the ball too far, a mashie, for short shots when the ball must rise quickly to fly over an obstacle, and not run far along the ground after falling, a niblick, for extricating the ball from bunkers, heather, long grass, or other difficulties, and a putter, for use when the ball is on the putting-green The cleek, iron, and mashie should weigh about 13½ ounces, the niblick at least 16 ounces, the putter from 14 to 15 ounces There are, of course, various "freak" clubs, and many varieties of irons, there are also wooden and aluminium putters, price 7s 6d, though the ordinary putting cleek, or putter, is more generally useful, and therefore to be preferred, but the majority of good lady players carry the eight clubs above enumerated, out of which the novice will do well to begin with four only—brassey, iron, mashie, and putter.

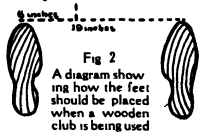


Fig 2
A diagram showing how the feet should be placed when a wooden club is being used

The Swing with Wooden Clubs

Having purchased the clubs, the next requisite is a caddy-bag in which to carry them Brown or white canvas is the lightest for those who intend to dispense with the services of a caddy, but for good wear, and for protection against weather, leather is to be recommended, with a detachable hood to cover the club-heads on wet days Canvas bags cost from 8s 6d. upwards, leather ones from 12s to 18s

Balls are the next item, and whilst the first-class player will need the best procurable, at 2s 6d each, those at 1s 6d are quite good enough for the beginner

Once equipped, the would-be golfer should lose no time before she betakes herself to the links

The first general principle of golf is that a full swing should be taken with wooden clubs when a long shot is required, but only a half-swing with the irons, which are used for accuracy of direction and not for length; the great and golden rule for all shots, whether with wood or iron, is "swing slowly, and keep your head still"

Let the novice begin with the wooden clubs and the full swing

The club must be held firmly, but not rigidly, with the hands placed close together, as in the photograph Without being unduly stretched out, the arms should be kept clear of the body, with both elbows about 3 inches from the hips, and the top of the club 8 or 9 inches below the waist-line The feet should be placed about 19 inches apart, as in Fig 2, and turned very slightly inwards It is a common mistake, even with those who have played for some time, to turn the left toe outwards, but the subsequent movements of the left knee are rendered extremely awkward thereby, the knee having to perform a double twist as the swing is made, instead of one continuous turn The weight of the body should be on the heels, on the right at the commencement of each stroke, to be transferred consciously to the left at the moment when the ball is struck, so that the player's weight and strength follow the club

The "Follow Through"

As confidence increases, the player will find it comfortable to turn the left heel outwards and upwards during the backward swing, and the right heel similarly on the downward, but too much pivoting is to be avoided, as unsteadiness on the feet spells disaster even to experienced players The knees should not be stiffened, but at the same time they must not be bent, nor a crouching attitude adopted, the bending-point should be at the hips The ball should be about 20 inches from a line connecting the toes, and two-thirds of the way between them—namely, some 6 inches behind the left foot (*vide* Fig 3)

The club must now be taken slowly backwards until the left arm is at full stretch

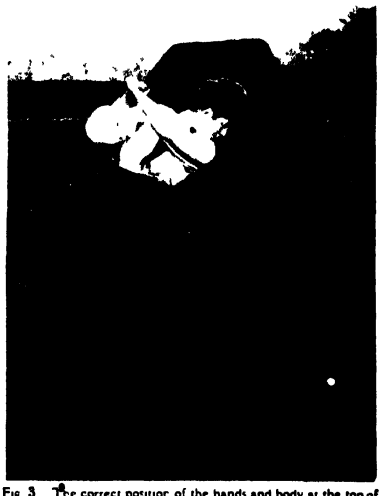


Fig 3 The correct position of the hands and body at the top of a swing with a wooden club

Fig 4 Finish of the follow through with a wooden club The lower and more sweeping the swing the longer will be the flight of the ball

across and close to the body Then bring the club upwards by bending the right elbow, the left arm still remaining in a nearly horizontal position When the right elbow and arm describes a V and the right wrist is also bent back, the club has been taken far enough, and the downward swing must commence The club is brought back again along the same line until it hits the ball, after which the club must be taken on and up until the hands are on a level with the left shoulder and the club-head has vanished over the player's back The latter portion of the stroke is called the " follow through "

Iron Clubs

All is, of course, one slow, continuous movement, from the moment when the club begins to go backwards until the follow through is completed, and it is important to try to think of it not as a hit at the ball, but as a rhythmical swing in which the actual striking of the ball is only an incident. No attempt must be made to put brute strength into the stroke, the ball is sure to travel if the swing is rightly performed, and the eye of the player kept riveted to the back of the ball, where the club must strike it. Another essential point is that the club must be swung round the body, and not taken straight up. If the swing is a stiff, up-and-down movement, the ball will fly high, but it will drop quickly and without subsequently running along the ground; the lower and more sweeping the swing, the better and longer will be the flight and run of the ball.

With iron clubs the procedure is changed, for, instead of a round swing, the club must be taken upwards as soon as it leaves the ball. A full swing should never be taken with any iron club, the backward motion being arrested when the angle of the right elbow forms a wide V and before the right wrist can bend over at all. At this point a pause, slight but perceptible, must be made before the downward swing is commenced; this pause, together with the shortness of the swing, constitutes the chief difference between play with wooden and iron clubs. The follow through is proportionately shorter, finishing when the club points upwards in nearly vertical position, with the arms stretched out to their fullest extent.

The stance (as the position of the feet is called) is slightly different (*vide* Fig 6), and the grip of the hands must be very firm Any shot from 100 to 150 yards may be played with an iron, a cleek carrying somewhat further, but beyond that distance it is generally wiser to take a wooden club No player is too advanced to bear in mind that it is better to take a club with which an ordinarily well-hit shot will reach the hole, rather than one less powerful which will demand an exceptional stroke

The Use of the Mashie

Shots of less than 100 yards, especially if there is any obstacle to be surmounted near the green, are usually played with a mashie, as from that club the ball rises quickly in the air, drops equally quickly, and runs only a few yards The first thing to remember is that no effort is needed to make the ball rise from the ground, for

Fig. 5. A full swing should never be taken with an iron club, the backward motion being arrested when the angle of the right elbow forms a wide V and before the right wrist can bend over

the club is so shaped that this must necessarily happen if the wrists and forearms are kept stiff. The stance is similar to that for the iron, but the left foot may be withdrawn a trifle more, and the feet brought nearer together. Pivoting on the toes must be reduced to a minimum. The club is taken back as for an iron shot, but for only half the distance, and the follow through must be equally short, care, however, being taken in this case to turn the wrists over to the left after hitting the ball. Whereas in other shots the ball should be hit cleanly, a mashie shot is more successfully accomplished if the turf on which the ball lies is hit at the same time as the ball. For this purpose the eye must be firmly fixed on a blade of grass about an inch behind the ball, for then the club will travel to that spot, ball and turf will rise together, the ball to fly on to the green close to the hole, the turf to be replaced and trodden down into the hole whence it came, in accordance with the golfer's strict commandment, "Turf must be replaced."

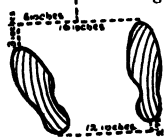


Fig 6 A diagram showing the position of the feet and their relation to the ball when an iron club is being used

Having arrived at the green, the serious business of putting it into the hole has to be faced, the difficulty and importance of which cannot be over-rated.

It is well to reflect that when the total of strokes taken for a hole are reckoned, a two-inch putt counts the same as the longest drive.

The putter should not be clutched, but held lightly, the entire control and guidance of the club being effected by the first finger and thumb of the right hand, these being slightly separated from the other fingers. The putter must be taken back quite as carefully as the driver or iron, with just a suspicion of a pause at the backmost point, and a complete follow through as if the club had to pursue the ball into the hole. The direst fault when putting is looking up too soon to see whether the ball has gone down; the head ought to be immovable for some seconds after the stroke is over.

To be continued.

PALMISTRY

Continued from page 692, Part 5

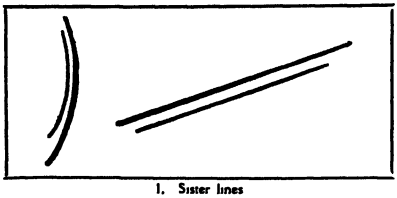
No. 4. THE MOUNTS

By EDITH O'SHEA

Position and Signification of the Mounts—Their Influence on the Character of the Person Owning Them—Meaning of the Life Line

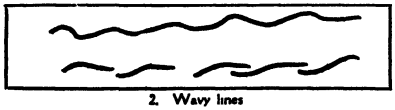
THE mounts signify in the language of palmistry the developments found at the base of the fingers and thumb and at the sides of the palm.

To be correct, these mounts should be normally developed, if extremely so, the



1. Sister lines

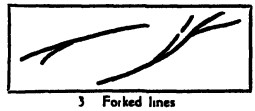
nature runs to excess, according to whatever mount the development is under, if undeveloped, then those particular qualities or characteristics are lacking.



2. Wavy lines

The different mounts shall be taken, then, in order.

First comes the *Mount of Venus*, at the base of the thumb. A normal development of this mount is good, as it shows the subject to have good health, kindly feelings, a warm, sympathetic nature, love of colour, music, and the attraction of the opposite sex. If excessively developed, the subject would be passionate and sensual; a very small mount or lack of one denotes weak health, and generally one rather devoid of affection and altogether cold-natured.



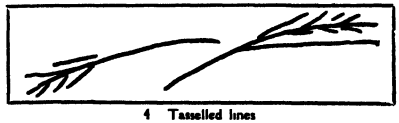
3 Forked lines

Next comes the *Mount of Jupiter*, at the base of the first finger. If well developed, it indicates much pride and ambition and a desire to rule others.

The *Mount of Saturn*, at the base of the second finger, shows a quiet, melancholy disposition, one who would by preference study solemn things, and if fond of music, it would be of a sacred order.

The *Mount of Apollo*, often called Mount of the Sun, at the base of the third finger, denotes an artistic temperament, fond of all beautiful things, particularly painting and literature.

The *Mount of Mercury*, at the base of the fourth (little) finger, denotes love of change,



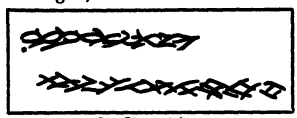
4 Tasselled lines

and travel, and betokens the power of rapidity of thought.

The *first Mount of Mars* (there being two of this name) is inside the life line, next to the Mount of Venus, and betokens the possession

of the attributes of Mars, courage and a fighting disposition, but if over-developed it will show that the subject is quarrelsome.

The *second Mount of Mars* is between the Mounts of Mercury and Luna, giving courage, moral strength, and self-control.



5 Chained lines

The *Mount of Luna*, at the side of the hand, beneath the Mount of Mars and opposite the Mount of Venus, denotes much imagination and a love of travel and romance

We now come to the second branch of palmistry—namely, chiromancy, or the reading of the lines of the hand, but before proceeding further it is necessary to give a few words of warning

First of all, *both* hands must be compared before making a definite statement, and, as a rule, the student will find a great difference between the right and left hand. Even then care is required, for lines do not always mean the same on every hand. The different types of hands must be taken into careful consideration, for each individual type modifies or intensifies the meaning of a trait.

No two natures are ever quite alike, and it would be very rare to find any two hands identical.

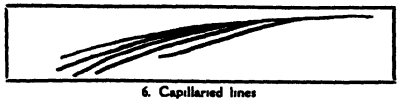
In reading the lines of a hand, be most careful, and do not foretell any great disaster or death as certain, because to do so, as a rule, would depress the subject and help to ensure the event, whereas if pointed out as a danger that can be averted, it in all probability will be. Even if the disaster seems practically certain, it may only be one that threatens, and that can be avoided There may be other marks on the hands, which a first examination has not revealed, that are really signs of preservation from the trouble.

There is an old saying that "the left hand is what we are born with, the right hand we make" This is true, for the left hand shows our natural character, and in all probability a course of events that might have happened

The right hand shows what we have made ourselves, and the events that result therefrom.

In left-handed people the chief events of life will be found marked on the left hand.

In reading the hand it must be borne in mind that lines alter; sometimes new lines appear and others disappear. A single line



6. Capillaried lines

shows a tendency towards some things, the possibility of some event. If this last is certain to happen, it will be marked in several places in the hand. Therefore, people can overcome tendencies and obstacles, although they do not often trouble to do so.

If any one of the important lines has another fine line running beside it, this latter line strengthens the former, or, should there be any defect in the main line, "repairs" it, as it were. This fine line is called a "sister line."

Forked lines generally intensify the particular line they end, except in the case of the line of life

A Tassel at the end of a line weakens it.

Rising branches intensify the power of a line, but falling ones decrease it.

Breaks in a line show failure, and a Chained line weakness of the particular line on which these variations occur.

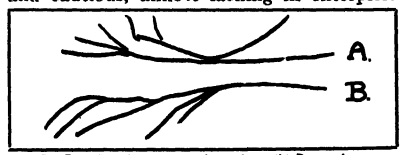
A Wavy line shows little power, as do also Capillary lines.

The chief lines are seven in number, as are also those of lesser importance.

The *line of life*, which encloses the Mount of Venus.

There are two positions from which this line can start The first and most generally found is that rising under the Mount of Jupiter, at the side of the hand. The other direction it takes is to start from the base of Jupiter itself

If the line of life is very close to the line of head, the subject will be very sensitive and cautious, almost lacking in enterprise



7 Branching lines (a) Ascending (b) Descending

through fear of making mistakes If there is a fair space between the two lines, then the subject is likely to carry out his plans, and has energy and enterprise But if the space between is very wide, the subject is too impulsive, almost foolhardy, unless counterbalanced by other signs in the hand

On the life line are shown the subject's state of health, illnesses, death, and the time of important events that are shown elsewhere

This line should be long, narrow, fairly deep, and pink in colour, without breaks or any irregularities. Such a line gives long life and very good health

A very deep line is often seen in hands that are least sensitive, showing the possessor has few worries, good health, and is capable of great physical exertions A wide, shallow line betokens lack of energy

A thin line does not necessarily mean delicacy, but indicates less bodily vigour. Should the line be broad and shallow, the subject would have a poor constitution, little energy, being dependent on others to a great extent; and if the hand is also flabby, then extreme laziness is shown.

If the life line is good in the left hand, but broad and shallow in the right, then a weak constitution is developing gradually. In the reverse case it would mean the subject was improving both in constitution and in health.

To be continued.

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE GREAT DANE

By E. D. FARRAR

Breeder and Exhibitor

A Noble Dog of Ancient Lineage—The National Breed of Germany—Ear-cropping Now Illegal—Colours Permissible—Points—Character—Cost

"THE dog is a noble animal" is a sentence dear to puzzled child essayists The phrase must have been invented by a member of the Great Dane Club, for the adjective that springs to one's lips at the sight of a good specimen of this breed is "noble"

All the points of a Great Dane should tend to make him deserve the appellation Immense size, strong bone, long limbs, a powerful frame, and a long, undocked tail are essential, yet there must not be any suspicion of coarseness or cloddiness Equally must he avoid the lightness of the greyhound and the heaviness of the mastiff His head cannot be too powerful, yet it must be finely modelled. To the outsider he should recall the majestic hounds of ancient sculpture, the pride of antique kings and mighty Nimrods of long ago No wonder that to-day, both at home and abroad, he is, perhaps, the most popular of the larger dogs.

His Origin

His breed is of great antiquity, but his exact origin somewhat obscure Germany, not Denmark, is his true home, and, since the Franco-Prussian War, Germans have adopted him as their national breed, under the name of the Deutsche Dogge. To us in England, on his first introduction some forty years ago, he was known as the German boarhound, or German mastiff, and had to be content at shows to be classified among the foreign dogs. But with the formation of the Great Dane Club, nearly thirty years ago, his position became assured

At first, in fact, until 1895, he was always cropped as to his ears, a barbarous practice now abolished, though still prevalent in other countries. Imported dogs are almost invariably cropped, but, of course, cannot compete at shows under Kennel Club rules. To the abolition of the cropping is due the better stamp of ear possessed by the modern Dane, since breeders at once strove to perfect this feature Coarse, badly set ears are now the exception Strange to say, the Great Dane is classed by the Kennel Club among non-sporting dogs, though, as his earlier name implies, he is a clever and sagacious hunter. The reason for this definition may be that with us he fails to find his proper quarry, but to the novice it is odd to find that he is excluded from a class in which the Scottie easily finds a place.

For all this, however, he is a good sportsman in every sense, and more than useful for the big game of hot countries, where, as a rule, he endures climate well.

Colour

Not only does a Great Dane satisfy the eye as regards symmetry, but also colour. The various brindles, blacks, blues, fawns, and harlequins that gaze serenely on us from their show benches are a delight to see. Breeding for colour has a fascination of its own, and the difficulty of producing a beautiful harlequin or blue only adds zest to the endeavour.

A harlequin, to be perfect, should own a coat in which a clear white ground is broken by good-sized patches of black These patches should have a " torn " appearance ; they should not be round and spotlike The other colours explain themselves. There are also white Danes, though they are rarely seen and never shown.

A very important point in this breed is the tail and its carriage It should not be curled over the back or turn up at the end, corkscrew fashion Both are bad faults. Being long, it is apt, in moments of excitement, to receive injury by being dashed against hard substances. In that event, it must receive immediate attention, or permanent injury and amputation may be the result It should be carried in line with the back or slightly upward, reach to about the hocks, and be thick at the root and fine at the tip

Points and Character

The Great Dane must be a big dog, in height at least 30 inches for a dog, 28 inches for a bitch ; in weight, not less than 120 lb for a dog, and 100 lb for a bitch

A Great Dane's head should be long and powerful, the skull flat rather than domed, the muscles of the cheeks flat, without lumpiness ; the lips should hang square, and the lower jaw should be about level. The ears should be small, set high, slightly erect, with the tips falling forward The neck should be long, clean, and well arched The feet should be large and round, and the forelegs straight and strong

The body should be very deep, with well-sprung ribs, the loins slightly arched, the hind-quarters and thighs extremely muscular, and the hocks should be set low and straight.

The coat is dense, but short and sleek, and not coarse.

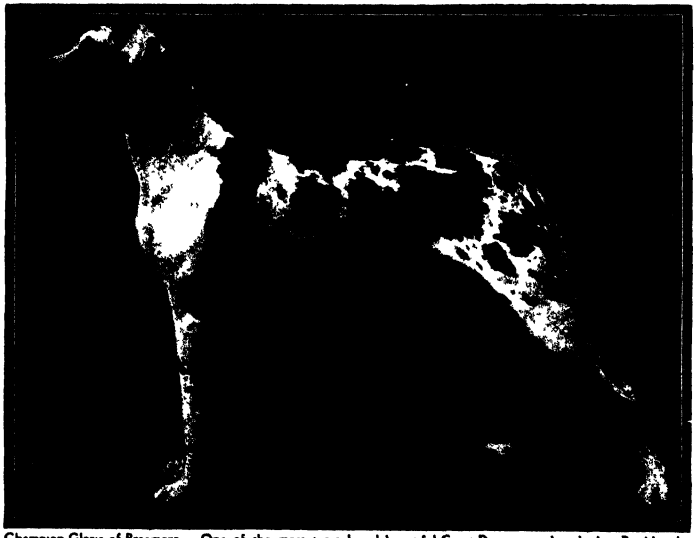
The Dane is highly intelligent, brave affectionate, and usually good-tempered. But he requires careful training, for he is somewhat excitable, and, if kept chained or badly treated, is likely to prove a dangerous animal As a guard he is excellent. Unlike most big breeds, he has a dry mouth, and is, except for size, a good house-dog.

I need hardly add that he requires generous treatment in both food and exercise Especially when a puppy does he need the first-named, for if he is to be worth anything, he has to build up an enormous bony framework, and that is not done on bread-and-milk As a small pup and young dog, he must not be over-exercised, or he will not grow up straight, but he should have as great liberty and as much play as possible.

He repays this care, for a more beautiful example of strength and grace combined it would be hard to find, and with it all he is a companionable fellow, and, if properly handled, quite tractable.

Cost

Though a good adult specimen of the breed will cost any price from £10 up to many times that amount, a well-bred puppy of two or three months may be bought for £5 or so The cost of keeping these great dogs is probably accountable for the fact that average puppies fetch such absurdly low prices Yet for country dwellers, to whom space is no consideration, the breed should prove both useful and attractive.



Champion Gloria of Breamore One of the most typical and beautiful Great Danes ever benched. Bred by the Misses Stark and Kirkwood Gloria was faultless in colour and symmetry and possessed of true Dane character

ORANGE AND CREAM PERSIAN CATS

By FRANCES SIMPSON

Judge and Expert, Author of "The Book of the Cat," and "Cats for Pleasure and Profit"

The Three Varieties of Orange Persians—How the Breed Has been Evolved—Points of a Good Orange Persian—How to Breed It

ORANGE cats are sometimes called "red," but the former term gives a better idea of the colour desired in a good specimen of this handsome variety

In former days a white chin in orange cats was the rule and not the exception, but to-day it would be quite useless to pen an orange cat with this blemish The upper and lower lip should be of the same tone of colour as the coat, and, of course, a white spot on the throat or a light or white tip to the tail is a very serious defect There are really three varieties of orange Persians—the tabby, the self-coloured, and a specimen that is neither one nor the other, for, although the body is self-coloured, there are distinct tabby markings on the head and legs This species has been brought into the fancy by breeders who endeavour to eliminate the markings so as to obtain a self-coloured cat.

No doubt, as time goes on, breeders will bring these self orange cats to perfection

In the tabby variety, colour and markings combined are the chief considerations, but if the class is a mixed one—namely, for tabby or self-coloured—then colour should gain most points

As regards other distinctive features in this breed, it is the exception to find round heads, short noses, and small ears As to the eyes of orange cats, it is most essential that they should be a deep golden, and if a dash of bronze is added, so much the better It is very unusual nowadays to see a pale yellow or green-eyed orange cat

The texture of the coat in this breed should be particularly soft and silky, and is often of great length and thickness The kittens, when born, are often dull in colour, and brighten gradually as they grow older

In the matter of mating, orange cats make a good cross with black sand tortoise-shells A self-orange may be mated sometimes with advantage with a brown tabby that needs some brighter colouring.

A specialist society for orange, cream, and tortoise-shell cats was founded in 1900, and although its members are few in number, yet they have proved a strong body of staunch supporters of these breeds, and have succeeded in obtaining better classification at shows and in improving the breed With the general public orange Persians are not popular They are disparagingly called "sandy" cats, and their pink noses are often disliked.

The Cream Persian

This variety may be said to be the very latest in Persian breeds, and is one which has made rapid strides in the fancy

The term "cream" does not describe the exact colour of the cats entered under this heading at our shows, as they are almost invariably a great deal darker in tone than the richest cream in the dairy Formerly the colour was almost fawn, but with cautious and wise discrimination in mating, the paler tone, free from tabby markings, now predominates Good cream cats should have no blue tint in the coat, and be without any bars of darker colour on the legs or head

There must always be a certain amount of shading in cream cats - that is, the spine line will be darker, and will shade off to the sides and under the stomach and tail. Fanciers, however, should try to breed their cats as level in colour as possible. It is difficult to obtain a very pale cream that has not any white in the chest and flanks Eyes should be a golden brown, which colour shades beautifully with the creamy coat

To secure the short head, orange eye, fine body shape, and short legs desired, it is best to mate a cream with a good cobby blue There may be blue creams in the litter, these being a curious mixture of the

A quartette of beautiful orange Persian kittens. The eyes in this breed should be deep golden in colour, and the fur should have no white markings orspots

Photo T Hunt

two colours, quite valueless for the show-pen, but useful to breed from.

It has been distinctly proved, however, that it is best to breed creams with creams for purity of colour. This breed, that was once looked upon as a freak in the fancy, is now quite a fashionable variety, and a number of cream males are placed at stud.

Cream females are now fairly common, and good specimens will always command a better price than males.

Kittens of this variety are not eagerly sought after, one reason being, perhaps, that, with their pale, delicate coats, they are not suitable as town pets. As with orange cats, so with creams, much has been done by the specialist society to popularise the breed, and it is not at all uncommon to read in a report of some exhibition of cats that the cream and orange classes were quite one of the features of the show.

Champion Wilful of Thorpe, a famous prize-winning Cream Persian male, owned by Mrs. Slingsby. This breed should be as uniform in tint of colour as possible, and free from tabby markings

BLUE PERSIANS

Continued from page 1396, Part 10

Hints to Breeders—Cleaning the Cat—Feeding and Training the Kitten

SHOULD it be necessary to remove the kittens from the mother, do so one at a time, otherwise there is danger of the mother getting milk-fever—a most severe illness. Avoid all unnecessary handling of the offspring, and never remove them from the mother until a fortnight has elapsed.

See that she has a comfortable basket if she is a house cat. Should the weather be very cold, everything can be made snug and warm by placing a hot-water bottle beneath one corner of the cushion. Flowers of sulphur sprinkled on the bed will stop all annoyance from fleas. Oat straw is preferred by many fanciers, but this is apt to litter the room in the case of a household pet.

Felines are exceedingly clean by nature, and seldom give trouble if a box, or, better still, a galvanised pan one inch deep is provided. This must be filled with clean earth or sawdust (the latter being preferable, as it can be burnt), and placed in a dark, well-ventilated corner.

Every day the cat must be brushed with a soft brush, but do not use a comb, as this breaks the hair and renders the coat hard. Cut away any hard lumps which refuse to answer to soft persuasion, or in endeavouring to tidy herself puss will swallow them, and probably die. Never wash her if it can possibly be avoided.

The great secret of successful feeding is to keep all dishes immaculately clean, to scald them after every meal, and never allow food to remain long in them.

Milk is the principal article of a cat's dietary, but sour milk produces digestive troubles, especially diarrhœa. Never give milk in any form when a cat is suffering from this complaint. Cats suffer from digestive troubles from tainted food more than any other animal, hence the reason for proverbial fastidiousness.

See that puss has access to a dish of clean water, for, although milk is taken for nourishment, water is preferred to quench the thirst; and be careful to vary her diet, for often, when a cat is off her feed, a change of menu will work wonders.

There is on the market a special cake for cats, this and oatmeal porridge forming an excellent dish. Although cats are carnivorous by nature, vegetables should frequently be given, but see that meat is also provided. An occasional meal of boiled liver acts as a laxative, but is not good diet for regular use. As a rule, cats prefer mutton to beef.

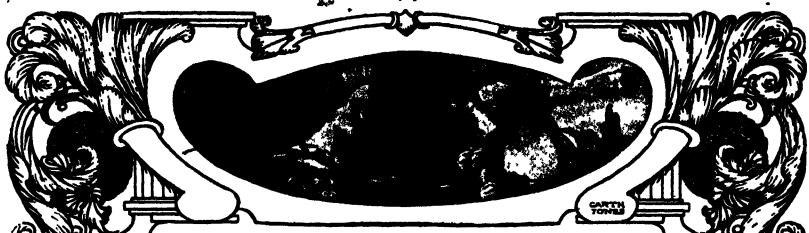
Train kittens early to take doses of milk or water from a spoon, then, when medicine is necessary, half the battle will be fought by the fact that they are not spoon-shy, and the dose will be down before they know what has happened. This little precaution will save the owner countless scratches in later days.

Always provide grass for caged cats, for this is the means by which they vomit hairs swallowed during the process of washing.

Although cat-breeding necessitates the spending of much time and trouble, the hobby repays itself, for not only is it intensely interesting, but, what is more to the point, profitable, if undertaken on business lines.

A GIRL'S ROSE BEDROOM

Comfort is combined with daintiness in this room. Though planned on very modest scale all requirements are provided for. The writing-table can be let down when not required. The convenience of the large hat-box is obvious. Boots stack pat on the curtained shelves. On the floor is easily cleaned linoleum. A corner rail holds hockey sticks, golf clubs, etc. The chintz matches the wallpaper, and the embroidered curtains, bedspread and cushion carry out the rose garland decoration.



WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with:

The House

Choosing a House — *Heating, Plumbing, etc.*
Building a House — *The Rent-purchase System*
Improving a House — *How to Plan a House*
Wallpapers — *Tests for Dampness*
Lighting — *Tests for Sanitation, etc.*

Furniture

Glass — *Dining-room*
China — *Hall*
Silver — *Kitchen*
Home-made Furniture — *Bedroom*
Drawing-room — *Nursery, etc.*

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

A GIRL'S ROSE BEDROOM

By MRS. F. NEVILL JACKSON

Author of "The History of Hand-made Lace"

See Coloured Frontispiece

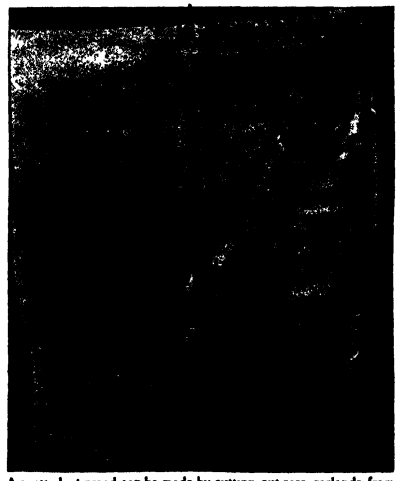
How to Contrive a Dainty, Inexpensive Sanctum for a Girl—A Pretty Bedspread—A Serviceable Hat-box—An Ingenious Boot-cupboard—A Place for Umbrellas, Golf Clubs, or Sunshades

THERE is no reason why a girl should not make of her bedroom a private sanctum. In a house where there are only two ordinary sitting-rooms, it makes for the comfort, amiability, and general well-being of the family that the members should have some private corner where they may not merely sleep, but also spend pleasantly many hours.

Such a dainty yet simple room as we describe helps to make life pleasant, for beauty does assist in comfort and happiness, though, of course, comfort is of first necessity.

All-important Question of Cost

Though all cannot afford to employ the skilled craftsman who produces individual furniture for individual use and taste, we all can express our taste and individuality in some subtle way by a scheme of decoration which has its counterpart in some other part of the room.



A pretty bedspread can be made by cutting out rose garlands from chintz and appliquéing them on to white linen by buttonholing round the leaves and flowers

The most simple little room can be a model of artistic fitness, and, while costing for its furniture and decoration quite a modest sum, may, because of its well-thought-out planning for practical comfort, be far more attractive than the most sumptuous bedroom.

If a whole scheme is too costly to work out *en bloc* one may take comfort in the thought that, if the general plan is laid down, it is possible to proceed little by little, and complete the whole as means allow.

Sometimes it is useful to have a dressing-table, good chest of drawers, and a small hanging wardrobe *en suite*. Such sets can be purchased at any good furnishing shop,

A useful tidy formed by covering a rolling-pin with black velvet and furnishing it with cup-hooks, from which may be hung such articles as button-hook, purse, keys, or muff-chain

but little luxuries and necessaries which make for real comfort are not always obtained by purchase. Thought, taste, and intelligence are required for the making of the perfect bedroom, especially if funds will not allow of large expenditure.

The Cheapness of Pretty Things

Happily, pretty things are quite cheap, and, if all unnecessary and tawdry rubbish is avoided, one may concentrate one's funds on those articles which it is desirable to have of good quality.

For wall decoration there is nothing prettier than a rose pattern either in the natural or chintz style; the pale green of the foliage on the white of the background should be chosen for paint. Such a paper can be had for 1s or 1s 6d. per piece, and chintz to match, or a green linen, for 1s per yard

Linoleum of plain ground in green, or the ever serviceable brown, should be on the floor, with a couple of good wool carpet squares or mats for the bedside. Do not buy anything with jute in it, as it is usually too dusty for a bedroom floor.

The kind of bed chosen must depend on individual taste, but it should be remembered that a fairly hard mattress is the most hygienic

A very pretty bedspread can be made to fit into the scheme of rose decoration. A bed is such a large object in a small room that it is wise to try as much as possible to make it an object of beauty. Nothing gives so good an effect as a highly ornamental covering, which, of course, will be removed at night, and also during those times when a growing girl is resting.

It is best to choose a scheme of decoration for a bedspread that is achieved fairly quickly, for the labour entailed in the embroidering of so large a surface is very considerable. For this reason appliqué work is to be recommended rather than embroidery. Purchase a sufficient length of good, stout linen to reach well over the pillow and tuck down to the bottom of the bed; at the sides the bedspread should reach to within four inches of the floor, or, rather, the lace which surrounds it should make the completed counterpane of this size.

Therefore, decide what depth your edging of lace, fringe, or the like shall be, and then cut your linen. Sketch with the aid of a soup-plate the rounds that the rose garlands shall follow. Next, cut out of a rose-strewn chintz enough sprays to build up the rose garlands. Tack these carefully in place, and do not economise the stitching in your tackings; then edge all the chintz sprays with buttonhole-stitch, done in green for the stems and foliage, and in shades of rose for the flowers, and the work is complete without further embroidery.

Some may prefer to make their whole quilt of lengths of chintz with rose garlanded flounce instead of the lace at the edge. The appliqué work on heavy linen, however, has the advantage of weight in keeping its place on the bed. Chintz, unless lined, is of a very elusive nature.

The writing-table shown in the coloured

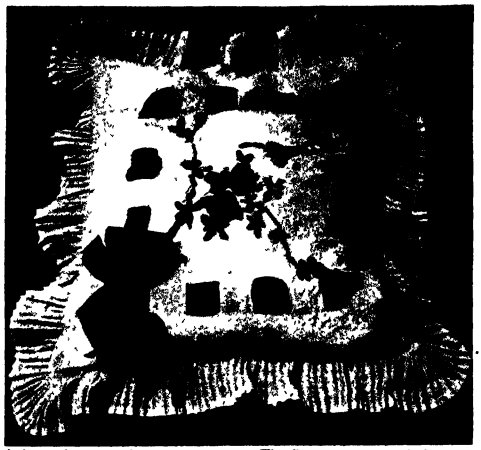
A blotting-case of rose-printed chintz, with fastening of rose and white Chiné ribbon This dainty trifle would look charming in a girl's rose bedroom

plate is a very excellent suggestion. It is simply a flap of wood such as is used in a narrow hall for a tray. The advantage of this is that it can be let down easily by removing the bracket, and more floor space is thus available. It is extremely steady, and can be used for ironing laces or for brushing, though this latter operation, except for very light, clean articles, should never be done in a bedroom.

The Girl Who Leaves School

It is very desirable for the girl who is growing up to feel that she may look upon one room in the house as her very own It gives her a personal pleasure in certain household things, which any amount of responsibility in taking care of the family possessions does not impart. She finds a delight in making pretty things for her room, and should have a pleasure in seeing it always neat and in order. Such feelings should be fostered in every possible way If the girl is to have a house of her own some day, how excellent that she should begin by seeing that one room, at any rate, is always in proper order.

It is no use scolding a girl for leaving things about if we give her no convenient places to put them in First the mother should see that there *is* a place for everything, then later on she can reprove if everything is not in its place



A dainty chair-cover for a rose bedroom The flower spray is worked in giant ribbon of dark rose, and green and white embroidered sprays add an extra embellishment to the design Rose ribbon is threaded through the cover and tied in a bow at one corner

The hat problem is an exceedingly difficult one to solve, for in size hats seem to grow yearly ever more prodigious

"Where can I keep my hats?" is the cry of the girl whose furniture is on a modest scale, consisting, perhaps, of a good chest of drawers and a small hanging wardrobe. It is considered by hygienic authorities highly obnoxious to keep hat-boxes under a bed, and certainly it is unsightly to pile them in a corner of the room, besides which, the frail cardboard soon gets out of order when frequently opened and shut, and is then no longer dustproof.

If you cannot buy a box of suitable size, get a jobbing carpenter to make one of rough wood, for which he will charge about 3s. 6d, and make him put two strong iron hinges on the lid. Now line the box with white or cream sateen fastened on with tin-tacks, and making the rough edges neat at the bottom by covering a thin card the size of the box and slipping it in. Line the inside of the lid as well, after stuffing the top of the lid with vegetable down and covering with rose chintz. Now cover the outside of the box with the rosebud chintz, and tack a flounce round the edge of the lid, so that it hangs down over the side of the box and shuts it in a dustproof manner. Put one of the new castors at each corner, so that the ottoman hat-box will move easily along the ground, and attach a knob or handle by which to lift up the lid.

This hat-box makes a comfortable seat, and will be found most useful. If made of the size suggested, several hard-wear hats can be kept in it, as well as a large feather-trimmed best hat.

The Best Place to Keep Boots

Another knotty problem is the keeping of boots and shoes in an orderly manner. Rows of footwear have a depressing appearance in a girl's dainty bedroom, which she likes also to use as a sitting-room, and even to invite an intimate friend into occasionally.

The writer has found that a small book-case with several shelves is the very best receptacle for boots and shoes. If one looks about carefully, it is often possible to pick up such in painted deal in a second-hand shop.

Have a brass rod fixed at the top, and hang a curtain in front of the shelves A division can be made in the shelves, and a section partitioned off in the middle for boots The curtains hiding the boots would then be on each side, as our artist suggests

A Hanging Tidy

Numerous hook contrivances make for neatness in the bestowal of one's belongings. It is undesirable to pile the dressing-table with button-hook, shoe-horn, purse, and such things, which are very frequently required. A little bar with hooks, suspended with a ribbon, supplies the resting place for these numerous stray objects. It is very easily made.

Another cheap contrivance is a small piece of brass rod placed across one corner of the room, behind this can be slipped umbrella, sunshades in their loose linen cases, hockey sticks, golf clubs, and any other oddments of the same description.

CHINESE "LOWESTOFT" PORCELAIN

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

How the Term "Lowestoft" was Given to Chinese Porcelain—The Different Methods of English and Chinese Potters and Their Results—How to Distinguish Between Chinese and English Lowestoft

IN our next article we shall deal with the true English Lowestoft porcelain; we will now consider the other kind, which has an interest apart from that of mere china in that a mystery surrounds its name.

How the *sobriquet* "Lowestoft" first came to be applied to this kind of Chinese porcelain will, I fear, never be known. The writer once held the theory that a kind of clay known in China as "loes" might have been used in its composition, and that some other Chinese word had been construed into "toft," but a learned chemist to whom she propounded her theory said it "would not hold water."

Chinese "Mandarin" porcelain, often erroneously termed Lowestoft. This vase is hexagonal in form, and has coloured panels and a groundwork of gold tracery

The collector who would wish to discriminate between the English and Chinese variety of this china must first learn the difference between the two bodies—a necessary lesson for all collectors of old china. It is not very easy to convey in writing, but, once learnt, the student wonders how she could ever have been puzzled To understand this it is necessary to consider the methods of the English and Chinese potter.

English v. Chinese Methods

In England the ingredients used for the china were mixed, the clay was shaped upon the wheel, and then the article was baked. If blue underglaze decoration was desired, the piece was then painted, after which it was glazed and again baked. If the specimen was to be decorated in colours over glaze, it was potted, baked, glazed and rebaked. The decoration was then added, and the piece re-fired in a cooler oven.

The Chinese potters mixed their ingredients and shaped the vessel upon the wheel. It was then painted in blue, if this style of decoration was desired, glazed, and baked. For overglaze painting the piece which had been shaped on the wheel was glazed and then baked. When the piece had been painted it was fired in a cooler oven. The different effects of these two methods are evidenced in several ways.

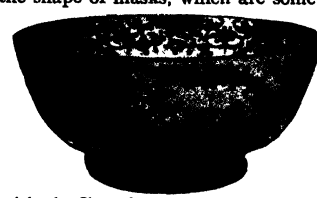
English blue-and-white has a painted-on appearance, because the colour was applied to a body made hard by baking; but the Chinese blue-and-white of this period has—if I may use the term—a blue atmosphere, caused by the pigment and glaze having been applied to an unbaked body, which, when exposed to the heat of the oven, spread and tinged the whole, sinking into the body of which it seems to be a part

Then, again, the method of the Chinese potter is responsible for those "pin-pricks," or tiny holes, which may be seen under the base of cups, saucers, plates, and bowls of Chinese Lowestoft These are caused by small bubbles in the glaze, which expand in the heat of the oven, and as the body is in a soft state, sink into it, causing tiny holes. Upon real Lowestoft, sand and other impurities may be found in the glaze, but these do not resemble pin-pricks.

Chinese Lowestoft

As in the English ware, so in the Chinese, there is a blue-and-white called by some people Lowestoft, but known to others as Canton ware Of this, vases, beakers, and large dinner and tea services are often met. They are decorated with various Chinese designs, the best-known being of the willow-pattern order.

Upon dinner services handles are formed in the shape of masks, which are sometimes



A punch-bowl in Chinese Lowestoft. An exact copy of English Lowestoft, it is, however, of hard paste and a pearl colour differing in these points from the English porcelain

An example of Lowestoft Armorial china. The arms emblazoned are those of the Birrell family Canton had a flourishing trade in orders from Europe for this china *From the British Museum*

slightly gilt. Teapots and large covered jugs for hot milk have twisted basket handles. The tea-pot, with a little tray upon which to stand, is a feature of these services, and the knobs which surmount covers take the form of a nut or some Chinese animal Gilding is frequently found as a border inside cups and upon the knobs, and where it is worn a brownish yellow, paint, which was applied before gilding, can be seen

The twisted handles of these services were copied at Leeds and in the Staffordshire potteries.

It is, however, the Chinese Lowestoft, decorated with floral designs in exact imitation of the English, which may puzzle the amateur The flowers are wreathed and connected by lines and tiny dots in black or red, as shown in our last article

How, then, are we to distinguish between the two? First of all, by the pin-pricks at the bottom, secondly, by the paste, which is hard, real Lowestoft being soft, thirdly, by the colour of the body, which is pearl white, as compared with the creamy body and greenish glaze of the English, lastly, the absence of sand in the glaze.

The flowers, which closely resemble those on the English ware, are painted in vitreous enamels, which stand out from the surface and have a tendency to chip off and leave a blank. The rose, however, is never painted as the closed flower so frequently seen upon the true Lowestoft, but always as full-blown.

How Chinese Porcelain Became Known as "Lowestoft"

It is very strange that this kind of Chinese porcelain is known everywhere as Lowestoft I think the key of the mystery might be found in the fact that some pieces of true Lowestoft had found their way to the atelier at Canton of that painter who signed his work "Pai Shih," and inscribed upon it "Ling nan nua chê," painted at Canton.

Much Chinese porcelain was brought in the white to this artist and his assistants to be decorated in the styles so much admired in Europe. For this purpose European designs were procured, and were beautifully copied. A flourishing trade in dinner and tea services and punch-bowls was carried on between Canton and America. Captains of ships brought large consignments of porcelain on their return journey, which was called Lowestoft, and about which there never was any doubt as to its place of manufacture.

From our own country orders were sent to Canton for dinner, tea, and coffee services, punch-bowls, and vases. These were decorated with the crest or coat of arms of the family who sent the order, and are in these days of great interest to students of heraldry.

This Armorial Lowestoft, as it is called, was frequently ornamented with only the crest or coat of arms and a simple gold or black and gold border. At other times a border in delicate liquid blue will be found, slightly gilt Some services were very elaborate, the crest and armorial bearings being included in the scheme of decoration. Dinner services were frequently of large size, including basket dishes and stands for fruit and sweets, pickle-dishes, salt-cellars, and ice-pails. Teapots had twisted basket handles and long, straight spouts.

"Jesuite" China

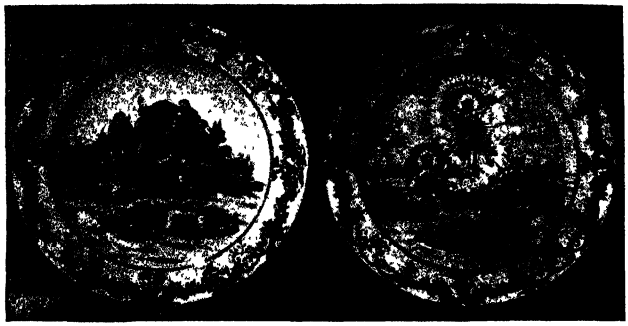
Still another kind of Chinese porcelain called in this country Lowestoft is that known as "Jesuite" china, from the fact that it was painted with sacred subjects, and was used by the Jesuits in converting the Chinese

This porcelain is decorated in monochrome, and is slightly gilt Designs were taken from European prints, the Crucifixion and the Resurrection being favourite subjects These were, no doubt, copied from very inferior

A plate bearing the arms of the Skinner family in Armorial Lowestoft china *From the British Museum*

seventeenth and eighteenth century prints, and the Chinese rendering is decidedly painful.

Other scenes copied from prints in Indian ink, and floral designs in the same with a little gilding may be found upon tea services and bowls



"Jesuite" porcelain, often misnamed Lowestoft The name is derived from the fact that the ware was painted with sacred subjects, and used by the Jesuit missionaries in their task of converting the Chinese These plates represent the Nativity and the Resurrection *From the British Museum*

An immense quantity of spurious Lowestoft is now on sale The collector should beware of specimens decorated with raised white enamel, and with a somewhat bright shade of mazarine blue used as a border and marbled in gold. The bottom of such pieces should be examined for pin-pricks, and no piece should be passed which is devoid of these.

The collector is warned also against vases covered with a groundwork resembling chicken skin—that is, a rough, raised surface in imitation of the Chinese decoration known as "chicken skin," and with panels of flowers and landscapes in Chinese Lowestoft style.

I have lately come across such a vase It had been made in France, was decorated in Chinese style, had a Crown Derby mark, was bought in Australia, and brought to this country.

Chinese Lowestoft porcelain was manufactured from the middle to the end of the eighteenth century, during the reign of the Emperor Chien-Lung, 1736-1796 There are, however, a few rare pieces still in existence to which an earlier date may be assigned.

DOOR FURNITURE

By LILIAN JOY

Artistic Door Furniture the Finishing Touch to a Room—Modern Revival of Interest in Door Furniture—Suitable Metals and Designs—Cost of Good Door Furniture

THOSE people who make a hobby of their houses—and there are few more delightful hobbies in the world—find in its metal-work a wide scope for artistic decoration and for the expression of their own individuality

Door-plates and handles now come under this heading of metal-work, as the early Victorian porcelain edition of these things is a matter of past history True, one has seen charming porcelain finger-plates daintily painted with flower designs that seem very appropriate for a bedroom, but when one remembers the original character of door furniture, one recognises that metal is the only suitable medium for these things

The earliest door-fastening of all was merely a wooden staple with a bar passed through it This, however, gave way to the

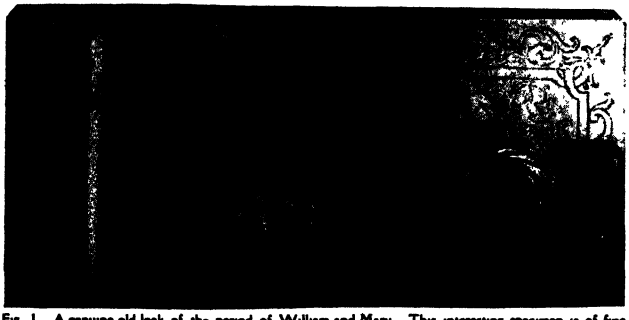


Fig. 1. A genuine old lock of the period of William and Mary. This interesting specimen is of fine design and workmanship *Photo, Messrs Hart, Son & Peard*

Fig. 2 An elaborately wrought door-plate after the Adams' style
Messrs Hart, Son & Peard

work of the smith, and finally occupied the attention of the armourer. Some of the old locks are very interesting, and one of the time of William and Mary is here shown (Fig. 1).

Finger-plates did not come into being until towards the end of the eighteenth century, and those who have a passion for genuine antiques, love to possess examples of this period. Now, however, the interest in door furniture is so universal that excellent designs adapted from various periods can be bought. Of these, the Louis XV. and the Adams patterns (see Fig. 2) are the most popular. The modern ormolu in which they are made is often very delightful, and if people realised the amount of labour and talent lavished upon its production, they would not begrudge the money it costs Though much of it comes from France, a large proportion is evolved in the very heart of London itself

When one remembers the period of antipathy to anything gilded, the present rage for such things seems amusing. Really beautiful examples of modern ormolu are very expensive, £3 10s being a by no means unusual price for an elaborate set, including plate-handle and escutcheon Oxidised silver, which is also very popular, is nearly as costly But, fortunately for those of average means, equally good, if simpler, designs are to be had in lacquered work at more moderate prices, and also in brass

The essential point to avoid in inexpensive door furniture is over-elaboration One of the best possible designs has a plain surface with no decoration, save for one of the delightfully simple little borders which are characteristic of the Louis XV period (Figs 3, 4, and 5) Of these borders the ribbon-and-reed and the laurel-and-reed are the most frequently chosen, and a complete set of door furniture in this style can be bought for about half a guinea This would also accord perfectly with an Adams room.

Fig 4 Shutter knobs and key-drop of Louis XV design, with reed-and-ribbon borders

Some excellent modern work is being executed in Birmingham, which, being hand wrought, lasts for ever, and never goes out of fashion. For this reason people are often ready to pay a larger sum than they would otherwise care to expend on such a thing as door furniture. One may also obtain in this way interesting and unusual designs, as in Fig 6, where the door-plate is extended and the door-handle inserted through it. Cheap imitations of handwork are, however, not to be endured Copper finger-plates, stamped out instead of being hand-beaten, are specially inexcusable, for, owing to their colour, they attract attention, and the onlooker at once recognises that they are utterly unworthy

Artistic door furniture improves the appearance of any room, but in transforming the attic bedroom it works wonders We also most of us know of delightful old sitting-rooms, reclaimed from attics, given over perhaps to the girls of the house, in which a cast-iron lock has been left on the door. This spoils the look of the whole room, and to complete the metamorphosis of such an apartment it is certainly worth while to invest in some new door furniture

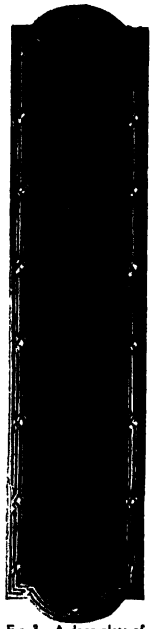


Fig 3 A door-plate of simple Louis XV design, showing the ribbon-and-reed border
Messrs Hampton & Sons

In these days of constant change of abode some may hesitate to expend much money in this way, but it should be remembered that new door furniture can be taken away by the tenant if the original fittings are replaced

It should be considered an axiom of good furnishing that beauty is always best introduced in that which is essential. The reason why a room is often a failure is that people consider that the main features, what one might almost call the structural parts of a room, need not be essentially beautiful, but that beauty can be introduced afterwards in the form of ornamentation, such as pictures and china. It is the same fundamental error that leads the woman with a badly cut dress to overload it with trimming. Nothing can hide the original bad cut.

So, too, such an apparently insignificant,

commonplace necessity as door furniture should be made an excuse for combining the beautiful and useful. The rooms which give one a sense of pleasure and restfulness will always be found to be those in which individual attention has been given to such least details.

In selecting door furniture, not only does design and workmanship come under consideration, but the question of colour must also be taken into account in choosing the metal. Oxidised silver is found in the majority of houses, as it has the attraction of novelty; and there is a less expensive imitation of this also to be had. It looks particularly well in a dining-room, and harmonises delightfully with greens and blues. White woodwork is very generally used at present, a fact which permits a wide choice of metal fittings, but oxidised silver certainly looks its best on a blue, green, or some dark shade of paint.

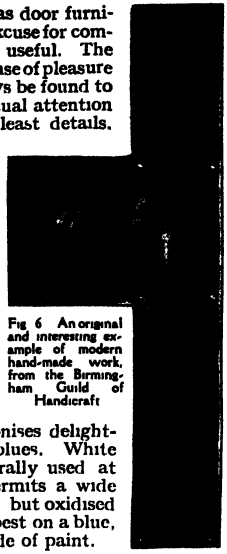


Fig 6 An original and interesting example of modern hand-made work, from the Birmingham Guild of Handicraft

With regard to suitability of design, an equally critical judgment is needed. On one of the fine mahogany doors framed in white woodwork after the Adams style that have recently enjoyed a revival of favour, oxidised silver door furniture would be an anachronism that would not be permitted for a moment in these days of taste and artistic perception. On the other hand, the incongruity of French door furniture, perhaps in a Louis XIV. design, in a distinctly modern room is equally to be avoided.

Fig 5 A further application of the Louis XV. ribbon-and-reed design

A fresh item in the way of door furniture is the bed-room door knocker. Probably the first of these to be made was a miniature reproduction of the devil's head on the sanctuary door at Durham Cathedral Visitors to this town bought these replicas as mementos, and had them fixed to their doors. They are now, however, found in a great variety of quaint and interesting designs, mostly of ecclesiastical origin.

TABLE DECORATION FOR APRIL

By LYDIA CHATTERTON

The Flowers of Spring—Decorative Table Schemes in Daffodils, Wallflowers, and Tulips—An Easter Table—A Children's Table for Easter

FLOWERS AVAILABLE

Alyssum	*Grape Hyacinths*	*Dielytra*	*Myosotis*
Anemones	*Daffodils*	*Fritillaria*	*Pulmonaria*
Aquilegias	*Narcissi*	*Iris (various)*	*Tulips*
Arabis	*Mimosa*	*Carnations*	*Hyacinths*
Aubretia	*Lilies of the Valley*	*Lilac*	*Various Tree Blossoms*
Blue Campanula	*Violets*	*Doronicums*	*Deutzia*
Cheiranthus	*Primroses*	*Wallflowers*	*American Currant*

"Oh, to be in England now that April's here!" is a wish that has been uttered from many hearts It is indeed a beautiful month, for "in the jocund April weather daisies pied and violets blue and lady smocks all silvery white paint the meadows with delight." All nature is awake, and this month brings us a bewildering array of floral beauties

A ribbon lattice-work forms a charming groundwork for vases of daffodils. The design can be arranged direct on to the table. At each corner where the ribbons join, a bow should be placed. the ribbon can be of the same shade as the flowers or of a contrasting colour

Daffodils in countless numbers are waving in the breeze, and are indeed so plentiful that we can use them freely. And now that the English ones are available, we can use plenty of leaves with them, which is a great advantage

A beautiful effect of colour is produced by filling a deep blue vase with the palest of blush pink tulips

Daffodils look very effective arranged in majolica vases of an art shade A very artistic table can be arranged by using turquoise-coloured vases, and arranging the daffodils loosely in them with a liberal allowance of leaves Place them on a table on which is a tablecloth with lace insertion over a daffodil yellow slip

Ribbon lattice-work, as shown in one of the illustrations, is also a charming groundwork for vases of daffodils Ribbon to match the flowers can be used, or, if preferred, a pretty contrast may be employed Pale rose-pink ribbons would strike a novel note These lattice-work table-centres need not be made up, as it is quite easy to arrange one straight on to the table, so that the ribbons can be kept and used in other ways when required

First, with four lengths of ribbon of equal size, arrange the shape of the diamond, then place the other ribbons across and across, hiding the edges under the ribbons that form the diamond The design can be finished with a pretty bow at each corner where the ribbons join

Use five small vases for this table, put just a few blossoms and leaves in each, and use them as here shown.

The wallflower, with its delicious scent and rich colouring of chestnut, madder brown, and cloth of gold, is deservedly a favourite flower for table decoration It blends most artistically with yellow trumpet daffodils.

In the centre of the table place a shallow bowl of silver or pewter; fill it with wallflowers of various shades and a few up-standing daffodils.

Around this, a little distance away, place a circle of small lead supports; hide them with moss, and fill them with daffodils and leaves, so that they appear to be growing there.

At each corner of the table arrange a smaller circle of daffodils in the same way, and in the centre of each put a silver or pewter candlestick with a daffodil shade For the candle-shades cover asbestos frames with paper daffodils, and for the sweets cover soufflé-cases to match

Coffee-coloured tulips are effective on the table in conjunction with forget-me-nots. Mass the forget-me-nots in shallow bowls, and arrange the tulips to rise above them, place them down the centre of the table, and weave sprays of small leaf ivy in and out among them, crossing the sprays between each vase

Flame-coloured tulips can be combined with creamy white hyacinths in a gilded table-basket tied with flame-coloured ribbons, if croton

Red-mauve lilac and sweet deutzia look well in a tall crystal vase. The vase should stand on an openwork cloth over a mauve slip. A ring of smilax may encircle it from which branch sprays of lilac in the form of a star

leaves are mingled with them, the effect will be Oriental and gorgeous

A vase is shown in one illustration that is of a deep blue shade, and is filled with palest blush pink tulips, the effect being decidedly beautiful.

Another vase is of crystal glass, which, filled with a red-mauve lilac (Charles X.) and sweet deutzia, will be pretty for a luncheon table, if an open-work cloth over a mauve slip is used Put the vase in the centre with a ring of smilax round it, and from this smilax place sprays of the lilac so as to branch out like a star

Decorations for the Easter table demand our consideration this month, and the subject is a very fascinating one.

A very novel design is portrayed For a centre a low, open-topped basket is used This has been enamelled white, and soft yellow ribbons are threaded through it The basket is then filled with moss and clusters of primroses, and leaves are arranged in the moss round the edge of the basket In the centre a nest is placed, if a last year's nest can be found, it can be used, but it is not difficult to form one of moss and twigs, or a toy one can be purchased The nest is filled with egg-shells, of which there should be as many as there are guests

The eggs should be blown, and a small piece taken off one end In each shell a little present should be placed, such as a lucky charm, and lengths of yellow *bébé* ribbon are fastened to the egg-shells with a little white of egg The other end of the ribbon is tied in a wee bow round the neck of a fluffy chick, to whose beak has also been fastened a little yellow card with a guest's name upon it These are placed so that each one comes in front of a guest place A "just out" chicken is also placed upon the basket

For the sweetmeats, enamel white some tiny baskets of a similar shape to the large one, and trim them with primroses and yellow *bébé* ribbon Fill them with sweet eggs

An Easter table that would delight children can be arranged very easily. Use a mirror as table-centre, and bank it round with moss and primroses, with here and there an upstanding daffodil and leaves. On the mirror place a "Mrs. Puddleduck" and a brood of wee yellow ducklings. Among the flowers round the mirror place tiny nests filled with sweet eggs

It will greatly delight the small guests if a little buttonhole of primroses or violets is placed for each, especially if the tiny posy is presented in the beak of a fluffy yellow chick. A safety-pin should be provided with each buttonhole, and the sight of the luncheon-table, with its circle of happy, flower-decked children, will indeed be a charming one.

A second scheme for an Easter table for children is one in which an important part is played by a hare instead of by a bird In Germany, the Easter hare is as well known and loved a figure as Santa Claus; but in Great Britain his appearance has the refreshing virtue of novelty.

Procure from a toyshop or confectioner as large a hare as possible, choosing one with a detachable head and hollow body that can be filled with sweets. As many smaller hares as there are guests must also be bought. These need not have hollow bodies or detachable heads

A new idea for an Easter table decoration An enamelled basket of moss and primroses contains a nest with as many eggs as there are guests. Each shell contains a present, and is united by means of ribbon to a wee chicken holding in its beak a guest card. A chicken also ornaments the basket itself

Place the big hare in the centre of the table, standing on a carpet of moss, studded with primroses Group the little hares round him, each facing a guest, and holding between its outstretched paws a dainty silver-covered chocolate egg, or, if preferred, a nest containing eggs. A pretty third alternative is that each hare should carry on his back a basket of eggs Round the neck of each hare, large and small, should be hung a daisy-chain or a chaplet of primrose flower-heads, and from this collar a length of yellow ribbon should trail towards a guest, ending in a card. This card bears the name of the guest and some such device as:

"I am your hare, treat me with care."

By means of the ribbon, each child identifies its own particular hare, and at the conclusion of the meal the contents of the big hare are distributed amongst the party.

MIRRORS

By Mrs F. NEVILL JACKSON

An Ancient Aid to Beauty—The Earliest Mirrors—How Mirrors Can be Used to the Best Effect—The Uses of Mirrors—The Convex Mirror

THE uses of the mirror are manifold, whether for increasing the apparent size of a room, for reflecting light in a dark corner, or for showing us ourselves "as others see us" These are some of the offices which this useful and beautiful object performs for us

A mirror for a moderate-sized room This design would harmonise with most modern furniture

The primitive, unsophisticated maid of prehistoric times doubtless had no mirror save the clear forest pools to assist her to braid her hair in the most becoming fashion, arrange her skin clothing to advantage, or learn the exact tint of woad that best suited her complexion But when man began to work in metals, we may be sure that woman persuaded him to fashion for her a small, bright metal mirror

Polished hand mirrors form some of the earliest relics of civilisation, and amongst the highly civilised peoples whose household equipment has been preserved for us in their elaborate tombs, mirrors are constantly found, perfect in condition and of fine workmanship

During the period in which all domestic furniture received special attention, and the decorative value of interior fittings was enhanced by the finest craftsmanship in the world, the glass mirror with a back treated with quicksilver, or the one with a brightly polished metal surface, alike received special care One can imagine the framing and setting Cellini and his school would give to such an object Gold, carving, enamel, and precious stones would serve in turn to enrich the mirror frame

A design which, though simple, escapes severity and is suitable for filling a narrow space or recess

For the *Roi Soleil* gorgeous mirrors were made. When mirrors were desired of greater size than could be produced from the largest sheets of glass then procurable, various methods were adopted in order to introduce a line of decorative joining Such lines were necessary in Chippendale's time, and we not infrequently find a mirror with a gilt carved frame arranged in special panels in order to eke out the lack of size in the sheets of glass These inner divisions, though quite perceptible, are never allowed to interfere with cohesion in the design of the outer frame, consequently there is no loss of dignity A true artist, the craftsman of the day turned even the limitations of his materials to decorative account

A mirror of this design would look well in a room furnished in Georgian style It is framed in wood, carved and gilded

This joining is characteristic of all mirrors made before the first quarter of the nineteenth century, after which date improvements in the method of glass-making made possible the production of enormous sheets of glass These decorative joins, therefore, disappeared, and the quaint lines of carved and gilt wood, of coloured glass, or inner and outer framework, ceased to add their quota of charm to the mirror.

There survive but few people who dare to use the enormous sheet of looking-glass which the mid-Victorian era decreed as the essential and only possible wall decoration from mantelshelf to ceiling. The Brobdingnagian foliage and florid gilt excrescences

A beautiful modern Venetian mirror of antique design, placed above the mantelpiece of a small, low room. A flounce of Italian lace conceals the wooden chimney-shelf

which served as top and side ornaments to the frames were other outrages on taste, and the unbroken surface reflected glaring lights from the plain white ceiling, and seemed to assault the eye on entering a room

The laws of decoration suitable for moderate-sized rooms are now sufficiently well understood to exclude from them any but small mirrors, whose surfaces, broken by lines or varied by shape and ornament, cast attractive lights, and yet are not glaring in effect.

Over the mantelshelf is still a favourite place for the mirror, and its brightness and attractive beauty specially fits it for a position of such importance This is peculiarly the case in England, where the domestic hearth, and open fire, takes the place of the old sacred fire near which were placed the lares and penates of the householder

The Mirror as a Keynote in Decoration

It is advisable to make the mirror the keynote of the decoration of the room in which it is placed It is not given to us all to be chronological as to every decoration and fitment, and to follow a period with logical exactness. Most people possess things by inheritance, by necessity, and sometimes by a mistaken former choice, which must be utilised because substitutes of the right period are not procurable Nearly everyone, however, can use a graceful mirror as the nucleus of a small group of objects in harmony For instance, a modern Venetian mirror, which is an excellent reproduction of an antique design, is suitably placed above the mantelpiece of a small, low room, the ante-room of a larger apartment, and greatly improves it by its bright surface gleams. Italian lace, point de Milan, is used as a dainty flounce that partially conceals the painted chimney shelf. A Venetian glass vase is placed in front and further enhances the Italian note. An old lacquer pearl inlaid hand-screen and some Oriental blue china sauce-boats—ready for a handful of violets or a bunch of primroses—are the only other ornaments.

A Useful Glass in the Hall

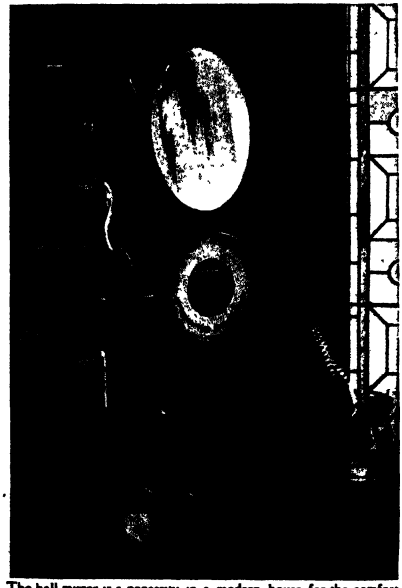
There should always be a small mirror in every hall, hung in such a way that the incoming guest may see that all is right before greeting his host No man is at his best when he is uncertain as to whether he is wearing a smut in addition to his usual outdoor clothes ; nor is any woman, however strong-minded, proof against a feeling of slight depression if she suspects that her hat is not at the right angle.

In these days of out-of-door occupations people motor considerable distances, cycle along dusty roads, and drop in unexpectedly for tea with their friends. A cursory glance in a mirror, and a small readjustment of neckwear, veil, and hat is due not only to the traveller, but also to the host Every woman should see to it that a mirror hangs close to her hospitable door.

The modest example here illustrated has a narrow mahogany frame inlaid with a line of satin wood, and was procured for a few shillings at a country sale, its leg supports having been irretrievably broken.

The Charm of the Convex Mirror

The placing of convex mirrors requires some care Their rounded surfaces reflect, if judiciously hung, a perfect picture of a



The hall mirror is a necessity in a modern house for the comfort and convenience of arriving and departing visitors

room in miniature. On the other hand, if they are so placed that straight upright lines are seen in wrong perspective the whole picture is distorted, and the result is ugly and ridiculous.

There is an eighteenth century feeling about a convex mirror which is artistically valuable in a room where old colour prints, silhouettes, garlanded carving, and bold-patterned chintzes are used. All such objects serve to emphasise the note struck by the mirror, and its unusual round shape gives an agreeable line unobtainable by any other means.

Convex mirrors are very useful between two windows, where they serve to lighten an unattractive space, and are also likely to reflect a pretty picture of the interior of a room.

These mirrors can seldom be placed successfully in a hall, for if they reflect the staircase, the curved reflection of straight lines is suggestive of a nightmare.

An excellent effect can be produced by a convex mirror judiciously hung so as to reflect a pretty interior The round shape of the mirror gives an agreeable line, otherwise unobtainable

Of Old Mirrors

It was an old custom always to place mirrors between windows, a plan carried out with beautiful effect at Petworth, where Lord Leconfield's superb old glasses clearly demonstrate the value of such arrangement. The console table of Napoleon's time invariably had its mirror above it, and in later days, when looking-glass could be made to fit any space, sheets of looking-glass, lightly framed in gilt, filled up such wall spaces.

The superb mirrors of Louis XV. period were supported on a marble-topped table. The frames of such mirrors, in carved and gilt wood, frequently matched the carving of the table supports beneath it. These mirrors show clearly the line where an additional piece of glass has been added to the top.

One cannot forget the gruesome effect of the mirror-lined apartment of the ill-fated Louis XVI. at Versailles, which reflects the visitor as headless, owing to the badly arranged join in the mirror plates.

HOME LAUNDRY WORK

Continued from page 1180, part 10

How to Iron Underclothing and Fold it Correctly—The Starching and Ironing of Collars and Cuffs—Cold-water Starch—To Starch and Iron a Gentleman's Shirt—Polishing—Folding a Shirt

Underclothing

UNDERCLOTHING should be ironed slightly damp, or the iron will give no gloss, but at the same time it must not be too wet, or the iron will cool too quickly Turn it on to the right side before commencing ironing. Any frills or embroidery must be ironed first, embroidery on the wrong side, and over a piece of flannel, if possible, to give it a raised appearance, and plain frills on the right side to give them a gloss Too hot an iron must not be used, as the work should not be done quickly.

NOTE.—The frills may, if liked, be dipped into very thin hot-water starch before the garment is rolled up ready for ironing Any goffering or crimping will keep longer in position if done on a slightly stiffened material

In the case of very thin cambric underclothing it is an improvement if a little made starch is added to the blue-water.

After the trimming, iron any bands, yoke, sleeves, and double parts on the wrong side as well as on the right Always keep the neck or top of the garment at the left-hand side so as to allow the point of the iron to enter into any gathers, and open them out. Damp over any parts that may be too dry with a soft, wet rag, and iron until quite dry. Iron out any tapes, and iron *round*, not over, the buttons Before folding, any frills must either be goffered or crimped

Although there are certain rules to be followed, the folding of underclothing is very much a matter of taste, and depends largely upon the style and shape of the garment. The chief object must be to make the article neat and pretty, and to show off any trimming to the best advantage Pleats must be laid where necessary, and the garment made a convenient size for putting away.

Collars, Cuffs, and Shirts

Wash and dry collars, cuffs, and shirts according to directions already given. It is most important to have the washing process well carried out, as, unless the old starch is thoroughly washed out of the articles, no amount of after care in the later processes will make these articles look nice. Whilst drying, too, they must be carefully guarded against smuts, and should even be covered with a piece of muslin, if necessary. They must be *perfectly* dry before starching,

and any articles that are required very stiff, like the above, must be starched in cold-water starch, made as follows.

Starch	..	2 ounces, or 2 tablespoonfuls
Water	..	3 gills or 3 teacupfuls
Turpentine		1 teaspoonful
Borax	..	½ teaspoonful

Mix the starch with the cold water until no lumps are left, and leave it to soak overnight. Then add the turpentine and borax, when the starch is ready for use. The turpentine produces a gloss when ironing the starched article, while the borax tends to whiten and stiffen the fabric. Should any starch be left over it may be kept for some days if carefully covered.

Have ready at hand a basin of cold water, a basin of cold-water starch, one or two clean towels, and a soft rag to use as a rubber. Mix the starch well up from the foot of the basin and commence by starching the collars and cuffs. Put one or two at a time into the starch, squeeze the starch well through them with the hands, and wring out tightly. Rub each one separately to ensure the inner folds of linen being well starched, pull out straight and lay flat on a towel. Proceed with the other articles in the same way, roll them up and let them lie for at least an hour before ironing. Always use sufficient starch.

How to Starch a Gentleman's Shirt

To starch a gentleman's shirt, keep the shirt on the wrong side, and only turn it when about to iron. Gather the two cuffs together, wet the cotton part of the sleeve to prevent the starch spreading, and dip the cuffs only into the starch.

Squeeze and work the starch through them, wring tightly, and rub each one separately. Then place the two halves of the front together, and gather up in the hands, also taking in the neck-band. Carefully wet the cotton part round the sides, and starch the front in the same way as the cuffs.

Spread the shirt on the table with the front uppermost, and the neck towards the edge of the table. Rub over the starched parts lightly with a dry rubber, double the shirt, fold the sleeves across the back, and double again. Then sprinkle with water on both sides, roll up tightly, wrap in a towel, and allow it to lie for an hour or two at least before ironing. Things starched in cold-water starch must, on no account, be allowed to become too dry.

The Ironing of Collars and Cuffs

To iron collars and cuffs, take them from the cloth one at a time, keeping the others covered to prevent them becoming too dry. Spread the collar out on the table with the wrong side uppermost, and smooth away all wrinkles with a soft rubber, or a paper-knife. Iron the wrong side once or twice, passing the iron over the linen quickly and lightly. Then turn, smooth again, and iron first lightly, and then heavily, until the collar or cuff is glossy and stiff. Lift occasionally whilst ironing to allow the steam to escape from underneath, and when quite dry lay aside for polishing if desired. For the successful ironing of collars and cuffs clean and hot irons are absolutely necessary.

Polishing

In order to polish an article place it on a hard, flat surface—*i.e.*, a smooth board or a tin placed under the ironing-sheet. Damp the right side of the linen very lightly with a wet rubber, then run a hot polishing-iron up and down the article. Swing the iron loosely from the wrist, pressing principally with the rounded part. The linen will at first have a streaky appearance, but the polishing must be continued until an evenly glossed surface has been obtained.

Instead of polishing with the iron, one of the various starch glazes may be used. These are either rubbed on the linen during ironing or added to the starch beforehand. Directions for use are given with the different preparations. After polishing, the cuffs and collars must be rounded into shape with the back of the iron, and then placed on a tray near the fire to air, and become thoroughly crisp.

Unroll a shirt before ironing it, and turn it on to the right side. Spread it out on a tightly stretched ironing-sheet with the front uppermost, and arrange the yoke so that it lies flat on the top of the back. Iron the yoke first on the right and then on the wrong side, then the collar-band on both sides. Next double the shirt down the centre of the back, and iron the back on both sides, finishing with the parts round the arm-holes. Now iron the sleeves, commencing with the cuffs and then the sleeves themselves, ironing until they are smooth and well finished in every part.

Ironing and Folding a Shirt

Then place the shirt on the table with the whole of the front lying uppermost, and the neck at the left-hand side. Lay one or two pleats in the back by slipping the fingers underneath, and iron these down so that the back lies flat. Slip the shirt-board between the back and front of the shirt, and stretch the front tightly on to it, tucking the collar part underneath. Now iron the front, beginning with the centre, and ironing gradually towards the sides. Iron carefully round the neck, and try to avoid any wrinkles. Lift the front occasionally to allow any steam to escape, and iron until quite dry, using plenty of pressure at the last. Then slip out the shirt-board, and iron the cotton part of the front, damping it over if necessary. The shirt may now be polished if desired by slipping in the polishing-board and then proceeding in the same way as for cuffs.

To fold a shirt, pin the two halves of the front together at the neck, and turn the shirt front downwards on the table. Then lay the sleeves down the sides of the back and turn the sides over towards the middle of the back. Make the shirt just the width of the front, pin the two sides together, and hang it up to air.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Fletcher, Fletcher & Co (Vibrona Tonic Wine); Godiva Carriage Co (Baby Cars), Sissons Bros. & Co., Ltd. (Hall's Distemper).

WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc , etc.

BEAUTIFUL WOMEN IN HISTORY

LOLA MONTEZ

By H. PEARL ADAM

In modern times there has been scarcely any figure so remarkable in the government of a country as that of Lola Montez She was, indeed, the last great political beauty, and outshone the Royal favourites of France as much in beauty as she did in mental grasp Her story should have been written by Meredith He alone could do justice to its extraordinary contrasts and its undoubted fascination Lola Montez cannot be dismissed merely as a pretty dancer, nor can her power be put down entirely to the effect of her beauty upon the kings, princes and nobles who loved her She had every charm, allied to marvellous brain-power and decision of character In addition she had personal loveliness so great that even after only looking at her portrait one is haunted by it

She was born in Limerick in 1818, and her real name was Marie Dolores Eliza Rosanna Gilbert Her father was an ensign in the British Army, who died of cholera in India when she was seven Her mother was a Miss Oliver, of Spanish extraction, very handsome and fascinating She married again very soon after her first husband's death, and in the following year the little stepdaughter was packed off to Scotland to be educated by her father's relations Her training was completed in Paris, and thence she came to Bath to live with her mother She was a wayward, affectionate, generous, impulsive girl, full of a multitude of ill-controlled emotions, very ambitious, and possessed of high abilities of a most adaptable nature. She had great mental and physical energy, and life in Bath did not offer her any scope for her powers. She was a reigning belle, and received unlimited attentions, but none that she cared to accept

LOLA MONTEZ
The last of the great political beauties. By her loveliness and powerful intellect she swayed the councils of kings and influenced the destinies of nations

Her face was a perfect oval, not the more or less oval contour which usually passes as such The outline of her features was regular and pure She had an exquisite mouth and beautifully pencilled eyebrows Her hair, parted in the middle and drawn down at each side in the mode of her time, was slightly wavy, and this glorious beauty was made alive and vivid by a pair of very large and liquid blue eyes, which, in the midst of the still serenity of her face, expressed in

magnificent vivacity the animation of her nature. This glorious creature was destined by her mother and her stepfather to be married to an old gentleman who possessed much worldly wealth and the ugliest face in the West of England

Her Début on the Stage

The next chapter in the story, not unnaturally, is an elopement with a man for whom she had little affection, in order to avoid an old gentleman for whom she had none She was married to Captain Thomas James at Meath, in the year of Queen Victoria's accession, at the age of nineteen For five years she lived in Ireland, and we know very little of her life there, save what we can gather from the fact that in 1842 she came to London and her husband divorced her Her craving for the adequate mental and physical expression of her tremendous vitality now led her to train for the stage, and in doing so she discovered that she was born to be a dancer She went to Spain to perfect herself in this art, and that is the last that we hear of Marie Gilbert Shortly afterwards there appeared at the Royal Theatre in London the lovely Lola Montez, whose beauty was considered superior to her dancing Indeed, her début in this art caused less sensation than the letter she wrote to the "Era" denying that she had been born in the British Isles, and stating that she was a Spaniard from Seville

But the meagre appreciation which she received in England could little have prepared her for the splendours which awaited her on the Continent At Dresden and Warsaw she was acclaimed by enthusiastic crowds, and she achieved further distinction by being expelled from Warsaw for knowing too many of the Polish party Undaunted by this, she went to St Petersburg, where the Emperor Nicholas gave her a truly royal welcome, and lavished costly presents on her When tired of this, she proceeded to Paris, and gained triumphs of another nature by the subjugation of Liszt, Dugarier, the hero of a famous duel, and Alexandre Dumas

As the Ruler of Bavaria

At the age of twenty-seven, her beauty being then in its fullest lustre, she appeared at Munich as a dancer, and it was from this point that her greatness began She asked one of King Ludwig's aides-de-camp, with whom she was very friendly, to present her to the king, then a man of sixty His Majesty met the request with a petulant "Am I to see every strolling dancer?" The aide-de-camp returned, "Your pardon, sire, but this one is well worth seeing." The king hesitated, and at that moment, calm, audacious, and exquisitely lovely, Lola appeared before him He stood motionless, gazing upon so much beauty, and feeling, as he said afterwards, truly bewitched. The speed at which things moved may be gathered from the fact that five days afterwards the king presented her to the astounded Court with the words, "Gentlemen, I present to you my best friend."

From that time forward Ludwig worshipped this "strolling dancer" as a goddess. Even the queen indicated her willingness to have Lola Montez formally presented at Court. In a short time the lady had acquired more political power than had been possessed by any other woman since mediæval times. By her visits to different capitals, and her interest in various parties, she had acquired much information which could never have been gathered by male officials, and she had, too, at her finger-tips, by nature and by experience, all the stratagems, ruses, and tricks by which the politician wins for himself the precarious crown of fame The king and she consulted one another every day on affairs of State, and, what is more remarkable still, his Ministers consulted her in their difficulties She was a match for the wiliest diplomat, and before long she was known as the ruler of Bavaria She took herself seriously, and devoted her time to politics as did the State Ministers In 1847, at the age of twenty-eight, she was made Baronne de Rosenthal and Comtesse de Lansfeldt The king gave her a pension of twenty thousand florins, afterwards increased to seventy thousand.

Her Subsequent Career

At first she was popular, and might have remained so had she been content to dabble in things; but this amazing woman had convictions and opinions as firm and unshakable as those of a most famous statesman, and was not at all inclined to buy popularity for herself at the expense of her political views Indeed, had she been a man, or even a woman of conventional morality, she would have been praised up hill and down dale for her disinterested statecraft Through her influence a Ministry which had been in power for ten years was dismissed, and a Liberal one was formed She favoured the Liberal party in the University, thereby laying the train which was to undermine her power, for most of the students were Conservative. A riot occurred, and Lola's life was in danger The king promptly closed the University An insurrection broke out, and on March 18, 1848, Lola was forced to flee Thereupon the king abdicated

Lola's rule was marked by moderation and broad-mindedness, and had many beneficial results That it closed in disaster is rather a certificate of her honesty than a proof of her incapacity

This was the most outstanding chapter in her career The rest was on a different plane She came to London and married a young officer in the 2nd Life Guards, but, owing to some irregularity in her previous divorce, this marriage was made null and void The two of them fled to Spain, where

Mr. Heald, her husband, died in 1853. Two years before this Lola went to New York, where she appeared in an autobiographical drama, entitled "Lola Montez in Bavaria," in which she represented herself as a *danseuse*, a politician, a countess, and a fugitive. As soon as she heard of Mr. Heald's death she went to California and married for the third time, but left her husband almost immediately afterwards, and came back to Europe, after which she toured Australia. Any monotony attending this tour she obviated by such incidents as her vigorous horsewhipping of a man who wrote against her character, an encounter in which he did not hesitate to exert his strength.

Such a life as hers, without rest, full of strain, mental and physical, and subsisting largely on excitement, with the addition of several years of work as a dancer, work in which her brilliant mental qualities had but little scope, could not pass tranquilly to old age. By the time that she was forty-one Lola had lost her popularity, her beauty, and her money; only her eyes were undimmed, for through them looked the large and wonderful mentality of this strange woman She could look back on splendour such as falls to few queens, power which many a king might envy, wealth unlimited, social and professional triumphs of every description, beauty beyond the measure of beautiful women, and her whole life kept aside by her outward interests. She did not live for herself, as do so many beautiful women. Had Bavaria been less fixed in its Conservative views, the ability of Lola Montez might have been recognised as even greater than her beauty. It is very difficult for a lovely woman to gain any credit for intellectual power. The world is only too ready to put down a woman's triumphs to the infatuation of weak men

In 1859 she met an old school friend in New York, who was broad-minded enough to be kind to this tired, worn-out woman. Under the influence of this friend, Lola's thoughts were turned to serious things. She devoted herself to charity, and turned the strength of her nature to the consolations of religion. The last two years of her life were spent in visiting the outcast of her own sex at the Magdalen Asylum near New York, so that a life which from its first page reads like the plan of a great novelist for a great book, ends, with a poetic contrast, in an austerity and even a beauty which prove to us that fiction is, after all, derived from life.

BEAUTY CULTURE FOR WOMEN

THE FOOT BEAUTIFUL

Continued from page 1315, Part 11

The Cause and Cure of Bunions—Hot and Tired Feet—Defective Toe-nails

BUNIONS and enlarged toe-joints are caused by the pressure of the boot upon the big toe. A narrow boot with a pointed toe and a very high heel will cause a bunion in a very short time But it is a mistake to suppose that every broad-toed boot is a preventive or cure for bunions, because —as a bootmaker will tell you—often the square effect of the toe is obtained by trimming the leather on either side, and thus actually making the boot narrower across the foot than it might be if a round-toed model was worn.

The broad-toed boot ought to be made to measure.

Once a bunion is formed, its removal is difficult, whilst the straightening of the big toe is almost impossible, but much can be done to ameliorate the condition by surgical bandages.

The following home treatment is an adaptation from several methods, and has been found of service when the bunion is newly formed, and the toe not yet set in its deformed condition.

Bathe in hot water and soap well. Dry, and paint with iodine. Place a pad of diachylon round the bunion so as to encircle it with a protection from the pressure of a bandage of diachylon, which now proceed to wind round the big toe from its base to its tip, then pass the bandage along the inside of the foot, wind round the heel, and bring back to the top of the foot. Take a narrow bandage, and bind transversely so as to secure the diachylon bandage. Secure all tightly with a roller bandage, so that the toe will be kept securely in place throughout the night. A further extension of this idea is a V-shaped piece of cork, which is inserted between the first and second toe, thus forcing the big toe back again to its place This is kept between the toes by the bandages

A remedy said to be successful in the removal of a hard bunion is crystallised carbolic acid, dissolved by placing a stoppered bottle containing the acid in hot water. With a pointed instrument a layer of this is carefully put on the hardened part. Leave it to evaporate for a few minutes, and then take off with blotting-paper, so that no drop goes on to the healthy skin. If this drastic remedy is used, it will be better first to place a pad round the bunion, and operate through the circle, so as to

prevent an accident. Then use the blotting-paper. The acid should not be used oftener than every fourth day, no matter how severe the bunion may be.

As regards the enlarged toe, attempts have been made to modify the bone surgically, but the writer has no knowledge of any real success in this direction. The best recorded process is by means of bandaging at night, and the use of a diachylon plaster on the bunion during the day

Perspiration of the Feet

But, after all, the most unpleasant malady of the feet is undue perspiration, as this causes discomfort to others as well as the sufferer.

The general health requires attention Stockings should be changed often, and should never be of cotton. The shoes should hang in a current of air when they are not being worn, and the same pair should not be worn two days successively. Socks should be placed in the shoes, as these can often be changed. The feet should be bathed often, in water to which has been added either a handful of sea-salt or a little disinfectant fluid Once a week use a foot-bath of strong soda water During the summer follow the foot-bath with a lotion of alcohol—spirits of wine, methylated spirits, eau-de-Cologne, toilet vinegar

Dust the feet, the inside of the stockings, and the shoes, with boracic acid powder, or .

Carbolic acid	1 part
Oil of lemon	2 parts
French chalk	4 parts
Burnt alum	4 parts
Starch in powder	200 parts

Mix thoroughly, pass through a sieve. Or :

Rice-powder	12 parts
Subnitrate of bismuth ..	3 parts
Permanganate of potash ..	2 parts
Powdered talc	1 part

These must be thoroughly pulverised to form an impalpable powder.

Or, mix equal parts of powdered alum and powdered tannin.

Tired and Swollen Feet

Swollen feet may be one of the effects of rheumatism or gout or poor circulation. The remedy lies in dieting, exercise, and massage

To relieve swollen feet, rest with them up on a chair or the bed Tired and blistered feet are relieved by rubbing with lanoline, vaseline, olive oil, or, best of all, linseed oil. Wear woollen stockings, and bathe in water to which has been added sea-salt or even a handful of common salt.

Ingrowing Toe-nails

Injuries to the toe-nails require surgical attention if neglected. They are usually caused by boots worn too short. Put a bit of cotton-wool under the nail at the first stage, but if relief is not felt, and the nail continues to grow wrongly, consult a doctor Always cut toe-nails straight across, and do not trim them to shape as the finger-nails are trimmed.

Too little care is taken of the feet as a rule, and this is surprising, bearing in mind the fact that a grievance of the feet is telegraphed by means of the nerves to every part of the body. To keep the feet warm, dry, and scrupulously clean is a great means towards not only good health and general well-being, but towards beauty and a good appearance.

THE HAIR

(continued from page 1191, Part 10

The Ancient Origin of the "Papillote"—A Ribbon Hair-waver, and How to Use It—Curling Irons—Curling Fluids and Powder—Some Recipes—Modes of Plaiting the Hair

CURLING, waving, and braiding the hair have been methods adopted for its ornamentation from the earliest times The most primitive fashion of curling the hair was probably the "papillote," and until recently one had only to travel to various East End districts of London to see the "papillote" in the form of bristling paper "corkscrews" adorning the foreheads of five out of ten of the women and girls of these neighbourhoods In some cases these curl-paper adornments remained undisturbed all the week, and were only unrolled on Sundays, when 'Arriet emerged from obscurity, and, bedecked with a plush hat, the inevitable feathers, and an elaborately curled fringe to her coiffure, accompanied 'Arry to Hampstead Heath

The paper "corkscrew" has, however, largely given place to curling-pins and lead curlers in the East End, as in polite society. The hair is twisted over these at night and combed out in the morning. Kid rollers are also widely used, and these are not liable to break the hair or cause a strain upon the roots

Another method of curling or waving the hair is by means of the ribbon hair "ondulateur" Although a pin is used for the process of curling and waving, it is not left in the hair, the ribbon only remaining

The pin employed has something of the appearance of a tuning-fork Both ends of the ribbon (which is tubular) are placed on the points of the pin The hair is divided all round the head, about three inches from the outside hair-line, as if to put over a hair-frame The inside portion of the hair is then fastened into a knob at the top of the head, and the outer hair, which has been parted off, divided into as many equal divisions as there are ribbons The hair is then dampened and a portion of it held in the right hand, straight out from the head, the waving-pin being held in the left hand quite close to the roots of the hair.

The hair is now twisted in and out of the pin, so that it goes equally well and rather tightly round each prong. Afterwards, the tubular ribbon is detached from the points of the pin, and tied in a smart bow. The pin is withdrawn by the bottom or curved end, and the ribbon is left on all night. This process is repeated until all the outside hair has been put into ribbons Next morning the bow is undone and the ribbons pulled out

Hot Irons Effective but—

Heated irons are frequently used for curling the hair If you hold a piece of paper to the fire, you will see it bend and curl up as soon as it is brought under the influence of the heat. Why, it may be asked, does this happen? Because the moisture contained on the side nearest the fire is evaporated and passes off, leaving the parts destitute of support, and they will, therefore, naturally approach nearer to each other than when they were previously separated by the presence of moisture You may satisfy yourself that this is the true explanation by feeling the paper which has been heated, and you will always find it more compact, hard, and dry than before it was exposed to the heat In a word, it has lost moisture, although no moisture may have been previously perceptible in it

In the same way do the curling irons act on the hair, abstracting more moisture from one side of it than from the other, and, consequently, causing it to bend, as we have seen in the instance of the paper Or, independent of moisture, if the hair be weakened on one side and strengthened on the other, it will certainly bend and curl, and this inequality of strength is the usual cause of the natural curling of the hair

The stronger the hair is, the more easy it is to bring into curl, and the longer also it will remain curled Hair which is both weak and dry, which is frequently the case, as well as hair which has a tendency to be greasy, does not easily curl, and will not keep in curl very long Hair of this kind is very sensitive to changes in the weather, a warm, moist, or foggy atmosphere soon taking out its curl

—Injurious

Hot curling irons are not advisable, as, besides the danger of their scorching or singeing the hair, the constant application of intense heat renders it dry and brittle Hair which is regularly curled by means of hot irons usually becomes very thin, and falls off. Whether it is that the process hinders the young hairs from growing, or dwarfs the roots of the larger hairs, it is certain that nothing has a more speedy effect in thinning them.

Curling fluids are sometimes used for keeping the hair in curl Their effect is to saponify the natural oil of the hair, and when the latter becomes dry, it is, in consequence, not so flexible, and therefore keeps longer in curl. Borax and carbonate of soda are both employed in the preparation of curling fluids. A weak solution of gum-arabic will have the effect of stiffening the hair, and thus causing it to remain in curl for some time, but has the disadvantage of causing the hair to become extremely brittle and break off at the roots. If, however, gum-arabic is used only in small proportion with other ingredients, this disadvantage is not so marked.

The following is a popular recipe for a curling fluid

Powdered gum-arabic ..	10 gr.
Borax	1 dr.
Hot water	3 oz
Spirit of camphor	1 dr.
Cold water	5 oz.

Dissolve the gum and borax first in the hot water, and finally add the camphor and cold water

An alkaline curling fluid may be made up from this formula

Carbonate of potash	1 dr.
Liquid ammonia	½ dr.
Glycerine	2 dr.
Rect spirit of wine	6 dr.
Rose-water (made from otto) to	8 oz.

Here is a recipe for a curling powder .

Dried carbonate of soda ..	10 oz.
Powdered acacia	4 oz.

Mix intimately, and divide each ounce into three packets Dissolve the contents of one packet in a teacupful of hot water, and this is used to dampen the hair before putting up into curlers

Plaiting the Hair

Braiding or plaiting the hair is a fashion which has been in existence from the earliest ages The simplest plait, and the one most generally used, is the "three-plait" This is so simple that it does not need description.

The Grecian plait and the "basket plait" are also used To make the Grecian plait, take a fairly thick lock of hair and divide it into two equal parts Take from the outside of the left-hand portion a very small piece of hair—about a sixth part—pass it over from the centre, and unite it with the right-hand portion; do the same from the right-hand portion, pass it over into the centre, and unite it with the left-hand portion, proceed thus, taking the small and even-sized lock alternately from the right and left hand portions until all is plaited Be careful to keep this plait very smooth It can be widened out to a very great extent

The "Basket Plait"

To make the "basket plait," take four rather small strands of hair, plait with only three of these, weaving them over and under the fourth, which serves to draw the chain up, as in the way in which the plait of three is usually worked, taking first the left-hand outside strand, and working it under one and over the next, until it takes the place of the right outside strand, which, in its turn, is then worked to the left side, and so on, alternately, always retaining one, unmoved. in the middle.

NAWAB BALAR JUNG BAHADUR.

THE HISTORY OF THE CURL

Continued from page 1411 Part II

The Effect of the Renaissance on the Curl—French Style Unpopular in England—When Men Adopted Curls, Competition Drove Women to Extravagance—Beauty of the Brow

AFTER the decline of Rome, records are wanting which can throw light upon the history of the curl, but we may suppose that Gothic ideals, combined with the severity of early Christian rules, contrived to make the curl unpopular, if not improper.

Fig 1 The period of the Italian Renaissance so far sanctioned the curl as to allow it to appear upon the heads of angels in the paintings of Fra Lippo Lippi and Fra Angelico

The apostolic injunction upon the subject, no doubt, is familiar to all. Perhaps the coiffed head-dress which survives in conventual establishments is a relic of what was considered the correct thing for reputable women in the early centuries.

Fig 2 An example of the curl as found in paintings of child angels and cherubs

Nature, of course, continued to supply the natural article, but the fairer half of the population coiffed it, flattened it, and put it out of sight. Not until the Renaissance did the curl again emerge into freedom.

The re-birth of the pagan ideals of beauty was a direct revolt against the Gothic notions which, so far as the hair is concerned, insisted upon plaits. The plait and the curl may be taken as indices of the contending schools which grew for centuries side by side, here and there merging, but for the most part keeping quite distinct, as distinct as did the architectural expression of the schools which is typified in Westminster Abbey and St. Paul's.

The Renaissance had its origin in Italy. It is to the Italians, therefore, that one looks for the curl's first manifestation, and in the paintings of Fra Lippo Lippi and Fra Angelico we find the curl so far sanctioned as to appear upon the heads of angels—a good example to mere mortals, surely (Figs. 1 and 2).

Fig 3 The modern fashion of the curl was unknown in England until the reign of Queen Elizabeth whose portraits frequently represent her with a curled fringe or "taure"

Thus set free, the curl rioted over the land, and won its way gradually all over Europe. Venice seems to have taken to the *tête bien bouclée* with avidity, and youths of both sexes made the great Venetian republic a proverb with the rest of Europe.

In our country, it is not until the reign of Elizabeth that the fashion prevailed, and to Queen Bess (Fig. 3) may be traced the modern fashion of the curl. This "puissant prince" is represented in many of her

portraits with her curled fringe, or *taure*, arranged with a geometrical precision which recalls to mind some of the Roman empresses.

Mary Queen of Scots used the same fashion as Queen Elizabeth, as can be seen in some of her later portraits, particularly in that which so strangely resembles Sarah Bernhardt, but her earlier mode was two puffs of little curls nestling beneath the wings of the coif (Fig 4)

It may be safely asserted that it took two rival queens to set the new fashion in England, and amongst all the courageous acts of Elizabeth Tudor, the change from the flattened and almost abolished hair worn at her father's Court to the new French ringlets was not the least It may be that this coiffure was adopted as a challenge to her fair rival at Holyrood, or it may be that it was to mar the new liberty of the Reformation, but it most probably came about just because the great queen thought that it suited her best

Between the time of Elizabeth and Henrietta Maria the curl made tremendous progress The beautiful queen of Charles I brought the latest French fashions of coiffure to England from her father's Court, and in her case we have perhaps the apotheosis of

Fig 4 The ill-fated Mary Queen of Scots usually adopted the same coiffure as Queen Elizabeth but in some earlier portraits was depicted as above, with two puffs of little curls nestling beneath the wings of the coif

the love-lock and those flattened curls which the French call *accroche cœur*, and which we call, less poetically, "kiss curls"

These little flourishes, drawn, as it were, upon the alabaster forehead and temple, in a mixture of hair and pomatum, were sometimes miracles of achievement The real free ringlets, together with these flattened curls, served the purpose of revealing the shape of the brow and forehead, and the brow took a high place in the inventory of a woman's charms three or four hundred years ago Indeed, in an earlier age, it had been fashionable to shave back the hair to the level of the ears, and the transverse parting

Fig 5 The elaborate coiffure of forehead curls and ringlets introduced by Henrietta Maria, queen of Charles I

which is seen in this coiffure doubtless represents the limits of the queen's brow

Henrietta Maria's remarkable ringlets strove to reconcile the formal and the free with indifferent success (Fig 5)

Of course, we must remember that men wore long and curling locks in this reign, and were about to adopt the periwig Women's curls, therefore, owing to the influence of male competition, were driven to extravagance

The beauties of the court of the Merry Monarch wore their curls bunched and shortened for the most part, leaving the long curl to the men (Fig 6)

To be continued

Fig 6 The coiffure of multitudinous short curls and ringlets adopted by the beauties of the Court of Charles II.

THE SECRETS OF THE AMERICAN BEAUTY

By MAY ISABEL FISK

The Importance of Preserving Good Looks—The Care of the Complexion the First Essential—How to Wash the Face—Sunburn

As the American woman is in general keenly alive to the importance of beauty and personal appearance, it may be of interest to know a few of the secrets to which she has recourse

The skin being the most important item in a woman's appearance, the American woman gives her complexion her first thought.

The face should be washed with water but once a day—very few skins can stand more than this Indispensable in the care of the face is a box of small squares of absorbent cotton, cut to about three inches in length, an abundant supply of which is always kept on hand in milady's dressing-table drawer This is infinitely to be preferred to a piece of old linen, as each bit of cotton is immediately dispensed with once it has performed its office

The first step in the proper cleansing of the face is to smear it well with a little rather thin good cold-cream, always smoothing gently upwards Then wipe off the cream carefully with bits of the cotton The cream for this process must be one from a reliable chemist

Have ready a basin of very hot water, and if the water be hard, put into it a teaspoonful or two of a softener or bath crystals Soap a square of cotton with a pure Castile soap and wash off the cream, then dip a large square of soft cloth in the hot water and hold to the face, constantly re-heating in the basin No rubbing at all should be done, as real rubbing stretches the skin, particularly when it is relaxed by the application of hot water

The face should then be dried by patting with a very soft cloth kept for no other purpose

Following this, a good cream should be stroked in very carefully About the eyes the cream should be merely patted in with the tips of the fingers, and the eyelids treated gently downwards A complexion cream much in vogue with the American woman is given below It is a nourishing and whitening preparation

White wax . .	½ oz
Spermaceti	½ oz
Cocoanut oil	1 oz
Lanoline	1 oz
Oil of sweet almonds	2 oz
Orange-flower water	1 oz
Tincture of benzoin	3 drops

After using this, the face should be thoroughly chilled with applications of cold water, applied with large, folded, soft cloths, then dried, and followed by another application of the cream, this time merely spreading on a small quantity, which is allowed to remain on all night The American woman keeps special soft towels for the purpose of covering her pillow at night and guarding it from the cold-cream

In the morning the eyes should be bathed with warm water, and, if there is any irritation, a little boracic acid dropped into the basin and thoroughly dissolved. The rest of the face should be merely wiped with a bit of the cotton soaked in the following solution

Rosewater	3 oz
Alcohol	1 oz
Glycerine . . .	½ oz

The glycerine sometimes should be omitted, as it does not agree with all skins

After rest and sleep, the third essential to a good skin, namely, fresh air, is most scrupulously ensured by the American woman But while thoroughly understanding the benefit of the open-air bath for the improving of her complexion, she is just as well aware of the devastating influence of unlimited sun and wind It is absolute madness to expose recklessly hands and face to the elements for any great length of time, unless they are partially protected. Continuous sun and wind will reduce any skin to a hue and character resembling mahogany parchment Once a complexion is permitted to acquire the leatheriness that prolonged out-of-door life is bound to bring about, its former delicacy can never be regained Tan, which is commonly supposed to be merely the darkening of the outer cuticle, is in reality something quite different Tan is the expansion of the pigment cells, or glands, beneath the skin, and the consequent darkening of the colouring matter caused by exposure to the sun and wind

A simple but efficacious lotion used in the summer-time, and applied with the cotton before going out of doors, is the following:

Simple tincture of benzoin . .	½ oz
Cold water . . .	½ pint.
Glycerine . . .	2 teasps

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section Messrs T J Clark (Glycola), De Miracle Chemical Co (Hair Destroyer), Margarette Merlain (Bust Treatment), Wright, Layman & Umney, Ltd (Coal Tar Soap)

CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc		*Exercises without Apparatus*	*The Selection of Story Books, etc*
		Breathing Exercises	
		Skipping, etc	

AN EASTER-EGG HUNT

By GLADYS BEATTIE CROZIER

A Novel and Popular Holiday Party—How and Where to Hide the Eggs—Some Suitable Games for After Tea—How to Arrange the Hunt Indoors if Necessary

AN Easter-egg hunt is one of the most popular ways of entertaining children during the Easter holidays

Given a fine, sunshiny spring day, nothing could more delight children than the merry hunt round the flower-beds, under the shrubbery, amongst the nooks and corners of the kitchen garden, and along the banks of any gold-fish pond or tiny ornamental stream, where the realistic-looking Easter fish, whose insides are filled with chocolates —"*poissons d'Avril*," as they are called in France—are hidden Any number of boys and girls, ranging in age from four or five up to ten or eleven, may be invited, and should be asked to arrive at three, clad in their oldest clothes, warm coats and jerseys, and the thickest of boots, with goloshes for the little ones; for much of the fun consists in being able to scramble about on the grass and in and out of bushes, with some stiff tree-climbing for the bigger boys

Along the banks of the stream are hidden Easter fish, or "poissons d'Avril," filled with chocolates

Dozens of yards of the cheapest narrow coloured ribbons, or balls of coloured twine or lengths of tape, if preferred, will be needed for the *Easter Egg and Ribbon Game*, also as many small highly coloured cardboard eggs—which open in half, and can be filled with a few bonbons or chocolates, and cost from 4½d each—as there are to be children present. A few larger eggs, containing a set of three little downy yellow chicks, or some other funny Easter toy, costing from 6d to 8d each, should also be hung in easily accessible places for the tiny tots of the party

A dozen or two of penny or twopenny chocolate eggs, wrapped in silver paper, should be scattered on the ground in the

shrubbery or amongst the rhododendrons. Some fluffy Easter rabbits that sit up and hold in their paws a pretty sugar egg can be dotted about in grassy corners to look as though they had just popped out of their burrows to bring up their Easter offerings.

Each child is given a length of coloured ribbon, affixed to a small tree as a starting-point, and directed to follow this ribbon clue wherever it may lead

They cost very little, and will delight the smaller children

Glittering cardboard *poissons d'Avril*, filled with sweets, may be obtained for the bigger boys and girls, and last, but not least, a bundle of hay and moss, and several dozen small speckled sugar eggs, which may be bought cheaply by the pound at any good sweet shop

Hiding the Eggs

The prettiest and most realistic-looking birds' nests imaginable can be contrived in a few minutes from a wisp of hay with a little moss inside it When from three to eight sugar eggs have been arranged in each nest, they should be perched on any convenient nesting-place amongst the bushes at about the height of a child's head above the ground on the morning of the hunt

One or two of such nests may be half hidden high up amongst the creepers on the sides of the house, being so arranged that the contents of the nest will show from below Others may be fixed against the standard rose-trees, or amongst the leaves of any big trees growing in tubs in front of the house.

A small bow-bedecked tree in the middle of the little plantation at one end of the garden is, as a rule, the starting-point for the afternoon's fun. From this tree run lengths of coloured ribbon, twine, or tape in all directions, like the points of a compass, carried in and out between bushes and round trees until they are lost to sight

How to Start the Hunt

When everyone has arrived, the little guests are drawn up in line in front of the house. Each is directed to draw out a coloured bow from one of the two small boxes provided, one being for the boys, the other for the girls These having been pinned on, the children are at liberty to run to the decorated tree, where each one, having untied the end of whichever ribbon, string, or tape matches his or her bow, is directed to wind it up carefully, and follow it wherever it may lead.

The reason for the boys and girls having drawn bows from different boxes becomes apparent as the game goes on, for while the little girls are, before long, merrily untying gaily decorated Easter eggs from the ends of their ribbons that have been hung up in small bushes and shrubs, or from along the verandah rails, the boys have a very different task allotted to them Their ribbons lead them a chase over all sorts of difficult climbing places, and are sometimes wound high up round a wide-spreading tree, to end half-way down a thick branch, from which dangles a big red or blue egg full of delicious sweetmeats, but high overhead

To scale the tree is obviously the one thing to be done, and after much climbing and scrambling—amidst applause or jeers from the little girls, according to the skill of the performers —the coveted trophies are at last secured, and placed in a safe place by their young owners before starting off for the next egg-hunting expedition

The End of the Chase

A hint will probably be whispered now by the hostess to the children that something glittering like silver has been seen underneath the rhododendrons In a moment the whole party are off at a run, diving underneath the bushes, and much laughter is heard and a wild waving of bushes is seen as the children hunt amongst the roots for the glittering silver eggs which shimmer in the twilight obscurity that reigns beneath the thick canopy of leaves

"Only take one each, but help the little ones to find theirs, if you will," are the directions of the hostess. And now a very

The end of a little girl's ribbon trail, the egg in sight

dishevelled party of young folk merrily emerge, each one bringing out in triumph a silver egg.

When eggs, nests, fish, and rabbits have all been discovered, it will be high time to come in and get ready for tea; and as five o'clock strikes a party of merry, laughing children come trooping downstairs and file into the dining-room. There, besides bread-and-butter, buns, and chocolate cake, a delightful Easter surprise awaits each one in the shape of a poached egg, whose yolk is made from half an apricot, placed cut edge downwards on half a sponge cake, and surrounded with a circle of whipped cream to represent the white.

These, needless to say, are hailed with much delight, and give a finishing Easter-egg touch to the party

Hen and Chickens Game

After tea, as there will be half an hour or so to spare before the children have to go home, it will be as well to start a game, such as *Hen and Chickens*, in the nursery or schoolroom

A big sitting hen, with outspread wings, should be cut from a sheet of brown paper and pasted on a big sheet of cardboard—the lid of a dress-box answers the purpose—and hung up at one end of the room, or it can be drawn with white chalk on the blackboard, if there is one

To begin the game, each child is given a wee chicken, cut from brown paper, and a drawing-pin, and, after having been blindfolded, is directed to cross the room and pin the chick under the mother hen's wings

The boys' trails lead them a chase over many obstacles and often necessitate a difficult climb before the prize is captured

Some of the chicks find themselves in very queer acrobatic positions indeed—standing on their heads upon their mother's beak, for instance

A small prize may be given to the player who succeeds in placing his or her chick in the best and most useful position for enjoying maternal protection

Another Easter Game

Hide the Egg is another good Easter game played in exactly the same way as Hide the Thimble

A small silver or coloured cardboard egg is hidden by one member of the party in a spot where it can be seen without moving anything, while the others remain outside the room. At a signal they all return, and any player catching sight of the egg must at once sit down without revealing its hiding-place to the others. When everyone has seen it, and has sat down, the player who first discovered the egg remains in to hide it again, while the rest go outside to await the hider's signal as before.

Should the day fixed for the Easter-egg hunt turn out wet, the eggs may be hidden about the house.

The ribbons—with eggs to be discovered at the farther end of each one—may be wound in and out of the banisters, and up and down stairs, round table-legs, and on to the top of bookcases, or even picture-frames.

Good Hiding-places Indoors

The chocolate silver-covered eggs may be strewn under the dining-room table and behind the hanging curtains. The fish will, of course, be discovered in the bath-room, and the nests must be built in such places as china vases ornamental teapots, in the letter-box, in the corner of a high book-shelf—in fact, in every unlikely place where their presence is only to be discovered by sharp eyes noting a peep of moss and hay

The Old-fashioned Easter Egg

A pleasant variation from the chocolate and sugar eggs described above will be found in the old-fashioned Easter eggs of the past that still form the delight of village children in remote country districts and in the North of England. These Easter eggs, or Pace eggs, as they are termed, are merely the ordinary hen's eggs, boiled hard, and coloured by being wrapped in coloured material and then boiled, or by adding a harmless vegetable colouring to the water in which they are boiled Red, yellow, blue, and purple are favourite shades, and if an artistic member of the family decorates them with initials or appropriate mottoes, so much the better They have the merit of being inexpensive and, in moderation, wholesome, and small children are always pleased with them

Egg-rolling

Then, too, if the weather permits, and there is a grassy slope near at hand, the old North Country pastime of egg-rolling may be indulged in, and will cause uproarious amusement The aim of each roller is to secure the safe transit of his egg from the top to the bottom of the little hill—a feat that is not so easy as it seems, for collisions, intentional and otherwise, are frequent. A prize should reward the winner, and there need be no limit to the number of entries.

DANCING

Continued from page 1310, Part 11

By MRS. WORDSWORTH

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A LESSON IN THE REVERSE

Hints about Waltzing—The Backing Step—The Best Way to Teach a Child

BEFORE giving a detailed description of the reverse it may be advisable to say a little more about the waltz in its more

Fig 1 The first step The pupil slides the right foot forward outside her instructor's feet The instructor moves her left foot forward between the pupil's feet [*Photos*] [*M Jarolette*

advanced stages, for reversing should *never* be attempted until the waltz is absolutely mastered That means until the pupil has reached such a stage that she can waltz and "back" with perfect ease, up to time, without thinking about the steps or the position of her body

That is the pitfall open to so many beginners, and the cause of many good waltzers spoiling their own dancing Directly a beginner imagines she can waltz she burns to learn the reverse It is absolute folly to teach her The reverse is not difficult—far from it; but most people believe it is, for this reason they start learning to reverse before they really know how to waltz In consequence, they mix the two steps hopelessly The result is, the waltz step spoilt and complete failure to learn the reverse To teach a beginner the reverse is like putting a novice at riding on a buck-jumper, and has quite as disastrous results

The general dancing public look upon *good reversers* with admiration akin to awe. They believe these geniuses are doing something terribly difficult But they are not They have merely followed the sensible course of learning to walk before they run, which, in this case, means perfecting the waltz before they attempted the reverse And the result is admirable

From the directions given regarding a child's first waltz lesson (see page 1316), it will easily be gathered that considerable time and practice will be needed before sufficient proficiency is obtained to warrant the reverse being taught There are several small but important details which will help greatly in teaching a child

The six waltz steps should be practised *very slowly*, with the teacher holding both the pupil's hands, and raising her slightly on the sixth step to help her in turning *It is a great mistake to try to waltz quickly at first* Once the step is perfect, speed follows naturally and quickly But a step done too fast in the early stages usually becomes slipshod and incorrect, and is very hard to after

Make the child *count for herself, aloud,* as she does each step This helps to fix the steps, and their sequence, in her mind. When dancing slowly she will count "one"

Fig 2 To make the second step the pupil draws her left foot behind her right, and the instructor slides her right foot obliquely round outside the pupil's feet

to each step, but as the speed increases this becomes awkward She must then divide the six beats into half, and count "one" to the first three and "two" to the last three Thus she will count "one" and "two" on the long steps in the waltz "One" will always mean that her right foot slides forward; "two" that her left slides round This will be found a great help It not only induces a beginner to *shorten the unimportant steps*, but encourages her to lay the necessary stress on the two long slides, which is the secret of perfect waltzing

A waltz that is a series of six even, stodgy steps, however correct they may be, is most ugly to watch It needs the swing and accent given by the varying length of the steps to make a perfect waltz

Once the six steps are perfectly known, the teacher must insist on the pupil lengthening the first and fourth steps, and shortening the second and third, fifth and sixth, so that when the waltz is danced up to time the shorter steps become practically invisible The waltz *does* consist of six steps, *not* two The shorter ones are always there, at the right time, in the right place, but they should not be made prominent A beginner should be carefully taught the detail of the steps, or when she waltzes fast she may think there are only two

It is an excellent plan to make a beginner waltz *alone* Start her in the correct position, and make her do the steps exactly as if her partner stood in front of her This will quickly show if she really makes a *complete circle* It is such a common fault with beginners to go only three-quarters round, and thus make each circle shorter than the preceding ones

Fig. 3 The third step The pupil rises on both toes, and drops her left foot in front of her right in the fifth position The instructor closes her left foot behind her right

Fig 4 The fourth step The pupil slides her left foot forward inside her instructor's feet The latter slides her right foot forward outside the pupil's feet

When the child begins to know the step, it is time to hold her properly and teach her the "backing" step And here much can be done to help or hinder good waltzing The gentleman puts his right arm under her left, and rests his hand flat against her back between her shoulder-blades *Never hold a partner round her waist* This is not only most uncomfortable, but it pulls her off her feet and balance, and throws her body—above the waist—*backwards* Thus the weight is all in the wrong place By putting his hand flat between her shoulders the gentleman helps her to lean forward as she dances, and also has much greater control, and can steer with perfect ease It is necessary to impress on a beginner the need to throw her weight *forward with each step*

In skating, if the foot went forward and the body back, the skater would land on her head The same applies to dancing If the gentleman's arm were suddenly removed, many ladies would undoubtedly fall backwards This conclusively proves incompetence Good waltzing means *self-support* not being carried round by a long-suffering partner

"Backing" was introduced by English dancers to obviate the possibility of giddiness, also because it was found easier to reverse after "backing" than to go straight from ordinary waltz turn to reverse turn. The gentleman puts the lady backwards, as

Fig. 5. The fifth step. The pupil slides her right foot round outside the instructor's feet. The instructor closes her left foot behind her right

steering is easier in that position, and it is also easier to start reversing

The backing step for the lady is

First step. A long slide backwards with right foot.

Second step. Left foot drawn back to join right, first position

Third step. Small step (in place, feet together) with right foot

Fourth step. Left foot, long slide backwards

Fifth step. Right foot drawn back to join left, first position

Sixth step. Small step (in place, feet together) with left foot.

The gentleman does exactly the same steps *forward,* starting with his left foot As the lady's right foot goes back his left comes forward and fills its place, so they should never clash. The important steps in the backing are the long slides with alternate feet on steps one and four, thus maintaining the rhythm of the waltz Backing should never be done from side to side. This is very bad style, and most uncomfortable, it invariably means bumping several couples on either side in a crowded room It is quite easy to steer a straight course with care

All these seemingly slight points make just the difference between good and bad dancing

When the reverse was first attempted in England it was looked upon with horror and disgust. Several determined efforts were made to popularise it, but it was always neglected. In many cases dancers were actually stopped when seen reversing. It was considered very, very "bad form" to reverse twenty-five years ago. This was chiefly due to men; they did not take the trouble to learn the step, but thought it rather fun to rush round the opposite way for a change. Without attempting any steps, they simply swung their partners round, often lifting them right off their feet This, besides being dangerous, caused dresses to fly and collisions innumerable, and altogether was inelegant and ugly. It is only during the last fifteen years that reversing has been considered good taste. It has gradually gathered popularity, and is now (1911) quite the "thing." It has a proper step, and is actually the waltz itself reversed

Comparison of the pictures illustrating the waltz and reverse steps will prove this; also showing that in the reverse a complete circle is again made, only in exactly the opposite direction to that of the waltz.

THE FIRST STEP (Fig. 1). The lady slides her right foot forward *outside* her partner's feet The gentleman slides his left foot forward *between* the lady's feet These steps are the exact reverse of the first step in the ordinary waltz

THE SECOND STEP (Fig 2). The lady draws her left foot behind her right in the fifth position The gentleman slides his right foot obliquely round outside the lady's feet

THE THIRD STEP (Fig 3) The lady rises

Fig. 6. The sixth step. The pupil closes her left foot behind her right in the fifth position. The instructor rises on both toes, and drops her left foot in front of her right in the fifth position. The dancers are now in the same positions as in Fig. 1, having completed a circle

on both toes, and drops her left foot in front of her right in the fifth position The gentleman closes his left foot behind his right in the fifth position. At the conclusion of this step the dancers occupy exactly *opposite* positions to those in Fig 1.

THE FOURTH STEP (Fig 4) The lady slides her left foot forward *inside* her partner's feet. The gentleman slides his right foot forward *outside* the lady's feet

THE FIFTH STEP (Fig 5) The lady slides her right foot round outside the gentleman's feet The gentleman closes his left foot behind his right in the fifth position

THE SIXTH STEP (Fig 6) The lady closes her left foot behind her right in the fifth position. The gentleman rises on both toes, and drops his left foot in front of his right in the fifth position The dancers are now in *exactly the same positions* as in Fig 1. They have completed a circle, as in the waltz, but have turned exactly *the opposite way round*

In the reverse the lady turns on both toes at the third step, not at the sixth step, and the gentleman at the sixth step, not at the third step as in the ordinary waltz Where the feet previously went *in* they now go *out*; but the long steps come on beats one and four, and the rhythm is the same. To reverse, the gentleman backs his partner, and starts reversing by turning her right shoulder towards the centre of the room The reverse then starts at the fourth step, because the dancers are in the positions of Fig 4 The lady begins reversing with her *left* foot, the gentleman with his right. If the gentleman backs himself, the reverse starts at the first step, because the dancers are in the position of Fig 1; but beginners will find it easier to start with the lady going backwards. After reversing, back again, and then begin the ordinary waltz

Once the waltz is thoroughly known and understood the reverse is quite simple, and very easy Some people imagine that "reversing" means travelling the contrary way round the ballroom This is quite absurd The dancers travel in the same direction, they merely turn the other way round, which, together with the transposed step, forms the reverse

Waltzers should try to remember the following quaint simile "Good waltzing looks like hot oil gliding over polished ice" This is the secret of the waltz, it is simply a glide.

GIRLS' CHRISTIAN NAMES

Continued from page 1322, Part 11

Irene (*Latin*)—"Messenger of peace." This name is derived from Greek "Eirene."

Iris (*Greek*)—"A messenger." The ancients had an extremely pretty conceit that the iris was the symbolical flower of Irene, goddess of peace, and from the variegated flower the comparison was made to the rainbow, which is the emblem of union, the link between earth and heaven Finally the name was transferred to a dainty nymph, who was thus called Iris, and became Irene's messenger. Iris was always represented with wings gleaming with the beauteous colours of the rainbow She had the power to call down water from the clouds to revivify the parched and weary earth

Irmentrude (*Teutonic*)—"Noble maiden" The name is derived from "Earmen," meaning "great," or "noble", and "trude," a "maid."

Isabeau and Isabelle—French variants of—

Isabel (*Hebrew*)—"God hath sworn," or "God's oath" A variant of Elizabeth, used both in England, Scotland, and Spain This form is most popular in the latter country.

Isabella—Favourite Spanish form.

Isobel—Scottish form.

Izabella—Portuguese variant.

Iseult (*Celtic*)—"Fair." In the old Arthurian legends Iseult was the daughter of the Queen of Ireland, who, when Sir Tristram was wounded, nursed him back to health. On his return to Cornwall the knight so praised the young princess to his uncle, King Mark, that he sent and asked her hand in marriage. Iseult wedded King Mark, but carried on an intrigue with his nephew; this fact being discovered, Tristram was banished to Wales. When pardoned, he renewed his attentions to Iseult, and was banished a second time. He then betook himself to Spain and Brittany, in which latter place he met Ysolt, "of the white hand," daughter of the Duke of Brittany, whom he married. After many heroic exploits, he fell severely wounded, and being told that no one but Iseult could cure him, he sent a messenger to Cornwall begging her to come to him. If the queen consented to come, the vessel bearing her and the messenger was to hoist a white flag as soon as she neared the Breton port. Ysolt, not unnaturally, was jealous of her rival, and watching from the casement window, told her husband that the returning ship was displaying a *black* flag. In an agony of despair Sir Tristram fell upon his couch and died When Iseult landed and beheld her dead lover, she cast herself beside him, and death claimed her too. King Mark buried them in one grave, planting over it a rose-bush and a vine, which grew up entwined so closely that none could part them Other forms of Iseult are Ysolde, Ysonde, but these are Celtic.

Isadore (*Greek*)—"Strong gift."

Isadora—Spanish form of above.

Isidore—Russian variant, also spelled "Isidor."

Isis (*Egyptian*)—"Uprising."

Ismene (*Greek*)—"Loving sister."

Isolda (*Celtic*)—"Fair."

Is-se (*Greek*)—"Shepherdess."

Ita (*Celtic*)—"Thirsty." Variant of Ida.

Itea (*Greek*)—"Many-sistered."

Itonia (*Greek*)—"War-like," or "brave."

Ivanna (*Hebrew*)—"Grace of God."

Ivy (*Teutonic*)—"Clinging." As this is the chief characteristic of ivy, it has also been made the symbol of friendship and fidelity

To be continued.

BIRTH AND CHRISTENING LORE

Continued from page 1092, Part 9

Ill-omened Saturday—Some Quaint Beliefs and How They Originated—Baptismal Superstitions

Poor little Saturday's bairn was destined to be the toiler, the spinner, or the bread-winner. But it was not the fact that it had to "work hard for its living" that was its misfortune. Quite the contrary, since honest work is always a blessing. But the temperament of the child was usually sad, and one prone to look on the dark sides of things. By both Romans and Saxons this day was dedicated to Saturn, and called Dies Saturni and Seater-daeg respectively This deity was also considered the "melancholy" god, and his influence depressing and gloomy. Thus the danger ahead of Saturday babies was that they might become pessimists and cynics, because Saturn was the planet that solidified and crystallised the emotions into coolness Those born under Saturn's influence were often unlucky in finding themselves born into the bondage of circumstances and environment from which there was no breaking away, since the chains were those of absolute duty.

But, as if in full compensation, the virtues of Saturn also shone forth, bestowing great purity of mind and life upon his children, very high ideals

If, however, the sun's influence was commingled with Saturn's, then Saturday's child was lucky, not unlucky. He possessed pristine purity of life, great constancy, and keen intellectual ability.

Some Quaint Beliefs

Amongst other superstitions concerning children may be mentioned the following

It was considered unlucky to weigh new-born babies, lest they should die, or, at any rate, prove exceptionally delicate.

Another custom decreed that, in order to ensure a child's rise in life, he must first be carried upstairs before being taken downstairs If, however, his birth-room was already at the top of the house, this difficulty was overcome by the nurse taking him in her arms and mounting on a chair, thus raising him above the normal level.

In the days when fairies and witches were taken seriously, new-born infants were always carefully watched till after their christening, for fear of "the witches or fairies coming secretly and exchanging their own ill-favoured imps for the newly-born infant"

This belief in "changelings, chang'd by fairy theft," was once widely prevalent, and many charms were used to prevent the dreaded exchange being effected.

An old Warwickshire superstition asserts that children born during the midnight hours have the power of seeing ghosts and apparitions, whereas those born in the daytime never see these mystic visitants.

Two omens were said to indicate an early death—one, if the child's first tooth appeared in its upper jaw; the other, if the child seemed preternaturally wise.

A pretty custom, which still prevails, is to cross the baby's palm with silver, to ensure it good luck and prosperity through life. For very much the same reason, a baby's hand must not be washed first, else the good luck will be washed out of it.

To be Born in the Purple

Many an old nurse would never allow a child to see its reflection in a mirror until it was twelve months old, lest it should develop into a thief!

Two proverbs—"To be born in the purple," or "With a silver spoon in one's mouth"—need some explanation. In former times the sponsors at baptism presented the child with a number of spoons, usually apostle spoons—so called because the figures of the twelve apostles were carved on the handles. If these sponsors were rich, they gave the entire set of twelve spoons, if poor, as many as they could afford, and of inferior metal A lucky and rich child, therefore, was said to be born with a silver spoon in its mouth, since it inherited it from infancy and need not wait to grow up and earn it

To be "born in the purple" is often confused with the association of purple robes and Royalty, but originally the phrase referred to the chamber lined with porphyry used by Zoe (wife of Leo VI., one of the Byzantine Emperors) for the birth-chamber of their son, who became the Emperor Constantine Porphyrogenitus This latter name is composed of two words "genitus"—one born, "porphyro"—in purple.

Baptismal Superstitions

There is a Norfolk superstition that if a boy and a girl are baptised at the same ceremony the boy must be baptised first, or else the girl will grow a beard!

Two other rural fancies averred that a child would not live unless it screamed when sprinkled with the water, or if it were baptised on any other day except Saturday. This latter belief was current principally in the Western Highlands and among the inhabitants of St. Kilda.

The following is a good firm for supplying Infants' Food mentioned in this Section. Messrs. Wulfing & Co. (Albulactis).

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will serve as a guide-book, pointing out the high-road to success in their careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits, etc*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

GOVERNMENT APPOINTMENTS FOR WOMEN

Continued from page 1,125, Part 11

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc

TYPISTS IN GOVERNMENT OFFICES

The Qualifications Necessary for those who Aspire to Become Typists in Government Offices—The Nature of the Examination—Where Typists are Employed—Factory Inspectorships—Attractive and Remunerative Positions

FOR situations as female typists in Government departments the following are the subjects of examination which candidates must pass:

(1) Writing, (2) spelling, (3) English composition, (4) copying manuscript, (5) arithmetic (first four rules, simple and compound, including English weights and measures, and reduction), (6) typewriting, and, if required by the department by which the candidate has been nominated, (7) shorthand.

The limits of age are eighteen to thirty on the day of examination, examinations being held from time to time as candidates are nominated to fill vacancies. The right of nomination is usually vested in the head of the department in which the vacancy exists.

Qualifications

For situations as female typist and shorthand-writer in post-offices in Edinburgh, Dublin, and certain of the larger provincial towns, an official nomination by the Postmaster-General is necessary, and examinations are held from time to time as candidates are nominated to fill vacancies.

All candidates are required to satisfy the Civil Service Commissioners that they are (*a*) unmarried or widows, (*b*) duly qualified in respect of health and character, (*c*) natural born or naturalised British subjects, and they must be at least five feet in height without boots or shoes.

All candidates must qualify in the following subjects of examination:

(1) Writing, (2) spelling, (3) English composition, (4) copying manuscript, (5) arithmetic (first four rules, simple and compound, including English weights and measures and reduction), (6) typewriting.

Examinations and Rules

The limits of age are seventeen to twenty-one, with the provision that candidates will be eligible as to age for appointment, provided they have served continuously in the public service from a time at which they were within the limits of age then, or at any time since, prescribed for the situation to which it is proposed that they should be appointed.

The following form regarding handwriting, typing, and shorthand applies to both the foregoing examinations.

For handwriting the Civil Service Commissioners require that: (1) Each letter and

each figure shall be clearly and completely formed, so as to avoid the possibility of one letter or figure being mistaken for another, and the slope from the vertical should be even, and not exceed thirty degrees. (2) The characters should be of even and moderate size The projection of capitals and of long letters above and below the line should not be more than one and a half times the length of the short letters Flourishes and superfluous strokes should be avoided (3) There should be moderate and even spaces between the letters in a word, and also between the words in a sentence The letters in a word should be united by strokes, the words in a sentence should be unconnected by strokes. (4) The writing should be in straight lines running parallel with the top of the page The intervals between lines should be even and sufficient to prevent the intersection of loops and tails (5) The whole of the passage set should be copied, failure to do so will entail serious deductions In accordance with the principles and rules above set forth the Commissioners will judge each specimen on its merits, but will not otherwise accord preference to any particular style of handwriting With regard to typewriting, candidates are at liberty to use machines provided by the Civil Service Commissioners, or to bring their own with them to the examination room, the machines in either case to be of the size that takes foolscap paper. The Commissioners provide Bar-lock, Hammond, Oliver, Remington, Smith-Premier, Underwood, and Yost machines, and shortly before the examination each candidate who has been duly nominated is asked to name the particular pattern of machine which she wishes to use

In general, candidates are required to copy two documents—a straightforward passage and a tabular statement Before beginning they are allowed a period of about fifteen minutes to practise with the typewriter, and at the end of the time devoted to straightforward work they will be allowed to use pen and ink for five minutes for the purpose of making any manuscript corrections they think necessary in their work

In estimating the value of a candidate's work regard is paid to the following points:

(1) Speed. candidates will be expected to typewrite at the rate of 1,000 words per hour, but no credit will be given for typing at a greater speed than 1,600 words an hour.

(2) Accuracy of transcription, including exactness in reproducing such capital letters, marks of punctuation, etc, as may appear in the document to be copied.

(3) Accuracy in observing and following as nearly as possible such spaces at the commencement of paragraphs, and intervals between paragraphs or lines, etc, as may appear in the document to be copied

(4) General neatness of execution

As to shorthand, persons presented for a certificate as typist, and required to take shorthand, will be expected to take down passages read at speeds of 60, 70, and 80 words per minute, while persons serving as typists with a certificate of the Civil Service Commissioners who are presented for examination for the purpose of being graded as shorthand-writer-typists will be expected to take down passages read at speeds of 60, 80, and 100 words per minute

Where Typists are Employed

The following is a list of some of the departments which employ female typists: Board of Agriculture and Fisheries (England), Board of Education (England), Department of Agriculture, etc (Ireland), Colonial Office, Customs, Foreign Office, General Register Office (England), General Valuation Office (Ireland), India Office, Inland Revenue, Local Government Board (England), Local Government Board (Scotland), Office of the Secretary for Scotland, Office of Works, etc., Principal Probate Registry, Public Works Office (Ireland), Scotch Education Department, Stationery Office, Treasury, and War Office (including Royal Army Clothing Depot)

Situations as typists in the General Post Office, London, are filled by means of open competitive examination under special regulations, which will be furnished on application to the Secretary, Civil Service Commissioners.

HOW TO BECOME A FACTORY INSPECTOR

EXAMINATIONS for these appointments do not take place at fixed intervals, but are held from time to time as vacancies occur Candidates must be nominated by the Home Secretary Applications for nominations and correspondence as to the appointment of inspectors of factories should be addressed to the private secretary to the Secretary of State, Home Office, London, from whom forms to be filled up by candidates may be obtained.

The salary commences at £200 a year, rising by £10 to £300, and sometimes to £400, but vacancies are few and far between.

Those applying for situations as women inspectors of factories have to take the following subjects. (*a*) *Obligatory.*—(1) English composition, (2) arithmetic. (*b*) *Optional*—(3) English literature, (4) English history, (5) general modern history, (6) German or French or Italian, (7) mathematics, (8) economics, including knowledge of the history of industry in modern times, (9) chemistry, (10) physics (including mechanics, (11) physiology and bacteriology. Candidates must satisfy the Civil Service Commissioners in three of the optional subjects, one at least from the subjects 3 to 6, and one at least from the subjects 7 to 11. Not more than four of the optional subjects may be offered. If for exceptional reasons the Secretary of State thinks fit, a candidate who has passed the examinations for an honours degree in a university of the United Kingdom may, at the discretion of the Civil Service Commissioners, be exempted

wholly or in part from examination in the above-mentioned subjects.

The limits of age are twenty-five to forty, and inspectors on first appointment are subject to two years' probation. At or shortly before the end of that term they are required to pass a qualifying examination in (1) law relating to factories and workshops, and (2) sanitary science as applied to factories and workshops

Examinations for these appointments do not take place at fixed intervals, but are dependent on the occurrence of vacancies

Examination Syllabus

An interval of six weeks is usually allowed between the granting of a nomination by the Home Secretary and the examination The following is a syllabus of the examination

1. ENGLISH COMPOSITION. Candidates may be tested by précis writing as well as by an essay.

2. ARITHMETIC First four rules, simple and compound, including English and metrical weights and measures, reduction, vulgar fractions, and decimals (excluding recurring decimals), and the preparation of percentage and other tabular summaries

3 ENGLISH LITERATURE From Shakespeare to the death of Wordsworth

4 and 5. ENGLISH HISTORY, 1066 to 1880. GENERAL MODERN HISTORY, 1519 to 1871 In papers set upon each of these three subjects a liberal allowance of questions will be allowed.

6 FRENCH, GERMAN, or ITALIAN Translation, composition, conversation

7 MATHEMATICS The questions will be more on applications of the results than on the proofs of those results

Algebra, Economics, and Chemistry

ALGEBRA Evaluation of formulæ for numerical values, graphs, slope of a graph, and rate of increase of function represented, solution of equations by calculation and by graphs, indices, and logarithms Geometry The fixing of the position of a point (in a plane or space) by co-ordinate, the conditions to fix figures in shape, size, and positions (only rectilinear figures in shape) Properties of rectangular solid rectangle, parallelogram, triangle, sphere, circle, and other simple figures Area of an irregular figure by squared paper or by approximate division in quadrilaterals or triangles, volume of irregular solid by first finding areas for a number of parallel sections Similar figures, proportion to be treated algebraically, and all quantities to be considered measurable Loci Curves determined by various conditions—*e g*, motion of a point of linkwork or conditions given by equations between co-ordinates. Projection of straight line plane figures, cylinder, cone, prism Interpenetration of these figures, sections projection of simple helix and square threaded screw Trigonometry. The solution of triangles and allied problems.

8. ECONOMICS, INCLUDING KNOWLEDGE OF INDUSTRY IN MODERN TIMES. The economics of industry as treated in the ordinary text-books. The history of the chief forms of modern industry, and the outlines of legislations affecting the working classes since 1700, with special reference to the United Kingdom

9 CHEMISTRY (chiefly Inorganic). On this subject there will be (1) a written paper, and (2) an oral and practical examination. The latter will include, among other things, such qualitative and quantitative analysis as has a bearing upon the administration of the Factory Acts—*e g*, the detection and estimation of lead, arsenic, mercury, and other poisonous metals used in manufactures, and the detection and estimation of carbonic acid, carbonic oxide, nitrous fumes, and other gas, vapours, and impurities in air, etc

Further Subjects

10 PHYSICS (including Mechanics) The fundamental principles of mechanics, heat, light, electricity, and magnetism, treated from the experimental standpoint On this subject there will be (1) a written paper, and (2) a practical examination

11. PHYSIOLOGY AND BACTERIOLOGY The general structure and arrangements of the body, the structure and chemical composition of blood, the structure of muscle, and the changes involved in muscular contraction, the circulation of the blood; the structure of the blood-vessels, the heart, its arrangement and mode of working, the movements of respiration, the classification of foods, the structure of the organs of digestion and their mode of working, the changes produced in the process of digestion the paths of absorption of digested foods, the structure and function of the kidney, the structure and function of the skin, the regulation of the temperature of the body, the general structure of the nervous system and its more important functions, the general structure and mode of working of the organs of the senses, the physiological effects of fatigue The methods of bacteriological investigation and analysis, the classification of micro-organisms, the conditions and manifestations of bacterial life, bacteria in disease; specific bacteria in infective lesions, anthrax, cholera, influenza, glanders, etc, infection, contagion, and predisposition, immunity, natural, acquired, and inherited; putrefaction and decomposition, antiseptics and disinfectants, the prevention of infections.

Practical Work

Candidates should have a practical acquaintance with the preparation and examination of histological specimens, the chemical examination of blood, the investigation of the process of digestion, and the performance of experiments to illustrate the fundamental processes involved in inoculation and artificial cultivation of micro-organisms, the methods of detecting and straining bacteria in fluids and tissues; the methods of examining filters.

A PAYING OUT DOOR HOBBY

CHILD PORTRAITURE

Better Results Obtained by Photographing Children in the Open Air than in a Studio—How to "Set Up" as an Open-air Photographer—Appliances Required—An Estimate of Expenses and Profit

EVERY camera-user is familiar with the fact that photography, once the costliest of hobbies, can now be made to pay its own expenses

A few enterprising lady amateurs have gone further than this in discovering that their one-time holiday amusement can be made to yield a handsome profit as well Probably the discovery was due, in the first instance, to parents, who are realising that the flawless studio portraits of their boys and girls, although perfect in finish, soon cease to give them lasting pleasure

The sight of his active, merry little Dick and Daisy frozen into strained, unchildlike attitudes the result, partly, of unfamiliar surroundings and mysterious studio "properties," partly of their hated Sunday frocks gazing down on him from their places on the mantelshelf with a meaningless smirk, or a look of pathetic boredom, will cause father to sweep the offending pieces of pasteboard into a drawer, and mother to consider the advisability of buying a camera and learning to "snap" the little ones herself

Most mothers, however, have few spare half-hours available for learning the necessary technique Thus has arisen the need for the outdoor lady photographer

"Mother and child in a town garden"

There is plenty of money to be made from out-of-door portraiture, but the lady photographer will find her widest opportunities in the field of child portraiture

A serviceable camera and a working knowledge of the rules of exposure and development are the initial requisites

A reflex camera (*i e*, a camera containing a mirror attachment so arranged that the picture, right-way-up, and full size, is visible until the moment of exposing the plate) is an incalculable boon in the photographing of children It enables the photographer to "stalk" the models at their play, following them about and watching their movements, until the picture composes itself in exactly the right way Focussing, moreover, can be carried on without removing the eyes from the hooded mirror, till the moment occurs for pressing the button and releasing the shutter

Excellent work, nevertheless, can be done with a camera of the ordinary "hand-or-stand" type In either case a tripod should be in readiness in order to steady the camera should a long exposure be necessary

Fast plates should be always used On dull days they are a necessity, and in bright sunshine their use enables the photographer to place an "orthochromatic filter" in front of the lens, and still give her pictures an instantaneous exposure

For softening the flesh tones, suppressing freckles and other blemishes, and giving a true rendering of the colour of the eyes and hair (and also of flowers, etc, which may occur in the picture), the use of a light-filter is strongly recommended

If the photographer herself is the possessor of a garden, and the models live near, she may find it advisable to invite them to her home, so that she can study them in a familiar setting, and also be able to select suitable backgrounds for her pictures before the children's arrival By placing a few toys in readiness, the models will be led to pose, unconsciously, at the right spot

It is essential that the background be as "plain" as possible, in order that the figures may stand out clearly

A close-cut lawn—a background to be found in almost any garden—is very suitable And for this it is important that the photographer should choose a high standpoint, in order to look down upon her models A high bank or a garden seat will serve her

purpose. By this means the whole of the figure or figures is outlined against the grass.

The question of lighting is of first importance in child portraiture. If possible, a flat lighting—as is produced when the sun falls full on the picture from behind the camera—should be avoided

Try to have the picture lit from the side, or, better still, from behind the model, so that the camera is pointing almost directly towards the sun. The child, or children, will appear outlined in light, and the unimportant parts of the composition will be thrown into shadow If the sun's rays are falling directly on the lens, it must, of course, be shaded either by a proper lens hood, or by an improvised shade, made by holding a hat or a folded newspaper in such a way that the sun is excluded from the lens, and that no part of the picture is cut off

To those who feel able to start a connection on the lines suggested above, the following rough estimate of probable expenditure and profits may be of use

PRELIMINARY EXPENSES	£	s	d
Reflex camera (to take plates 5 ins. by 4 ins.), including suitable lens, about	20	0	0
Or:			
"Hand-or-stand" camera, same size, about	7	10	0

All that is necessary for the equipment of a dark-room may be bought for a sovereign As profits increase, luxuries—in the shape of time and labour-saving apparatus—can be added

It is also advisable to invest in an enlarger This will cost from £2 upwards

"Picking dandelion clocks"

The annual expenses will depend entirely on the amount of work done. But, roughly, the beginner may calculate that every dozen prints—if they are not larger than 5 ins. by 4 ins.—will cost her from 3s. to 4s. to produce. That is allowing for the expenditure

"Please!"

of one dozen plates on each sitter, and from these, prints may possibly be made from one negative only

It will be wise to begin by charging very low rates—say 15s per dozen—for the prints, if they are the size of the original negative. For enlargements as much as half a guinea each may be got

For the first year, not more than £25 net profit should be counted on, but once a connection has been established, profits should increase to £30 and £40 a year, and, with enterprise, they should rise still higher.

It must be borne in mind that these profits can only be made by a photographer who has first mastered thoroughly the technical side of photography In addition to this, she must possess tact, intelligence, and a certain amount of business enterprise

"Mother and child" pictures are another branch of portraiture in which the lady photographer may specialise

As her skill and knowledge of technique increases, the photographer can enter her work for some of the numerous competitions announced from time to time in the photographic papers, and in this way add an occasional five or ten-pound note to her regular earnings

It will thus be seen that, although open-air portraiture may not yield a livelihood, it can be made the means of earning a substantial dress allowance, and of giving a very pleasurable spare-time occupation to those who decide to practise it.

WOMEN AS RENT-COLLECTORS

Where a Women Estate Manager or Rent Collector is Preferable to a Man—A Pioneer of the Work—Opportunities Offered by It for Social Service—How to Train for the Work—Prospects and Pay

RENT-COLLECTING, especially in poor neighbourhoods, is work in which women have achieved remarkable success. There are several women engaged as rent-collectors to good class properties, but it cannot be said that in this sphere a woman possesses any special advantages over a man, and such appointments are, therefore, not very easy to obtain unless she is personally known to the manager or owner of the property

There is, however, another side to the profession. It appeals not only to the woman who is anxious to earn her own living—and there are opportunities in it of making a fair income—but to those who wish to employ their talents for brightening the lives of the poor It is a philanthropic work, as truly so as any undertaken under the auspices of religious and charitable bodies, and it offers even more opportunities of alleviating the wretchedness around us than falls to the lot of most charitable workers

The pioneer of the movement was Miss Octavia Hill, who, over forty years ago, showed how much a woman could do to reform some of the vilest dens in our large towns

The Good Influence of Women

Streets of houses where the inhabitants lived more like wild beasts than human beings were turned, through the efforts of herself and her followers, into decent and respectable dwellings

Many property owners, who were not particularly interested in the philanthropic aspect of the work, were quick to see the commercial advantages of employing a woman as estate manager It greatly improved their property and turned risky investments into sound paying ones Where a man might just get in the rents, wherever it was possible to extort them, the woman, inspired by the spirit of Miss Hill and her helpers, devoted herself to bettering the condition of the tenants by making them live decently, and thus raising the whole tone of the tenements or houses in her charge

Women are born housekeepers, and herein lies one great secret of their success in this work.

The Power of Sympathy and Tact

The woman estate manager first gets hold of the wife, instructing her in elementary, but often to her very novel, ideas of cleanliness, and of how to make her home comfortable. She can teach her, too, how best to eke out her scanty means and get the most for her money. Having the absolute control of the property, she can do much for tenants who show any disposition to follow her advice, putting bright papers on the walls, whitewashing ceilings, etc.

Very often the fault lies with the husband, who, if a drunkard, spends most of his earnings in the public-house, and who employs his spare time in breaking up everything in his home, including the doors and windows, and unmercifully ill-treating his wife and children She can talk to him in a way that no man could, or would dare to do. She can appeal to his better feelings and often persuade him to abandon his evil courses. Sympathy and tact can do much, especially when there is power behind them.

A Beneficent Despot

It may be wondered how it is possible for a woman to enter the homes of these people, but it must be remembered that she is master of the situation She wields all the power of the landlord She can turn out any tenant who defies her, and this power makes her respected and feared. The ordinary district visitor has a far more hopeless task; her visits are often resented, and only tolerated from the fact that a certain amount of soup and coals are in her gift The poor are apt to look askance at religion and religious workers. But the woman estate manager is a despot whose will cannot be disputed, and she can exercise her power for the good of her subjects in a way which is not open to any other worker for the poor.

Openings and Training

Although the work was originally begun in London, it soon spread to other large towns, and now opportunities for the employment of women as managers and collectors are constantly increasing, as management on these lines is being adopted in many new places, especially in the large towns of the North and West of England. It is spreading, too, to the smaller towns, and even country villages, where the condition of the people is often quite as degraded as in many town slums

The best way for a girl to obtain a practical knowledge of the profession is to obtain work under a woman estate manager as a collector. Most women now engaged would be only too glad to train capable assistants, and one can easily get into touch with them by applying to one of the societies for promoting the employment of gentlewomen.

When trained, an assistant can expect a salary of from £30 to £80 a year, and if she obtains the management of an estate, she will receive a commission of from 4 per cent. to 6 per cent. on the gross rental.

The Star Life Assurance Society, Ltd., make a feature of a Policy which secures an Annuity for Women Workers.

MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with:

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

MARRIAGE CUSTOMS IN MANY LANDS

Continued from page 1132, Part 11

By "MADGE" (MRS. HUMPHRY)

Wedding Customs in Morocco—The Professional Matchmaker—Four Wives Allowed by Mohammedan Laws—The Bride Carried in a Box on the Back of a Mule—Moorish Brides Must Sit for Five Whole Days Without Speaking

IN many respects the Moors resemble the Turks in the manner of their marriages.

All preliminaries are arranged by the women relatives of the bridegroom, and the services of a professional matchmaker are generally called in

A thin girl has little chance of marriage in Morocco, where stout women are more admired But should a thin girl possess (in prospect) a large dowry she is sometimes chosen, the bridegroom's relatives stipulating that she shall be fattened before the marriage The girl is then forced to take quantities of food, to drink quarts of milk and cream, to absorb oil with meats and vegetables, and to abstain from fruit, which is considered inimical to fat

The Moorish Ceremony

The bridegroom has to put down a sum of money as provision for his bride Moslem law makes this compulsory, the lowest sum being equivalent to about one pound of our money. Moorish law allows four wives

The signing of the contract, often accompanied by a banquet, precedes a long engagement, during which there is an interchange of presents A long silken girdle is given by the bridegroom to the bride, and she bestows on him his wedding clothes. A list of the presents is drawn up by the family lawyers A professional dressmaker is engaged, and she makes up the wedding and trousseau garments at the bride's house, to the accompaniment of music and singing

Five days before that appointed for the wedding, the bride, attended by musicians and accompanied by friends, goes to the public baths at midnight There she is bathed and perfumed She then goes to bed, and stays there all the day, while feasting goes on in both families Guns are fired and drums are beaten the while

The Bridal Costume

Next day a sheep or bullock, presented by the bridegroom's friends, is killed outside the bride's house. She, meanwhile, is having her hands and feet stained with henna, to the accompaniment of music It is etiquette for her and her friends to lament and wail aloud in a manner meant to be heart-rending, the curiously inappropriate custom being to speak of departed friends and relatives, and recall the grief felt at the time of their death.

Feasting, gun-firing, drum-beating, and music go on throughout the four days, and at daybreak on the wedding morning the bridegroom visits the public bath, and afterwards, at his own home, his head is shaved, only his beard and moustache escaping the razor

The bridal costume includes a head-dress of muslin, with a silk handkerchief over a closely plaited "tail" of hair, over all being thrown a thin silk haik When she is dressed she has to recline all day upon a bed. In the evening the bridegroom's friends and relatives come to fetch her, and she is lifted by a negress (who attends her throughout

the ceremony) and put into a large, square box covered with brightly tinted muslin, and topped by a steeple roof, ornamented by a handkerchief in cloth of gold The box is lashed on the back of a donkey or mule, and the bride is lifted in, curtains being drawn on either side of her The procession then starts, headed by the negress, who carries the bridal jewels and the marriage contract, with a list of the bride's possessions A halt is made for prayer at different shrines, and there is gun-firing and drum-beating the whole way

The bridegroom awaits his bride at the door of his room with his hand or sword extended so that she may pass in beneath, in token of submission In some parts of Morocco he fires a bullet over her head, taking care that it shall find its billet in some conspicuous spot, to remind her of her subjection to him The procession then disperses, leaving the bride in charge of the negress, and soon after she, too, goes away.

The next morning is a critical one for the bride. Should harmony subsist, all is well, but should any difficulty or disagreement have arisen, the husband is allowed by law to return the girl promptly to her family But should all be well, the firing of guns announces that it is so On the following day the bride assumes the garb of a married woman, and has her face disfigured with paint and stain and patches A veil is thrown over her, and she sits for five whole days without speaking a word or opening her eyes, while the friends of both families feast in the same room with her, each in turn peeping at her under the veil and making observations aloud

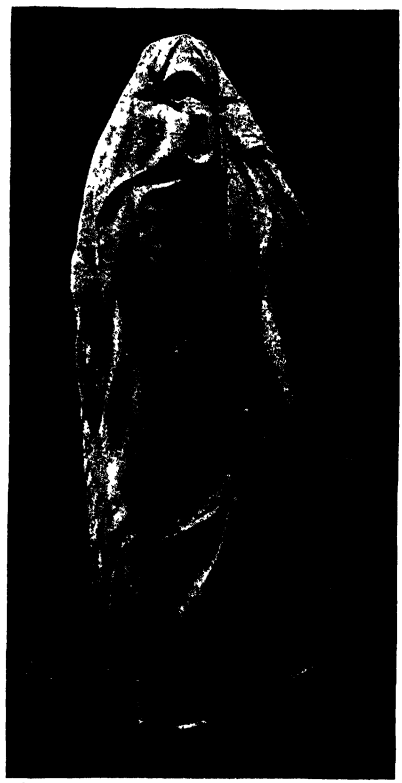
For the final day of this penance special invitations are sent out for the ceremony of assuming the girdle This is the occasion on which the bride's mother visits her daughter for the first time In the evening a platter is filled with eggs, almonds, dates, raisins, walnuts, and maize, and above this is a low

A maiden of Morocco As slenderness in women is looked upon with disfavour in Morocco, before her marriage is possible a girl must attain the desired degree of plumpness
Photo, Hardie

stand on which the bride steps, when two little boys wind the girdle round her. The contents of the platter are then distributed among the guests Then there is more drum-beating, and her friends walk round her [new home, each woman carrying a candle The ceremonies end after twelve days

The bridegroom is bound by custom to remain indoors for a week after, the bride for a whole year Women's rights are not in any stage of advancement in Morocco The wife is in a condition of absolute submission to the husband

It will be seen, then, that a Moorish maiden's marriage is a serious penance, from the moment that her family has arranged a husband for her until a year after the wedding has taken place And the one thing is absent that would make it at all tolerable, that would give her courage and endurance to undergo so many disagreeable experiences, that supreme feeling which alone to our Western ideas consecrates the union, the passion of love



A Moorish woman of the upper classes wearing the all-enveloping veil of thin silk

The long engagement may or may not have inspired her with a sentiment of devotion for her bridegroom, but previous to that she has not seen him, or only by a furtively passing glance

The fattening process is far from agreeable, especially for a girl who is constitutionally thin. Quantities of oil, butter, milk, and cream have to be swallowed, in addition to all kinds of fattening foods. Hardly any exercise is permitted, lest it might interfere with the acquisition of adipose tissue Health suffers in consequence, and a Moorish bride on her wedding-day, is an object of compassion She can never feel sure, either, that she will escape the humiliation of being returned on the morrow to her parents, an ignominy that they will probably resent upon her

Even when accepted by the new autocrat of her destiny, she has to endure the penances detailed above, embittered by the knowledge that she is rendered hideous by the smears of paint upon her face.

What kind of punishment is awarded to criminals in Morocco, if they treat girl brides in this fashion ?

THE DAILY TASK OF HOME HAPPINESS

Continued from page 1331, Part II

By "MADGE" (MRS. HUMPHRY)

The Perils of Overmuch Homekeeping—Mutually Shared Experiences Strengthen the Links of Love —Devices for Averting a Dangerous Monotony—The Country Cottage—Foreign Travel

It is the inclination of a happily united young couple to spend their evenings at home together as much as possible, so as to enjoy the delightful *solitude à deux* that is still a novelty to them

But there is always a possibility of the cold touch of monotony intervening to turn aside the joy of such quiet evenings It would be wise to avert any mischance of the sort by accepting invitations, visiting the play, or hearing concerts or other entertainments.

There is a double wisdom in acting thus, for one of the great secrets of married happiness is found in the continual sharing of experiences, in going about together in circumstances grave or gay In this way they store up material for conversation, for laughing over things together, or sympathising with others Everything the two see or hear together is a new bond of union, a very tiny one, perhaps, but when multiplied by thousands it helps to form a very strong and binding cord Without these shared experiences, journeys, amusements, social gatherings, a famine of subjects for home talk would arise, and the two might find themselves growing just a little out

of sympathy with each other. It is not only young couples who run this risk of drifting apart in interests Middle-aged married folk are equally, if not more, in need of fresh topics Some of them, not realising this, and having lost the gay spirits, spring, and elasticity of youth, wonder why life appears so tame and stale, so commonplace and so drearily uninteresting

It is the business of the wife to recognise that something is amiss, and to set to work to find a remedy. The husband is so absorbed in the routine of business—as a rule—that he merely accepts the dulness of his life without inquiring the reason or seeing whether it could not be amended

A wife who finds that after years of domestic harmony and uninterrupted goodwill she and her partner are growing irritable and critical towards each other, is alarmed at the prospect of entering upon a discordant phase of home life If she thinks the matter out, she will find that fresh interests are needed. There are many ways of introducing these into ordinary existence If means permit, a country cottage is an excellent brightener of the thoughts for those who have spent their days in town or city with but a short holiday once or twice a year A garden, however small, opens a wide door into a fresh world for such as have never enjoyed an opportunity of growing flowers beyond the very meagre one afforded by the cat-infested London "tank," as someone has aptly christened the metropolitan apology for a garden

The very furnishing of a week-end home provides a fresh interest, especially if the two set about it in that best of ways, saving up to pick up old "bits," such as are to be found in the secondhand furniture shops in every country town There is much joy to be had from a country cottage

Another and an excellent way of aerating the thoughts is to go far afield from the everyday routine, and make a break in the routine of the days with their iterant and reiterant happenings A trip abroad, even if no further than Boulogne or, perhaps, Dieppe, and a stay of three weeks at least, suffices to store the mind with new impressions—to study the ways of a nation so intensely interesting. Here is a fruitful source of inspiration for home talk, which helps that mental growth without which life is a vain and fruitless thing

It is fatally easy to become narrow and shrink mentally. Foreign travel is one of the means of avoiding this catastrophe. The many various travel agencies have made this not only easy but astonishingly inexpensive It is worth some self-denial and saving-up to leave the backwater of "everydayness" and share in the pleasures of the great river of life A score of interests spring up The intellect awakes, and possibilities arise that had been undreamed of before The two become comrades in a wider sense than has been possible within the limits of the home and the circumscribed set in which they move It is of such that Tennyson wrote

"They deemed the cackle of their burg
The murmur of the world"

There are many thousands of families who consistently neglect opportunities afforded by lectures for becoming interested in the great concerns of the world—discoveries of science, heroic travel under hardships to distant countries, personal narratives of explorers, and many other topics There is a popular idea that a lecture must be dull But a dull man would scarcely venture to present himself in the capacity of lecturer now that everyone is expected to have something illuminating to say, some fresh experience to relate, some new discovery to describe It is often the husband who is unwilling to leave the comfortable fireside at such times, but it is a rare thing for him to fail to acknowledge that he is glad he had been induced to do so

A simple, amusing play, attended together, remains a lively source of mutual laughter for many days, a few hours together on the golf-links are better spent than in "frowsting" in the house Anything is to be preferred to growing dull and vacant-minded merely for lack of supplying a little pabulum to the intelligence

BRIDAL ATTIRE

By "MADGE" (MRS. HUMPHRY)

Bridal Attire in Different Ranks of Society—The Infinite Variety Possible in White—The Travelling Dress for Bridal Array—Bridesmaids' Dresses—Pages and their Costumes

THREE different types of bridal dress are worn by members of the middle classes who change their name in church The best known is that of the spinster who essays marriage for the first time, and whose nuptial array is of the ordinary character, white almost without relief, with veil and wreath, and with or without Court train.

The second is travelling costume, chosen for a variety of reasons to be entered into in a later paragraph, and the third is the dress of the widow-bride.

In the working classes, including all such women as earn their own living, there are few, if any, of these distinctions The bride wears the prettiest afternoon dress that her

finance may permit her to acquire. In summer it will be white almost certainly, and the material chosen of a durable and useful character. In winter a "best" outdoor gown is favoured by the humbler of workers, and a hat replacing the veil is preferred by the better paid, the nursery governess, the shop assistant, the telegraph clerk, the "desk-girl" in business houses

To begin with the upper and middle-class bride, she enjoys a much wider choice than was the case a few years ago, when white satin was practically a uniform of brides Failing lace, bestowed or lent, the satin was scarcely trimmed, and only the long veil falling over it served to modify the lustre that made it such very unbecoming daylight wear

But now there is open to all who can afford it a choice of ornament that is practically unlimited Even fur is permitted, so long as it is pure white, such as tailless ermine, miniver without its spots, or pure white fox. Swansdown bordered the beautifully embroidered tunic of a recent bride, its softness contrasting effectively with the glitter of the "diamonded" tulle of which this overdress was composed

The Wearing of Jewels

At one time it was denied to girl-brides to wear many jewels They were regarded as unsuitable to youth All that is changed, and wedding gowns are often nicely sewn with the cleverly imitated jewelling which simulates the precious stone itself Even lace itself is sewn with these "brilliants," the bride of a prospective rajah wearing a Court train of antique lace illumined in this way with the sparkle of precious stones and arranged over silver tissue The satin gown itself was embroidered with pearls, the whole forming regal wedding array

The neck and sleeves of a lovely wedding gown in white satin were bordered with ermine, its soft whiteness contrasting charmingly with the mellow creamy tint of the old Irish guipure that trimmed the skirt

Some Charming Ideas

Very becoming proved the picturesque Marie Stuart cap worn under a tulle veil and coronal of orange-blossoms by a bride of original ideas, whose ivory-satin gown was embroidered in floss silk and pearls Another, whose industry rivalled the nimbleness of her fingers, wore an ivory-silk princess gown veiled with English point made entirely by herself Her tulle veil was embroidered in a design of silk roses

Another bridal veil was embroidered with sprays of jasmine and true-lover's knots. The two bridesmaids at this wedding wore pink satin embroidered with pearls One of these was veiled with pale blue, the other with mauve ninon, a novel idea A design of shamrocks and thistles in silks and pearls and brilliants on chiffon veiled the princess ivory satin of a Scottish bride who was marrying an Irishman

Another original idea that proved successful was a pearl border sewn on the bridal veil of fine soft tulle The weight gave it those graceful lines which tulle is often too light to assume

White or cream silk cashmere is a very suitable material, and a popular one for brides who do not wish to wear anything so expensive as satin and so limited in its usefulness except for those who go out much in the evenings

Brides who elect to be married in travelling dress often choose silk cashmere, white or in some becoming colour It is usual to dispense with bridesmaids and pages when married in this less ceremonious costume, but sometimes there is a single bridesmaid. It is quite wrong for her to be attired more elaborately than the bride, but it sometimes happens Should the bride be in white, her attendant ought to be in grey or mauve or beige

A recent bride wore corduroy in a tone of dove-colour, and her bridesmaid was in amethyst satin and velvet Quite unattended was a girl whose bridal garb was of grey chiffon velvet, much embroidered on the bodice, forming, with a large grey velvet hat and a set of costly sables, her travelling costume

Bridesmaids' Millinery

Caps or veils sometimes replace the usual hats worn by bridesmaids Juliet caps are not in so much favour as they have been Wreaths of green leaves were worn by the attendant maidens on one bride with gown of peacock blue and mauve shot ninon over pale blue satin

A bride who entertained a strong dislike to having her wedding wholly white had poinsettias and red tulips introduced among the flowers that decorated the chancel Her bridesmaids wore wreaths of holly and carried white fur muffs adorned with sprigs of holly They also wore scarlet cloaks trimmed with white fur over their white satin gowns

Wedding dresses are usually worn high in the neck, but there have been exceptions A pretty little dark-haired bride wore a Josephine gown cut away in a small square below the throat The opening was bordered with pearl and diamond embroidery, the rest of the gown trimmed with silken laurel leaves

Pages' Costumes

The smaller the page, the nicer he looks in his wedding suit One of these little fellows wore a black silk Court suit, with black silk stockings, buckled shoes, and small sword complete A novel feature at another wedding were two minute Cossacks in white cloth suits bordered with fur, and complete in every detail, even to the cartridge-cases made to scale Two small cavaliers in crimson velvet suits looked picturesque, being still young enough to possess the "love-locks" without which the dress would look quite ridiculous.

WHERE ENGLISH WIVES ARE WANTED

WESTERN AUSTRALIA AND QUEENSLAND

By "MADGE" (MRS. HUMPHRY)

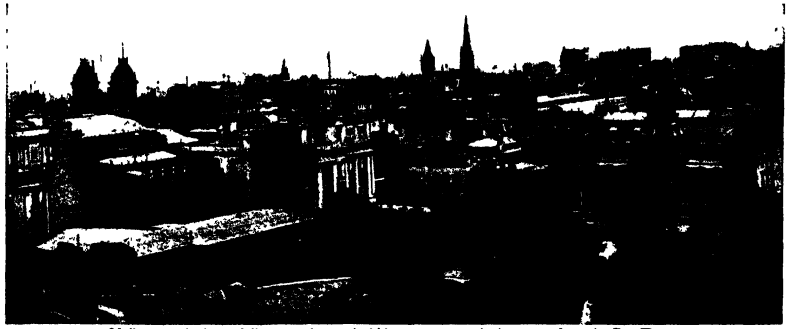
Where Men Outnumber Women—A Settler's Home—Domestic Servants Wanted—Cheap Fares for Women Emigrants—Free Passages to Approved Applicants—Opportunities for Improving Position in the World

THE official year book of the Commonwealth of Australia, in an interesting chapter on special characteristics of Australian population, gives statistics of the ratio of males to females over the whole country

At the end of 1908 there were 111 males to every 100 females

But this proportion has to be subdivided according to the districts For instance, in Victoria the numbers of men and women have been practically identical for several years In Tasmania there are 105 men to every 100 women This naturally increases the disproportion in other districts, and in Western Australia and Queensland there are females, according to the census of 1901), and the scarcity of members of our sex in these parts of Australia, some of the autocrats of history would have summarily adjusted matters It is impossible to legislate on the subject in a free country like England, but every inducement should be held out by Government to induce women and girls to emigrate

In 1908 there were in Queensland 299,953 males and 252,392 females, in Western Australia, 154,625 as against 112,486 There are, then, in Queensland, 47,561 men without wives, and in Western Australia there are 42,139 of these unfortunate beings A



Melbourne, the beautifully situated capital of Victoria, as seen looking west from the Fire Tower
By courtesy of the Agent General of Victoria

respectively 137 and 119 men to every 100 women

In these two great districts, then, domestic woman is wanted in her thousands She need not be of the servant class, but she must be capable of doing housework of every kind, and she will be happy if she has the true woman's enjoyment in making people comfortable

Such a woman may find a settler's home in dirt and discomfort, disorder and neglect, and in a single week she will have made a transformation in the condition of things In a month all signs of mismanagement will have disappeared, and the master of the house has good meals, well-cooked and tempting, set before him with clean napery and agreeable surroundings, contrasting pleasantly with the previous state of things

With our enormous superfluity of women here at home (93·63 males to each hundred man without a woman to take charge of his home is usually a helpless and uncomfortable individual Hard at work out of doors all day, he comes home almost too worn out to take the trouble to cook a meal for himself, and yet needs good nourishing food after many hours' outlay of strength and vigour There is a mission for Englishwomen in this matter The great bulk of these men are Australian born, chiefly of British parentage The statistics of birthplace of the total population of Australia give the percentage as follows

Australia	77·23
New Zealand	0·68
United Kingdom	18·03
Other European countries	1·98
Asia	1·98
America	0·33
Polynesia	0·28

It is curious that in Queensland and Western Australia the Australian-born represent a much smaller, and those born in Europe and Asia a much larger, proportion than is the case with the remaining states More than 25 per cent of Queensland's population alone consists of natives of the United Kingdom

A pamphlet is published by authority of the High Commissioner for Australia (obtainable on application to 15, Victoria Street, S W) showing what Australia offers to capable domestic servants with good references A beautiful and healthy climate, regular employment, good wages, protection on the voyage and on arrival, and introductions to the right kind of employer Assisted passages are granted by several states of the Commonwealth The ordinary third-class fare to Australia is from £16 to £20, but approved domestics to Western Australia are granted passages at from £5 to £7 Queensland gives passages free to approved domestics between seventeen and thirty-five years of age Other states give assisted passages, but not at such generous reductions Their need is not so great

Let us take Western Australia, one of the districts dealt with particularly in this paper The reduced rates are as follows

In a two-berth cabin	£5
In a four-berth cabin	£4
In a cabin with more than four berths	£2

Servants have to deposit £2 towards their fare, and this money will be returned to them on their acceptance of an engagement in domestic service on arival in Western Australia

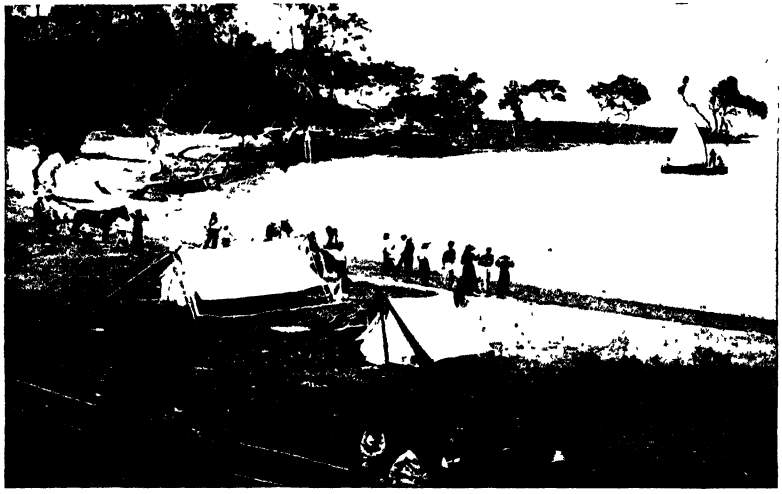
The third-class accommodation is excellent The cabins are well-ventilated, bright, and scrupulously clean The food is ample, well-cooked, and comfortably served The voyage, whether by the Mediterranean, through the Suel Canal, and out past India, or round by the Cape of Good Hope, is an interesting one The former route occupies from five to six weeks, the latter from six to eight

British girls command good wages, varying according to their capability They may earn from 10s to 15s, or even £1, a week, in addition to board and lodging, and good cooks command much higher wages still

Emigrants to Queensland, if agricultural labourers, are given free passages, provided with suitable accommodation on arrival, and are guaranteed a year's employment at wages approved by the Government of the state A daughter going out with such a man would have a free passage if over the age of seventeen and under thirty-five A further inducement held out to emigrants is that nominated passages are granted under which persons resident in Queensland can obtain passages for relatives and personal friends in the United Kingdom on payment of the following rates

Males between eighteen and forty, £4, females between eighteen and forty, £2, males and females over forty and under fifty-five, £8

Circumstances of this description offer a part solution of the pressing problem of non-employment in Great Britain One domestic servant, who emigrated three years ago, has been given a free passage for her parents and a sister, and this is a usual occurrence A large percentage of women who emigrate marry Many save money, and invest it in land or a business, rising rapidly in the world, whereas at home they would have but little chance of emerging ever from the servant class



Wellington Point, a scene of unrivalled beauty, nineteen miles from Brisbane, capital of Queensland The social side of life in Australia is not neglected, and the climate affords endless opportunities for out-door amusements and sports

WOMAN'S MEDICAL BOOK

By ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with.

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures
Consumption
Health Hints
Hospitals
Health Resorts
First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

HEALTH AND THE COMPLEXION

The Close Connection Between Health and Beauty—Importance of Hygienic Cleanliness in the Care of the Skin—The Complexion and the Food Question—The Teeth—Fresh Air and Exercise *v.* Cosmetics—Rules to Remember

THE average woman does not realise how much her appearance depends upon health. She spends money on toilet adjuncts, on creams and lotions, powders and pastes, anticipating as a result the beautiful complexion which can only be acquired by attention to health and hygiene. She yearns for the glow and colour which health alone can give, and expects a complexion whilst neglecting every one of the laws of health and hygiene which ensure it.

Perfect health is almost a synonym for beauty. It means, at least, that the skin is clear, well tinted, and absolutely free from blemishes. It means that the hair is glossy, and the scalp free from dandruff. The perfectly healthy woman's hair cannot come out. Health also provides bright eyes and a "live" expression, a keen, interested manner, all of which are beauty points, but women do not seem to know it. Very few women, of course, are perfectly healthy in the sense that they are sound physically, keen mentally, and restful and placid of mind. With such attributes of health, beauty is not far to seek. The whole personality appears to exhale it.

Perhaps the most important factor of beauty in a woman is a good skin, and, in the broad sense of the word, this is entirely dependent upon health. Every woman can have a good skin if she likes, although the fine and perfect skin is a gift from Mother Nature which, at the same time, can be ruined by neglect and poor health. At least, no woman need have a bad skin if she will study the common-sense laws of health and hygiene which it is the object of the Woman's Medical Book to preach. From the hygienic point of view the skin must, in the first place, be kept absolutely clean. Acne, or "blackheads," is perhaps the most disfiguring skin condition of the everyday type, and in many cases it is brought about by insufficient washing of a naturally greasy skin. You may wash your face four times a day, and still leave it hygienically unclean, in that fine particles of dust are left in the pores, and by blocking the skin-ducts blackheads are formed. A thorough cleansing once a day has far more hygienic importance than several inefficient washings.

The second hygienic necessity of the skin is plenty of fresh air, which can only be obtained by going out of doors for several hours daily, and thoroughly ventilating the living and sleeping rooms. Light, in the third place, makes a great difference to the colour and texture of the skin, and that is why so many girls who have to live sedentary lives, and work perhaps in badly lighted shops and offices, are pale and sallow. They can, however, counteract the ill effects by getting exercise and fresh air at other times.

The Complexion and the Food Question

The health factor is largely influenced by diet and digestion. Erratic eating, strong tea, indigestible food will ruin the best skin in the world. The girl who is careless about what she eats, who rushes through her meals, and takes them at all sorts of odd times, who

must have her tea almost black, and needs coffee as a stimulant, can never hope to possess a naturally good skin. She loses her colour and her complexion, whilst flushing and redness of the nose are possibilities of the near future.

Diet is perhaps the most important factor in the case, and any woman who will take the trouble to study this question, to give up eating what she knows will disagree with her, and to limit herself to three meals a day, is taking the first important step to procure a good skin. Insufficient food will cause anæmia, pallor, and a poorly nourished appearance, which spoil the looks of even a pretty woman. Over-feeding, on the other hand, with indigestible food is one of the commonest causes of greasiness and the skin blemishes which are the result of unhealthy blood For this reason, external applications are of very little use unless measures are employed to cleanse the blood of impurities and correct any digestive disorder Hurried meals will in themselves affect the skin adversely even if the diet is ideal

A very large number of everyday ills and ailments are due to some digestive disorder, which in many cases owes its origin to insufficient mastication of food How few women would ever dream that the spots and blemishes that harass them periodically are to be removed, not by expensive toilet lotions, but by giving ten minutes longer to masticating their food at each meal

The gospel of chewing has been preached steadily during the last few years, but, in spite of this, the great majority of people sadly require education on this point The remedy is cheap and within the reach of all, so give it a fair trial Diet yourself by avoiding indigestible foods, such as pickles and rich pastries, but even these may be eaten if they are sufficiently masticated Take three meals a day, but chew them. Chew every type of food thoroughly and systematically, and you are taking another most important step towards the attainment of a good skin

The average woman is far too careless about her food She does not see the absurdity of curtailing her meal hours because she is rushed for time, and then devoting half an hour every night to beauty treatment, which would be unnecessary if she divided this same half-hour into ten minutes extra for each meal to chew her food thoroughly

Teeth and the Complexion

From the medical point of view, one of the first things to be investigated in the treatment of a bad skin is the state of the teeth. If the teeth are tender and in poor condition, chewing is a physical impossibility If there is one septic tooth in the mouth, the skin will assuredly indicate its presence to anyone who understands the relationship between them. A septic, or decayed, tooth is discharging poisonous matter, which is absorbed into the blood, and is thus carried throughout the body. The blood circulating in the skin tries to get rid of such poisons, and spots and other blemishes are the result.

To ensure a clear skin good health is absolutely necessary. Poor, anæmic blood means badly nourished skin, lack of colour, and a tendency to wrinkles. Blood laden with poisons produces the blemishes, which are so difficult to get rid of by any toilet application in the market So that one of the first steps necessary if a good complexion is desired may be a visit to the dentist. Sound teeth are imperative. If they are in bad condition they should be attended to at once, as the longer they are neglected the more difficult will it be to put them right

Fresh Air and Exercise

At the same time, if a woman seriously makes up her mind to achieve the good skin which is the reward of perfect health, she must see that she has a liberal allowance of fresh air and muscular exercise By breathing fresh air the blood gets its due allowance of oxygen, which is the food of the tissues, including the skin The whole vitality is affected by the quantity of fresh air breathed by anyone in the twenty-four hours

Further, the effect of fresh air directly on the skin itself is distinctly beneficial It tones the skin, keeps it healthy and clean, and assists it to get rid of waste matters. For this reason alone indoor ventilation must never be neglected The sallow complexion is the sure reward of sleeping in a room with shut doors and windows The skin of a girl who is terrified of draughts, and who sits by the fire, is invariably colourless, dull, and unhealthy The outdoor girl is rewarded by the glow of health which comes to her cheeks, as well as by the increased vitality and energy she gains in proportion to every hour she spends in healthy exercise out of doors

And now, how does muscular exercise affect the complexion? By exercise, waste products pass from the muscles to the blood, and are excreted by the skin, etc., instead of being retained in the system The skin is a very important excretory organ. Waste substances are carried directly from the blood through the sweat-glands to the surface of the skin, from which they pass off by evaporation The woman who has a bad skin would improve it considerably if she made up her mind to take a definite amount of exercise every day, such as walking or cycling.

The "lazy habit" is very easily established. The 'bus or the underground railway is preferred to a two-mile walk to a shopping centre, and even the business girl takes tramway or tube, when, by a little arrangement, she could provide herself with sufficient time to walk to and from work. The daily walk provides exercise and fresh air, which are very necessary for health and good looks. When outdoor exercise cannot be easily obtained, muscular movements such as were described in the articles on Obesity ought to be practised. (See pages 865 and 980 of EVERY WOMAN'S ENCYCLOPÆDIA.) A later article will be devoted to the study of exercises for making a girl graceful.

A Few Rules

Now let us summarise the facts given above, in order that the woman who desires a good complexion will have some definite lines to work on.

1 Ask yourself if you have been committing physiological mistakes in eating unwisely, neglecting your food, and rushing through meals Too many business women make coffee and buns, or tea and cakes, their staple articles of diet See that you get well-cooked, nourishing meals, a good breakfast, and plenty of fresh milk, stewed and fresh fruits.

2. Give up tea and coffee for a month, save for one cup of weak China tea in the day

3. Practise thorough mastication, and you will get more flavour and more nourishment from the food you eat

4 Banish the worry habit, especially at meal times, because it upsets the digestion and depresses the digestive organs, producing after headache and discomfort Toxins in the blood inevitably follow, in association with which a good skin is an impossibility

5 Visit the dentist if you have any idea that there is even one bad tooth in your mouth Absorption of septic matter of any sort is fatal to the appearance of the skin For this reason a chronic thumtis, or inflammatory condition of the nose, giving constant colds, will produce the same effect, and all such local conditions should be treated at once if the general health and appearance are to be considered seriously.

6 Cleanse the skin every night with warm water, rubbing it dry briskly, especially if there is any greasy condition denoting poor circulation Let the skin have as much fresh air as you can possibly allow it, because it is the best tonic, and far more effective in its good results than the most expensive toilet applications

7 Make a regular habit of a daily bath or a cold sponge, to keep the entire skin of the body healthy and resistant to cold This measure, by improving the circulation and bringing more blood to the skin, produces the glow of health and vitality which affect the appearance of the complexion very much

8 Never on any account neglect daily muscular exercise Without exercise the muscles are flabby and ill-developed. The skin loses its elasticity and colour, and becomes easily wrinkled. The blood does not get rid of waste matters from the body, and therefore the whole health is affected adversely, and the appearance of the skin is simply an indication of the condition of health

Attend to health and hygiene, and even in a week an improvement can be observed, which will continue if the above rules are attended to and faithfully followed.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 1461 Part II

Sick-room Remedies and How to Prepare Them—Fomentations—Linseed, Bread, and Mustard Poultices—Cleansing Properties of Poultices When Made of Charcoal, Boracic, or Yeast—A "Jacket" Poultice—Spongio-piline—Rules to be Observed in the Application of all Poultices

AT this stage of studying the art of nursing, the making the most commonly used and most useful remedies in the sick-room should be carefully considered Every woman ought to know how to make a poultice as well as any hospital nurse can make it She should understand what simple remedies can be applied for pain, and how she can counteract chill by domestic measures

Perhaps the most valuable remedy available to doctor or nurse is "heat" Heat is a sedative in that it soothes pain It is curative, also, in many inflammatory conditions because it relieves congestion It is a safe remedy for sickness, and a valuable measure in the sick-room. It may be applied externally, either as dry heat or as moist heat.

The Value of Heat as a Remedy

A hot flannel is, perhaps, the simplest type of dry heat, which is extremely useful in neuralgias, lumbago, etc Then one can utilise flannel bags filled with sand, bran, or salt heated in the oven A hot brick or a hot plate can be used in the same way, a layer of thin flannel being wrapped round it When the patient is chilled or suffering from "shock," which we shall consider later, ordinary bottles filled with hot water and applied to the feet and legs is the very best "treatment" for the condition.

The commonest examples of moist heat are fomentations and poultices, and these are utilised when the softening effect of moisture is desired, as in inflammation of the tissues. When large, hot poultices are applied in the early stages of inflammation, the condition is sometimes cut short, and suppuration prevented

And let us consider the best and most expeditious way of making these remedies

How to Make a Fomentation

A fomentation consists of a piece of flannel or woollen material wrung out of *boiling* water It is simply useless waste of time to make *warm* fomentations They must be hot if they are to be of any real service Now, as it is an apparent impossibility for any person to wring flannel out of boiling water, what is the correct way of accomplishing this?

The basin is placed on the table, and a roller towel laid across it The piece of flannel is folded to the required size and placed on the towel Then boiling water is poured from the kettle (Fig 1) on to the flannel, and the roller towel folded over it One person stands at either end of the towel and twists the ends in opposite directions, thus wringing the flannel clear of water (Fig 2). The flannel must be shaken now, in order to get plenty of air into its spaces (Fig 3), and applied at once to the patient.

Under what circumstances are hot fomentations to be employed?

1. In all cases of pain in the chest. The pain of incipient pleurisy is often wonderfully relieved by a hot fomentation. The pain of any

THE PREPARATION OF A HOT FOMENTATION AND A LINSEED MEAL POULTICE

Fig. 1. Lay a roller towel over a basin, place a square of folded flannel on it, and upon this flannel pour boiling water from a kettle

Fig. 2. Two people then wring the roller towel with the hot flannel inside. By this method the flannel can be dried without scalding the hands

Fig. 3. Shake the hot flannel before applying it to the patient

Fig. 4. Before commencing to make a poultice have everything ready—hot basin, knife, spoon, linseed meal, and flannel square

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chest ailment may be treated by a hot fomentation or a poultice.

2. Pain in the stomach or abdomen, and the pain of sickness can be relieved by fomentation. Colic, also, can be soothed by this measure.

3. In lumbago and in strain of muscles fomentations are extremely useful

4. In cases of strains and sprains of joints the application of hot fomentations will relieve the pain at once.

After applying the fomentation it should be covered with another layer of flannel, and then a layer of waterproof tissue, which must be larger than the fomentation, to prevent evaporation of moisture

Medicated Fomentations

Fomentations can also be "medicated." For example, if poppy-heads are boiled in the water which is used to make the fomentation, the anodyne effect of the opium is obtained. Another method of making the fomentation anodyne, or soothing to pain, is to sprinkle a teaspoonful of laudanum over the wet flannel before applying it to the patient Then in colic, when the bowels are distended, it is a good thing to sprinkle twenty drops of turpentine over the hot flannel.

Fomentations require to be frequently changed, as they cool rapidly, and the nurse ought to have two flannels in use at the same time Whenever the patient complains of insufficient heat, a fresh one can be made, so that it is possible to change fomentations every half-hour, if necessary. If, however, they are well covered with waterproof, they ought to remain hot for an hour or so

After finally removing the fomentations the skin should be dried carefully and covered with warm, dry flannel The advantages of fomentations over poultices are that they are lighter, cleaner, and less irritating to the skin Also, they can be made much more quickly, and require no materials except hot water and flannel

The Making and Application of Poultices

Poultices, however, retain their heat much longer than fomentations, and if they are hot, soft, and moist, they are invaluable in relieving pain and inflammation They also help matter to discharge when pus is formed, but under any such circumstances they must be very small

There is quite an art in making a poultice, and there is no doubt that the amateur poultice is a poor thing in ninety per cent of cases It is either dry and hard, or moist and sloppy, whilst its most important quality, heat, is conspicuous by its absence The very *first* thing and the *last* thing that a poultice must be is *hot* thus the chief precaution in making it must be directed towards preserving the heat (Fig 4) Before beginning to make the poultice have a basin, a spoon, a knife, the material which is to be used, either crushed linseed meal or breadcrumbs, all ready Heat the spoon, knife, and basin with boiling water, and when they are hot empty this water away

Put a little *boiling* water in the basin, take a handful of meal and gradually stir it into the water. Add water and meal alternately until the poultice is well mixed. Stir all the time, and mash the poultice against the side of the basin until it is like porridge, and can be easily spread with a knife. The poultice should be a quarter of an inch thick, and it is then spread on cotton-wool, or thin tow, or old flannel, and smeared with a little olive oil. The poultice must be almost large enough to cover the material, leaving perhaps an inch and a half all round to be doubled down on the poultice It must be applied immediately to the patient.

The usual method is to apply the poultice direct to the skin, but it is better to put a layer of flannel between the poultice and the skin, or to place the poultice in a flannel bag, and apply that to the skin. Any risk of the poultice sticking to the patient and the unpleasant sensation of having the poultice on the bare flesh are thus avoided It is most important to have the patient ready before the poultice is brought to the bedside, and the skin must be rubbed dry with a warm towel whenever a poultice is removed

A Poultice Rash

"A poultice rash" indicates that the nurse has not taken proper care to keep the skin clean and dry. A poultice can remain on for two or three hours if it is covered with a piece of mackintosh or jacket of waterproof material. If, however, there is a wound underneath, the mackintosh must not be used, and the poultice requires to be more frequently changed If any eczematous rash appears on the skin, the poultice should be given up for a time

In taking off a poultice one should begin at the top corner and gently pull the poultice downwards, peeling it off the skin. It is necessary to be careful with this if the poultice has been applied against the skin without any intervening flannel.

The Preparation of Poultices

Now we must deal with the various kinds of poultices, and their method of preparation.

1 LINSEED POULTICE The preparation of this has already been considered

2 BREAD POULTICE Coarsely crumbled bread is used for this, put in a warm basin, and boiling water poured on it A hot plate is put over the top of the basin, which is placed on the range for four or five minutes till the breadcrumbs have soaked up the water. Any superfluous water must now be poured off, boiling water again poured over the crumbs to reheat them, which is in its turn poured off. Spread the poultice on a piece of muslin, and press it between two hot plates until it is free from water Spread some warm olive oil on it, and apply. This poultice is useful in inflammation of the fingers or thumb, or in glandular swellings

3 MUSTARD POULTICES are made by mixing first with a little cold water, and then adding hot water, and spreading on muslin, which must be doubled over the poultices, so that the mustard is not placed against the skin After removing a mustard poultice the skin should be treated with a little boracic ointment, and covered with cotton-wool

4 MUSTARD-AND-LINSEED POULTICES A mustard poultice, however, is much more often given mixed with linseed meal as a "mustard-and-linseed" poultice Equal parts of mustard and linseed are worked into a paste with hot, *not* boiling, water In the case of children, it is better to have three parts of linseed meal to one part of mustard, and no poultice containing mustard should be applied directly to the skin. A thin layer of muslin should be used to cover the poultice.

5 CHARCOAL POULTICE. The easiest way to make this is to sprinkle powdered wood charcoal on a bread or linseed poultice. Use a quarter of an ounce of charcoal to an ordinary poultice; the charcoal can easily be bought from a chemist.

These poultices are used for unhealthy sores to absorb the foul-smelling gases.

6. YEAST POULTICES are also used for cleansing wounds. They are made by mixing equal parts of yeast and flour with hot water into a paste, or equal parts of yeast and linseed meal with boiling water.

7. A BORACIC POULTICE is a useful antiseptic dressing. The application of a boracic poultice is a very excellent means of bringing a gathered finger to a head. Take two or three layers of boracic lint, and soak them in hot boracic lotion —that is, hot water to which boracic powder has been added in the strength of a teaspoonful to half a pint. Squeeze this free of superfluous water, and apply it to the finger. Cover it with guttapercha tissue, which must lie over the poultice an inch in all directions to prevent drying Cover the waterproof tissue with a little cotton-wool, and wrap the whole finger and dressing in a gauze bandage In early cases of inflamed finger the application of this poultice will prevent suppuration taking place Later, it will bring the gathering to a head and diminish the pain

8. A "JACKET" POULTICE is simply a large poultice that is applied to the whole surface of the chest—front and back It is used in chest or lung diseases, such as bronchitis It should be made in halves, one for the back and one for the front, and they can be united by strings at the corners, whilst other strings should be stitched on to be tied above the shoulders Sometimes, however, large safety-pins are used for fastening the sides together

Poultices may be used under the same circumstances as fomentations Their prolonged application is apt to make the part soft, and render the skin liable to irritating rashes

SPONGIO-PILINE is a most useful material to have in the house, and can be bought from any chemist. It is porous on one side and waterproof on the other, so that when applied hot it does instead of a fomentation or a poultice. It is very clean and useful when materials for a poultice are not available It should not be used to apply over a wound, as it is waterproof on one side

Now, in applying any of these remedies let the nurse never for a moment forget that through carelessness on her part she may give the patient a severe chill, or cause a troublesome eruption or eczema of the skin, which will be extremely difficult to cure. To avoid this, she must lay the following rules to heart

1 Do not uncover the patient any more, or for one moment longer, than is absolutely necessary

2 Never allow a half-cold poultice to be in contact with the patient.

3 When any skin redness or irritation appears, ask the doctor if the poultices should be discontinued

4 On removing the poultice, first dry the skin carefully, dust with boracic powder, and cover with cotton-wool

5 In lung cases it may be necessary to make a flannel jacket for the patient to wear when the poultices are discontinued

6 Be very careful to guard against any dampness of the patient's clothing and subsequent chafing, for which reasons a waterproof sheet is essential When this cannot be obtained, a couple of thick sheets of brown paper may be used as a temporary measure over a double layer of clean dry flannel

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 1312, Part 11

SPRING IN THE NURSERY

The Advent of Spring in the Nursery—Alteration of the Children's Diet and Clothing—Two Important Points to Decide—Nursery Furniture—The Cult of the Open Air—Hobbies for Children are the Best "Tonics"

IN one sense, spring is the beginning of a new year in the nursery The spring cleaning is generally organised at this season The dust and dirt and accumulated rubbish of months past is removed from the nursery premises by the vigorous scrubbing, brushing, and cleaning which every good housewife carries out at this time of year

Then the advent of spring means a somewhat different regimen in most nurseries The children go out of doors more as the days lengthen The tea hour is later, and very soon a run or a walk, after tea, finishes the day, instead of the indoor play of the last few months The most unhygienic of nurses or mothers open the windows wider, because the draught bogey is less insistent every week we leave the New Year behind.

The question of spring and summer clothing is carefully gone into, and even diet is somewhat altered. So that, from every point of view, spring heralds a new year in the nursery It is, therefore, a suitable time for good resolutions, and the most important of all resolutions have to do with health.

Every young mother who reads these pages should make up her mind to two things—first, to let this year see the beginning of rigid hygienic conditions in the nursery itself; secondly, to manage the children according to the newer, hardier methods which forbid over-coddling, and compel the children to live as natural an outdoor life as possible

The spring-cleaning season is an excellent time for reconstructing the nursery. Every mother who can afford to spend a pound or two can have an ideally hygienic nursery, however small her house may be

Articles have already appeared in EVERY WOMAN'S ENCYCLOPÆDIA on nursery furniture, so that I need only touch upon the health aspects of the question From the health point of view, a washable nursery paper is a necessity if the walls cannot be covered with washable paint Then a washable floor of cork linoleum ensures that the whole background of the nursery can be washed over perhaps once a month

With regard to the furniture, the minimum is the best for the children. A large cupboard or even two cupboards, a chair for each child, a table, and perhaps an ottoman box, provide sufficient furniture if there is a night nursery in addition, and the same rules for wallpaper and covering apply to this room If there is a bath-room in the house, no toilet appliances of any sort need be kept in the nursery, as the children can always be washed and bathed

before the older members of the household are astir.

At the spring-cleaning season, all unnecessary ornaments and superfluous pictures should be removed. A couple of pictures are just as decorative, and less likely to attract dust, as a dozen dotted haphazard over the wall The Japanese could teach us a great deal with regard to the beauty of simplicity, and from the very beginning they bring their children up to appreciate the art of beauty—but it is given them in small doses. One picture, one vase, one spray of flowers—that is the Japanese idea.

The Open-air Cult

Once the nursery has been attended to, and converted into a hygienic apartment by removing every superfluous article, destroying old papers, books, and broken toys, and thoroughly cleansing every corner, the next business of the mother is to introduce fresh air into the nursery, and ensure its presence from henceforth Make a rule that the nursery window is invariably pulled down three or four inches, and as the warmer weather comes, increase the space gradually. See that the children are out of doors morning, afternoon, and evening, whenever the weather and season permits

If the children are ailing, do not fly to spring tonics, but try first what outdoor life and some alteration of diet will do Perhaps they are having too much starch, too many milk puddings and mashed potato Give them a little more fresh fruit, good beef-juice, and fresh eggs, whilst the child that is drinking plenty of milk is getting food of the very best type Many children appear to be a little thin in spring, and this is an indication that they require more fat in the dietary Give them thin bread, thickly buttered both sides, bacon fat, good gravy, and dripping. One of the best ways to give fat is as cream with morning porridge or with boiled cocoa

Avoid "tonics" They are even less suitable in the nursery than for other members of the household. When a child appears to need a tonic, there is some cause of flagging health which must be discovered and put right. Now that the children are able to run about more out of doors, clothing need not be so heavy as it was a couple of months ago. The overcoat can be discarded if the child is walking, a good jersey and serge skirt or knickers providing a garb which is sufficiently warm and yet not too heavy. When it can be obtained, a short holiday in spring is an excellent health measure for the children. A brief change can be procured with economy, although it costs money, because it is easier to keep a child's health in good condition than to make him strong and robust once the habit of flagging health has been allowed to establish itself.

Children's Hobbies

This is the time of year when the wise mother gets her children interested in some outdoor hobbies Gardening is one of the best. It gives a child interesting physical exercise and the fresh-air life. A little light digging, hoeing, weeding, and planting provide ideal exercise in an interesting fashion for children. Nature study can also be started this season of the year, and half-holiday rambles into the country can be organised with the greatest benefit to their health The development of frogs' eggs into tadpoles and frogs will be watched with keen enjoyment by the young people at this season, and the country walks, which the collection of such specimens entail, are better than any spring tonics that can be bought for them

Such measures, apparently simple as they are, have a great deal of importance in keeping children healthy and happy, and life out of doors is such an essential part of management that a special article later in the year, when outdoor meals and outdoor sleeping can be organised with health benefit to the child, will be given

SENSIBLE CLOTHING

Heavy Clothing Not Necessary—Few Garments only Required—Absorbent Qualities of the Materials—Boots and Health—Airing Children's Garments at Night

THE modern mother is just beginning to learn something about hygiene in the nursery She realises that the pitfall of the old-fashioned mother was over-coddling "Three simple meals a day" has become a household phrase, so that the new-fashioned mother is beginning to realise that over-feeding and habitual stuffing will not ensure health in the nursery. She even opens the windows, and keeps them open, in the warm weather, at least, which is a distinct advance on the nursery customs of ten years ago. But in the matter of clothing she has still much to learn.

The old-fashioned idea that a child must be heavily clothed, like the theory about "flannel next the skin," dies hard. The average child is far too heavily clad for his health and comfort. The little girls especially are almost overwhelmed with the weight and multiplicity of their garments, except for a few short summer months every year. Every mother who has read the early articles on "Home Nursing" in this section knows that the healthy skin, when treated properly, has the power to contract to cold influence, and relax under warm conditions. Whenever we begin to cover the skin with heavy garments it loses this power, and one of the first principles with regard to clothing is that children should wear the fewest possible garments that will keep them sufficiently warm From the health point of view we wear clothing to protect us from cold and sunshine, and the ideal amount of clothing for a healthy child should be the least that will keep him from feeling unduly cold under ordinary conditions. The natural method of keeping up heat is by movement Whenever a child is over-clothed, he has not the incentive to run about and exercise his muscles and vital organs as he should do.

The small boy in an expensive, heavy overcoat, walking sedately by the side of his nurse, would be far better, from the health standpoint, if, coatless and hatless, he were compelled to run and jump in order to become warm. Fashion is too strong for people. Even those of us who know that hats are absolutely unnecessary in winter do not apply our knowledge with regard to the children. The scalp requires no protection from the cold, as we are already provided with a natural covering for the purpose, and the best preventive of baldness is to discard hats, and give the scalp its due allowance of air and light. It is said that the Blue Coat boys rarely become bald in after life, and loss of hair is simply an evidence of an unhygienic scalp. Children will require hats, of course, in summer, when the sun's rays are hot,

but they should be of the lightest description, and sufficiently broad to protect the eyes and the nape of the neck behind. Dutch bonnets and close caps are absurd.

From the health point of view, children will be far healthier if they are rather under-clothed than over-clothed, and in most cases the number of garments worn by the average boy and girl should be reduced. One light absorbent garment next the skin, a vest, jersey, and knickers, and, in the case of a girl, a skirt, in addition, provide ample clothing for any child, and these should invariably be loose. Loose clothing is warmer than tight, in contradiction to the general idea. The reason of this is that layers of air are allowed to lie between one garment and the next, and air is a bad conductor of heat. Thus the body is kept warmer.

Many mothers think that if they heap garment after garment of good, strong, durable flannel upon a child he is adequately guarded against chill. The reverse is true. The heavily clothed child is apt to get over-heated and to perspire. Unless the garment next the skin is porous, the perspiration lies on the skin, and has the same chilling effect as rain in the same situation would have. "But flannel is warm," replies the careful mother, who has a deep-rooted conviction that thick woollen garments are one of the essentials of health in the nursery. It is true that flannel is warm, in the sense that it does not allow heat to pass outwards.

It is a bad conductor of heat by reason of the air-spaces it contains in its meshes The warmth of a garment placed next to the skin is of far less importance, however, than its absorbent quality If it is absorbent and porous, moisture is carried away from the skin. If it is non-porous and non-absorbent, chill will probably result, because damp is allowed to remain in contact with the skin and chill the body The point, therefore, that should be impressed upon mothers is that all flannel is not absorbent, that the newer makes of silk, linen, and cotton are made porous and efficient absorbers of moisture When buying undergarments, whether they are woollen, silk, or linen, an inquiry should be made as to whether or not they are perforated. Hygienic underwear is an important measure for preserving health in the nursery, and it is worthy of some consideration on the part of every mother. Tight garments of all sorts must be avoided. Corsets and garters are quite unsuitable for children's wear. A loose, unboned bodice, to which knickers or underskirt can be buttoned, is best for both boys and girls, as shoulder braces are apt to encourage round shoulders in young boys.

Nothing should be allowed to press upon the chest or impede the breathing and development of the lungs. Free play for the muscles should be one of the health maxims in the nursery. The last point with regard to body clothing is to avoid cheap, dyed clothes likely to irritate the skin, and even cause skin affections by absorption of poison.

Boots and Health

Good boots and shoes are a health necessity in the nursery and an economical investment in the long run Damp feet, more than anything else, cause children to become chilled, because they rapidly lose heat, and their bodies being less in bulk than adults the risk of chill is greater. A child should wear boots or shoes with fairly thick soles, not tight or heavy, but well fitting and flexible. The same outdoor shoes should not be worn on two consecutive days, whilst house slippers should be put on immediately on coming indoors.

Light woollen stockings, aired at night, and changed at least twice a week, will also help to prevent chill from damp feet.

Lastly, all children's garments should be hung out to air during the night The usual custom of laying each child's clothes in a heap on a chair may be neat and methodical, but it is unhygienic. The right plan is to have pieces of string fastened across the day nursery, or in a passage, on which to suspend the child's clothes from bed-time till next morning. Where there is no day nursery, and no available space for hanging clothes on lines, they can at least be aired on chairs in the room where the children sleep, if the windows are left open to provide the entry of fresh air

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 1344, Part 11

Gout (*continued*). *The treatment of gout* consists chiefly in attention to a hygienic mode of life Temperate living, simple meals, moderate eating, the open-air life, and plenty of exercise are absolutely essential Lack of attention to these points results in rapid progression of the disease. Baths are extremely useful to keep the skin active. A tepid or cold bath with brisk friction every morning, and an occasional Turkish bath, help the skin to eliminate waste matters from the blood. The patient should wear woollen underclothing, and avoid sudden alterations in temperature. Diet is of the greatest importance All food should be reduced in quantity. Butcher's meat should be taken very sparingly, a small quantity once a day. Three simple meals a day, consisting of well-cooked, plain food, must be the rule. The best drink is an abundance of pure water, which helps the excretion of waste matters. Sweet wines and malt liquors must be given up, the least harmful alcoholic beverage being a little plain whisky or brandy and water. Mineral waters can be taken in any quantity, whilst the mineral waters of Buxton, Harrogate and Bath are well suited for gouty people; but modified diet, early hours, systematic exercise out of doors, and regular bathing of the skin are measures which all gouty people can follow at home, and they are in themselves a very important part of the cure at all mineral springs

During an acute attack, milk diet, consisting chiefly of milk and barley water, must be strictly enforced. Some of the dishes which should be avoided by gouty people are pastry, sweets, greasy foods, sugar, hot bread, and rich foods. Fresh vegetables and fruits, except bananas and strawberries, may be taken. Fish, chicken, and light diet generally are to be recommended, whilst recently doctors have been advising the restriction of salt with the foods, as it is said to favour the deposit of sodium, salt, and uric acid about the joints.

A purgative should be taken at the beginning of an attack and saline mineral waters twice a day. Medicinal treatment must be ordered by the physician, who will also advise sedative lotions for bathing the inflamed joints. The joint must be wrapped in cotton-wool and kept at rest.

Grey Hair. Premature greyness is very often associated with some general health condition, and whenever a woman finds that her hair is turning grey she should try to discover if there is any cause which she can deal with.

Neuralgia and frequent headaches of the nervous type encourage early greyness, and everyone knows that sudden, depressing emotion affects the colour of the hair. Over-work and worry, and even indigestion, by depressing the health, take away from the colour and vitality of the hair, causing the natural pigment to fade.

In many cases, also, some local condition, such as dandruff, is the real cause of the trouble, and the scalp should always be carefully examined, and any unhealthy condition treated at once. One sign that the hair is losing its vitality and colour is an unnatural dryness, the hair appears to become brittle and to split Under such circumstances massage with a little olive oil, by nourishing the hair-bulbs, may prevent the hair turning grey

Anæmia is a very common cause of premature greyness, the loss of colour being due to the poorly nourished condition of the scalp, with impoverished blood. In such cases a course of iron tonics will probably arrest the condition altogether, especially if a little brilliantine or olive oil is used to counteract any dryness.

"Growing Pains" in children should never be neglected, as their presence suggests a rheumatic condition which, if untreated, may be the cause of serious heart disease. The subject was considered under the article on Children's Rheumatism (Page 510, Vol I, EVERY WOMAN'S ENCYCLOPÆDIA). In most cases the wisest plan is to put the child to bed, and give milk diet, and, when the pains are at all severe, certain medicines are necessary, which must be prescribed by a doctor. The pains are caused by a rheumatic poison irritating the joints and the insertions of the muscles, and it is this same poison which causes an inflammation of the delicate valves of the heart, thus crippling the child's health seriously in after life.

Gums (Tender). Tenderness or sponginess of the gums is sometimes present in acute fevers, and it is a very marked feature of scurvy, a mild form of which may be caused by improper diet An insufficient amount of fresh food, especially fresh fruits and vegetables, sometimes causes a scorbutic tendency in young children with tenderness of the gums and general debility. Attention to diet and the provision of plenty of fresh milk is called for.

When tenderness of the gums is due to defective teeth, these should be attended to at once. Tincture of myrrh and hot water, in the strength of a teaspoonful to half a pint, makes an excellent mouth wash for tender gums.

Habit Spasms. Amongst young children, certain spasmodic movements of the muscles of the face or limbs are fairly common. The child has a habit of twitching his eyelids and making peculiar grimaces or spasmodic movements of the arms. Perhaps the head is shaken, or the shoulders abruptly shrugged, and the spasm is repeated at regular intervals, and appears under any excitement or emotion. In nearly every case the child's general health is not very good. He may be out of sorts or growing too quickly, and sometimes there is a history of nervousness in the family. Under no circumstances should the child be nagged at, or constantly reproved and found fault with, as this simply increases his nervousness, and the habit becomes more marked. The best thing for such a child is to give him plenty of outdoor life, with simple diet and regular sleep. Heavy lessons should not be permitted, and every effort must be made to get the child into a good state of health Rhythmical physical culture exercises, such as have been described under the nursery section of the "Medical Book," will do a great deal to counteract these spasmodic muscular movements

Habit spasms are often associated with adenoids, so that in every case the nose should be examined for any vegetation growths, which must, of course, be removed. Another common cause of spasms is eye defect, and sometimes the provision of glasses, to correct the error of refraction, is all that is necessary.

The glasses should in every case be prescribed by an oculist.

The stress of examination work will in all cases accentuate any habit spasms, and it is far better not to allow these children to overtax their brains by severe school work and competitive examinations A quiet life, free from abnormal excitement, with a prolonged stay in the country, will have a wonderfully beneficial effect upon any bad cases It is never wise to leave a child to "grow out" of any habit spasm without extra care and treatment, because the presence of any such condition indicates that the nervous and physical health is below par A course of cod-liver oil should be given if the child shows such evidences of poor nutrition as excessive thinness, pallor, or lassitude. Simple, nourishing food is, of course, important

Hay-fever is a catarrh of the nose and eyes which comes on in summer or autumn Certain people seem to be peculiarly susceptible to hay-fever, which is said to be due to the irritation of the mucous membrane of the nose and eyes by the pollen of flowers. The affection very often appears during the haymaking season, year after year Those who suffer from hay-fever say that they cannot go within any distance of a hay-field without contracting this catarrhal affection, which is sometimes of a very depressing type. It may be ushered in by sneezing, which is followed by running of the eyes and nose, and all the symptoms of cold in the head. Sufferers from hay-fever try all sorts of things to prevent an attack. Quinine and iron are said to cut short an attack, and hay-fever may often be prevented by smearing the inside of the nostrils with carbolised vaseline or zinc ointment, which prevents the irritating pollen reaching the mucous membrane.

In cases of long-standing hay-fever the lining membrane of the nose seems to become affected, and cauterisation of the nose and respiratory passages will help the condition and may prevent further attacks. Douching with hot water at the beginning of an attack often cuts it short.

To be continued.

THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 1375, Part 11

THE MISTRESS OF THE WHITE HOUSE

American Pomp and Ceremonial—Some Famous Wives of Famous Presidents—The Social Evolution of Washington—Mistress of the White House, a Great but Onerous Position

THE building over which the "first lady in the States" reigns is not pretentious. Indeed, Mr. Bryce, the present British Ambassador to America, has described it as having the "air of a large suburban villa rather than of a palace," and from time to time it has been suggested that the White House should be rebuilt, in order to make it—from an architectural point of view, at any rate—a more imposing and impressive residence for the President of the land of dollars.

The Centre of American Social Life

But, although the White House is but comparatively a small, two-storeyed building, 170 feet long by 86 feet deep, it is the hub, not only of political and official life, but also of social life in the States, in spite of the fact that American society displays much of its wealth and magnificence in New York.

Under the brilliant *régime* of Mrs. Roosevelt and that of Mrs. Taft, Washington has acquired remarkable distinction in the social world, and these two ladies rank with Mrs James Madison (Dolly Madison), whose husband was president of the States at the beginning of the nineteenth century, and whose brilliant entertainments are a matter of history as the most famous of the mistresses of the White House During the presidency of Mr. McKinley and that of Mr. Cleveland the glories of Washington waned. Mrs. Cleveland, the only bride of a president married at the White House, and the mother of the only child of a president born in the White House, cared little for society, and her husband even less, while the fact that Mrs. McKinley was an invalid prevented her from entertaining other than in connection with official functions But even entertainments such as these are a severe tax on the health and strength of the strongest of women.

When Mrs Roosevelt came to the White House, in 1901, a new era was inaugurated. It is true that she followed the programme of official entertainments which is governed by laws of precedence as immutable as the laws of the Medes and Persians, but she instituted several innovations—innovations maintained by Mrs Taft, a brilliant and accomplished woman, who has been the sharer of her husband's joys, ambitions, and sorrows since she married him, in 1886, when he was a struggling lawyer in Ohio. Mrs Roosevelt practically reconstructed the social life of the White House She did not depart from the formality and stateliness which have marked all official functions here for a century past, but she instituted a number of semi-private entertainments, dinners, musicales, and teas, to which representatives of the fashionable sets of New York, Boston, Philadelphia, and Baltimore were invited.

The Ideal Wife for a President

"You know, of course," said President Roosevelt once, "that Mrs. Roosevelt is as near a pattern president's wife as could be made She is so broad in her vision, and yet so conscientious in her action. That woman is a wonder," he continued, enthusiastically, warming to his subject.

The musicales instituted by Mrs. Roosevelt usually began at ten o'clock, and so popular did they prove that Mrs. Taft, who, like Mrs Roosevelt, is an accomplished musician, decided to continue them.

She also arrived at a similar decision in regard to "the weekly meetings of Cabinet women," instituted by Mrs. Roosevelt The latter hit upon the happy idea of enlisting the advice and help of the wives of members of the Cabinet in her semi-private social affairs, as well as in those of an official character If a social event were impending, she summoned them in a body, and in the handsome oval-shaped library on the second floor of the White House they discussed together plans for its success These little meetings were the foundation for the joke which found its way into the newspapers to the effect that Mrs Roosevelt had started a feminine Cabinet, which met at the same time as the president's advisers, and discussed matters of state The same story was repeated when Mrs Taft continued the practice, but, of course, it is merely social, not state matters, which are discussed at these gatherings

Then, too, it was Mrs. Roosevelt who introduced the famous teas at the White House, and here again Mrs Taft is following the example of her predecessor For her afternoons-at-home and teas, Mrs Taft merely sends her visiting card, on which is engraved, "Mrs William Taft," and underneath the name are penned the words, "will be glad to have you come and take a cup of tea with her on————, at five o'clock" The card is enclosed in a little white envelope, which bears the legend "White House" in silver letters in its upper left-hand corner.

"Washington is always filled with strangers," Mrs Roosevelt said one day, speaking of her teas, "and I have started this manner of entertainment in order to give them the opportunity of seeing the inside of the historical home of the presidents and a little of its social life I know the great veneration the American people have for the office of the presidency, and I feel that, as far as possible, they should meet their chief executive, and see the way in which he lives"

Ample opportunity of visiting the White House, however, is afforded to Americans during the official social season To a certain extent, of course, each president regulates his own entertaining and receptions, but, as already intimated, there are certain functions prescribed by custom which must be held, except in case of mourning The official social season opens in December, when the president gives his Cabinet dinner. This includes every Cabinet member and the wife of every Cabinet member, together with such diplomatists, army and navy officers, governmental dignitaries, and other official persons, as the president may see fit to invite And here it might be mentioned that a dinner invitation to the White House is like a command from the King in England. It is no valid excuse to say that you have asked guests to your own house for the same evening, your dinner must be postponed, or must be served in your absence.

The president also gives a series of dinners, usually on Thursdays, to the members of the Supreme Court, for instance, the Diplomatic Corps, and the Judiciary.

MRS TAFT

A woman of exceeding tact and charm whose wide experience and knowledge of the world make her peculiarly well-fitted for her onerous and lofty position

Photo, Harris & Ewing

Then follow receptions to the members of Congress, and to the Army and Navy.

The most elaborate, however, is the official reception on New Year's Day. The attendance at this reception reached greater numbers during President Roosevelt's presidency than before On one New Year's Day it was estimated that he and Mrs Roosevelt shook hands with more than 6,000 persons, the line taking some three hours to pass the dais on which they stood Large numbers of persons go to Washington every year specially for this event It begins at eleven o'clock in the morning, and after the members of the Cabinet, Diplomatic Corps, senators, representatives, and distinguished visitors, ambassadors, envoys, etc, have been received, the general public are admitted

An Accessible Ruler

It is, of course, the proud boast of the democratic Yankee that the president is accessible—and must be accessible—to any American citizen who wishes to shake him by the hand and inquire after his health This was so at one time, but the manner in which the public abused the privilege by overrunning the White House and damaging its contents through overcrowding, led to the privilege being curtailed On one occasion such a throng rushed in when the doors were opened, that two great cheeses which had been provided for hungry guests were thrown to the floor and trodden into a greasy pulp all over the carpets Now, however, the receptions are regulated by cards of invitation, and people who wish to see the president and his wife are asked to attend some particular reception, and not all or any of the series

Many amusing stories have been told of the quaint visitors to the White House, particularly at the time when Abraham Lincoln was president Lincoln had a habit of bringing the most unconventional people in to dinner in the most unconventional way. One day an old neighbour of his from Illinois, a portly farmer, sat at his table Stewed chicken was served. The visitor accidentally swallowed, or partly swallowed, a small bone Choking violently, and struggling to remove it from his throat, he finally threw it across the table, where it hit another guest on the forehead. As soon as the stout Illinoisan recovered from his confusion, he congratulated the guest that the bone which hit him had not been a leg.

The First Days of the White House

Times have changed somewhat since the first mistress of the White House—Mrs. John Adams—took command in 1800. Martha Washington never lived in the White House, for the "Father of His Country" had ceased to be president when the seat of the Government was moved to Washington. Mrs Adams travelled to Washington by stage coach, and got lost in the woods outside Baltimore When she did reach the White House, she faced a tragedy. There was not a single mirror in the place; no lights, bells, nor any means of heating the building Mrs Adams had scarcely got inside the White House, however, when she received a note from Mrs Washington. The same messenger who brought the note also brought a haunch of venison and an invitation to visit Mrs Washington at Mount Vernon Mrs Adams was so ill-pleased with the White House that she accepted the invitation the very next week, but, for all that, she faced the problems which confronted her, and soon brought order out of chaos Indeed, on the first day of the year 1801 President and Mrs. Adams gave the first New Year's reception in the White House, and the custom has been followed uninterruptedly by each president for 110 years

The White House, Washington, the official residence of the President of the United States of America, and the centre of both the political and the social life of the nation *Photo, Underwood & Underwood*

But the White House of those days is not the White House of to-day. During the war between America and Great Britain, from 1812 to 1814, the British soldiers captured the American capital. President Madison was about to give a banquet the evening the English marched into the place The dinner was duly eaten, not by the president's guests, but by the officers of an English regiment, and the White House and all the public offices were subsequently burned down. Four years later, the White House was restored, and it has ever since been the more or less peaceful home of George Washington's successors.

White House Débutantes

Not only has it been the scene of many momentous political gatherings, but also it has witnessed many happy events in the lives of those who have resided there. Not long ago, Miss Helen Taft, the president's only daughter, made her *début* there on an occasion when practically all official Washington was represented among the 1,500 guests who attended The White House, however, was equal to the occasion, for it is said to be capable of accommodating nearly 3,000 guests at a time. As every hostess of social standing in Washington on such occasions gives at least one dance in honour of the *débutante*, a season of gaiety is the certain outcome of the important event

Miss Taft makes the thirteenth White House *débutante* President Grant's daughter Nellie was the first, while Miss Alice and Miss Ethel Roosevelt were both fortunate in their "coming out" during their father's tenancy of the White House Nellie Grant was also married from the White House during her father's presidency, while the wedding of Miss Alice Roosevelt to Mr Nicholas Longworth in the White House will live long in American memories as the most splendid event in the history of this famous dwelling.

An Onerous Post

Both Mrs. Roosevelt and Mrs Taft, of course, have been extremely fortunate in having daughters old enough to assist them in their duties A very clever and accomplished girl, Miss Taft has proved of great help to her mother in the management of their historic home And an idea of the work entailed may be gathered from the fact that every morning when the majority of society matrons of Washington were still asleep Mrs. Roosevelt could be found seated at her desk attending to the details of the domestic arrangements for the day. Mrs. Taft, too, finds it necessary to be equally energetic, and here it might be mentioned that the demands upon the time of the president's wife are such that the rule instituted by Mrs. Adams that the president's wife cannot make calls is still strictly observed. By another unwritten law of etiquette, neither the President nor his wife can accept invitations to formal dinner parties. He can attend none but Cabinet dinners, and his wife can only be present at small, informal dinners with relatives or great personal friends.

The President's Family

Like Mrs Roosevelt, Mrs. Taft is passionately devoted to her children, and, in spite of her manifold duties, is still their chief companion They idolise their clever mother, and she, in turn, is proud of the fact that her eldest boy, Robert, has carried all before him at college, that Helen has also distinguished herself by her scholarly abilities, and that the youngest child, Charlie, promises to be equally clever. It was Charlie, by the way, who, when his father was going to make a speech one day, said to some of his chums in his frank, free, and easy manner, "Come on, fellows; pop's going to spout; let's go and hear him." It is also related of him that on one occasion when Helen was a child in the Philippines, she was once left in charge of Charlie The boy disappeared, and could not be found. A severe storm, such as the Philippine Islands only experience, threatened to break, and for a time everybody was nearly frantic with anxiety But Miss Taft was not anxious She calmly sat in the library of the house, and said, "If it were anyone but Charlie, he would get wet But Charlie knows when to quit He will be back before the flood comes" And he was Like her mother, Miss Taft believes in the commonsense of the Tafts

A Helpmate Indeed

It is doubtful if any former mistress of the White House has gained more popularity than Mrs Taft, who is much less formal and more accessible than Mrs Roosevelt. She is a woman of exceeding charm and tact, has travelled widely, and gained that knowledge of men and women which is a valuable asset to one in her position. A journey of six thousand miles on the Siberian Railway, a visit to Japan, the Philippines, Russia and Peru, to say nothing of traversing the length and breadth of America, are all included in her travel experiences Mr. Taft himself is the first to admit how much he owes to the loving help of his wife. Again, Mrs Taft is a thoroughly practical woman, and one who is not ashamed to own that she practises economy when economy is desired "How is it," she was once asked, "that you have so many satin gowns for formal wear in winter?" "Well, they clean without showing wear," frankly replied Mrs Taft. Pursuing the question of dress still further, the inquirer asked, "On what income, Mrs. Taft, do you think a woman can dress adequately?" "On what income she can get," promptly replied Mrs. Taft. Such is the woman who reigns as mistress of the White House.

ETIQUETTE FOR GIRLS

By "MADGE" (MRS. HUMPHRY)

The High-school Girl and her Manners—Love as an Ameliorator of Brusqueness—The Politeness of Looking One's Best—Continental Opinion of English Manners—The Golden Mean of Geniality in Travelling with Strangers—The Iron Duke's Axiom—Etiquette of Addressing Social Inferiors Abroad

"SHE has such pretty manners," is said of many an English girl, and it is a cordial to a mother's heart to hear the words spoken of her daughter

A close observer asserts that a high-school girl can be told by her manner for three or four years after she has left school She detects in her a tone of conscious superiority which is at war with good manners. This may be but an individual impression Were it universal, it would be regrettable

Egoism is a masculine rather than a feminine foible, but in men, however young, it does not exclude polite behaviour towards those of greater age and superior position. Unfortunately, the high-school girl frequently allows her sense of superiority to do so Her manner is brusque to a degree when she is conversing with her seniors, or, if not actually brusque, it is offensively tolerant "I am listening to you with patience, though you are absurdly old and bore me greatly," is what her attitude and expression appear to convey The girl, in her youthful crudeness, has just sufficient hold upon good manners to convey her real lack of them It is but natural that her sympathies and inclination should be towards youth, that she should feel the peculiar antagonism, slight but well-defined, that exists between young and old If she has not enjoyed the gentle home-training that is the sole antidote to the hard, curt manner of school life, she will be rather an unpleasant companion to her elders, and not always a pleasant one to her compeers

Love, the Antidote to Brusqueness

Being somewhat inclined to despise social amenities, she thinks politeness a foolish thing, not worth bothering about Her best chance of escaping from this delusion is to contract an affectionate admiration for some gentle-mannered teacher, a romantic attachment in which so many girls delight She then becomes a faithful copyist, and delights her mother and friends by the agreeable change in her behaviour

Or there may be another cause at work. The girl may fall in love, and just as she tries to look her best in exterior, so will she endeavour to don all possible graces and the gentler qualities of heart and mind. The result of her efforts will soon be visible in her manner

No longer does she defy the conventionalities No one is now more particular than she to fulfil to the very letter of the law the requirements expected of her Instead of being guilty of the rudeness involved in carelessness in dress and neglect of appearances, she is as solicitous in these matters as she was formerly negligent. Hair once untidy and unkempt is now brushed to burnished brightness Neckwear, signally a sufferer at the hands of careless youth, is now remarkable for its finish and neatness. The belt, a fellow-victim in previous conditions, is now adjusted to a nicety, and certainly pulled taut The gown and coat are brushed Buttons and shoelaces are no longer hanging loose nor grey with age The bad manners indicated by indifference to the good opinion of others are replaced by the most anxious attention to secure it

The Etiquette of Dress

With regard to dress, it is in very bad form to go to an afternoon party in morning costume A girl may regard herself as too insignificant a being for it to matter much what she wears Unimportant she may be, but she should dress from the point of view of her hostess's importance, not from that of her own humility

A girl invited to drive in the Park with a friend of her mother gave great offence by wearing a shabby tweed suit and a stitched cloth hat, the occasion being a summer afternoon in the height of the season She was never invited again, and sometimes wonders why Another girl, asked to go to a cricket match with the wife of a headmaster, appeared on the scene in a crushed white cotton gown, no gloves, and a knitted scarlet brewer's cap She, too, received no more invitations, and possibly she, too, wonders why

But very often the girl who is invited out for some afternoon expedition makes as careful a toilet as circumstances will permit. If she has but a limited wardrobe she will at least take care that everything she wears shall be as perfect as she can make it. First of all, she sees to it that her shoes are well

polished—a point too often neglected—and that her gloves are fit for the occasion. If not, she had better stay away. Shabby gloves are a terrible indictment, and shabby shoes are only a small degree less so.

When a girl has but a tiny dress allowance, she finds it a serious tax to be always dressed well enough to appear in society, an endless task of hook and eye and tape and button-sewing, of furbishing and mending, altering and sponging, brushing and pressing Wonders may be accomplished by this unremitting industry, and there are girls who even manage to make a better appearance than others with ten times their dress allowance.

Why Foreigners Dislike Us

English girls, if they would but realise it, have unique opportunities when travelling of commending our islands and their inhabitants to those of other countries.

There is, unfortunately, no doubt of the fact that many nations dislike English people extremely. We are considered arrogant, disagreeable, fault-finding, disdainful, hard to please and ill-mannered. And some travelling English seem to take pains to live down to this estimate of them They behave detestably They appear to think that the world was made for them, that all foreign nations are merely suburbs of the British Isles, and that Britons who visit any part of these suburbs are doing it a great favour

Of such men and women there is still a depressingly large number They go into churches where people are kneeling in prayer, and they laugh and talk their loudest, they tramp about, commenting on the monuments, the glass, the architecture, and reading aloud from guide-books

In the streets they make remarks of a personal nature about those they meet, forgetting that English is now almost universally understood upon the Continent, and is rapidly replacing French as the universal language.

The Englishwoman on the Continent

In hotels the haughty demeanour of British visitors has become a by-word At one huge caravanserai, the little French manageress said to a visitor "You English, madame? I can scarcely believe it The English ladies are so abrupt in manner"

Sometimes it is the national shyness that gives ground for this impression, but it is too often caused by a lack of consideration. Therefore, let the travelling English girl set herself to do what in her lies to remove this disagreeable impression, to be polite and gentle, just as though she were at home in England, and to be considerate and thoughtful about the convenience of others

"The English are so stiff, so cold!" is a common complaint. "Even your young girls have such stand-off manners!" And, indeed, few have the secret of that genial courtesy which is a letter of recommendation for its possessor.

At hotels and restaurants, and during very long train journeys on the Continent, there is a continual demand made on one's politeness by those one meets. English stiffness must be starched indeed if it can be proof against companionship in a railway carriage from Paris to Constantinople. Effusiveness is not expected nor required, but civility should always be forthcoming.

An English girl can always win her way if she so chooses. Usually the subject of admiration for her figure, her complexion, and hair, she would find German, French, or Italian girls very ready to make friends. But their overtures are often met with chilly unresponsiveness. Why not converse? Even if not fluent in the stranger's language, one's mistakes are only something to laugh at, and often a tiring journey passes quickly in exchanging ideas with some lively companion Friendships have been begun this way, and have continued throughout life.

At the same time, one must guard against undesirable acquaintanceships It is possible to be civil, even genial, without being cordial or entering upon close companionship with strangers of whom nothing is known beyond what they choose to tell.

A Lesson from the Duke of Wellington

At foreign hotels, and in most of the restaurants abroad, the proprietor or manager expects polite recognition from his visitors. Unaccustomed to anything of the kind at home, the English girl fails to return the polite bow with which she is greeted on entering, and again on leaving If she bestows a hasty nod in return for the respectful salutation, it is something, but certainly not enough

Was it not the great Duke of Wellington who, meeting one of his tradesmen who raised his hat, took off his own in response? His companion remarked, "What, you uncover to a fellow like that?"

"Certainly," said the duke "Would you have me allow him to outdo me in politeness?"

Another matter in which English travellers need a reminder is as to the correct and polite mode of addressing persons of inferior social position—chambermaids, shopgirls, telegraph clerks, post-office officials, concierges, tradesfolk Madame, monsieur, mademoiselle, mein herr, frailein, signor, signora, signorina are easily pronounced, and should be freely used when travelling in France, Germany, Italy. To omit this point of politeness is to hurt the feeling of those accustomed to this civility It also gives them the idea that we are deliberately rude, and they are sometimes deliberately rude in return.

Rudeness is met with rudeness, gentleness with gentleness. A scowl is received with a frown, and a smile is rewarded with a pleasant look. "With whatsoever measure ye mete, therewith shall it be measured out unto you." The good words are very true with regard to manners.

To be continued.

WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in .

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

SECRETS OF SMART DRESSING

Adjustment and Shape of the Collar—How High Shoulders may be Apparently Reduced in Height—Altering the Slope of the Waist-line—The Correct Hang of a Skirt—Hints as to Choice of Millinery and Hairdressing—Becoming Colours

IT is not intended to deal with the prevailing fashions in this article, but the hints here given deal with some of the minor details of dress that will never be out of date, and which make a great difference to a woman's appearance

Fig 1 If a high collar is worn it should be hollowed out in front

Why is it that some women, dressed in the plainest, simplest clothes, look well, while others never look nice, although they spend twice the amount? The reason, probably, is to be found in some such detail as that the first has her waist-line and skirt-edge slightly higher at the back than in the front There are many other touches of this sort which can be noticed

The Importance of the Collar

For instance, the adjustment of the collar is very important, and can make or mar a costume The woman with a round face and the hint of a double chin should be very careful as to the height and tightness of her collar, if it is either too high or too tight, it will cause her face to look rounder and fatter than it actually is On the other hand, it must not be low enough to look slovenly, and, though fitting comfortably, almost loosely, round the neck, it must be very carefully boned and stiffened, so that it stands up as unwrinkled as though it fitted tightly If, however, a high collar is preferred, it should be hollowed out in front. (See Fig 1)

It is, perhaps, the best shape of all for the chubby woman, though, even so, it must not fit too tightly

The fashion of wearing frilling at the top of the collar is a boon to both round and thin-faced women, for in the first case it hides the slight thickness below the chin, and in the second case it gives the look of fluffiness and fulness that a thin neck needs It is

Fig. 2. If the shoulders are broad and straight, the sleeves should not project beyond or rise at the shoulder-line, as here shown

Fig. 3 Sleeves for the broad shouldered should be put in well over the shoulder joint, and the fulness kept as flat and plain as possible

so becoming, in fact, that it is never completely given up by women who pay attention to details.

How to Arrange the Shoulders

From the neck we come to the shoulders—again a very important point in the whole scheme of dress Some shoulders are broad, some narrow, some straight, some sloping, and the position in which a sleeve is inserted will tend to accentuate or diminish these characteristics

If the shoulders are broad and straight, do not have anything that either projects or rises up at the shoulder-line—the last-mentioned, in particular, gives a curious, short-necked appearance (See Fig 2) Sleeves should be put in well over the shoulder-joint, and with the fulness kept as flat and plain as possible (See Fig 3)

Narrow, sloping shoulders, on the other hand, should have the sleeves inserted right on the very edge of the shoulder-joint, to give as much breadth as possible, and the sleeves themselves should either be full (see Fig 4) or, when the fashions forbid fulness at the shoulder, should be inserted under a pleat which projects just beyond the shoulder-line (See Fig 5)

The Slight Woman

A woman with a slightly developed figure should arrange the tucks or pleats of her bodice to end just above the bust-line, so that the fulness begins just where it is most needed.

The well-developed woman, on the contrary, should carry the tucks or pleats below the bust-line, as this has a diminishing effect.

The Position of the Waist-line

A tremendous difference is made to the smartness of a woman's appearance by raising the waist-line slightly at the back, and the woman whose waist is inclined to be large should always wear a shaped, narrow belt, well pulled down in the front. (See Fig. 6) Compare the effect with that shown in Fig. 7

Skirts of Smart Appearance

Slight figures look their best in pleated skirts, or in those that have some fulness at the back A woman whose hips are inclined to be stout should be careful to have the front panel of her skirt made *narrow*. Pleats are not for her, and she should have her skirts stitched or trimmed with the lines running lengthways—never across.

The edge of a smart walking skirt should be an almost imperceptible trifle higher at the back than at the front, this looks even better than a perfectly level length, and also allows for the inevitable drop which comes with wear. Of course, a *droop* at the back of a walking-length skirt will quite spoil the appearance of an otherwise well-cut garment

Points to Remember with Regard to Shoes and Gloves

There are several important points to mention with regard to shoes Low-heeled shoes never look well with a smart gown, there is nothing injurious about moderately high heels for house-wear, and they give a smart touch which few women can afford to dispense with Shoes or straps should never be at all tight if the feet are fat

The same rule applies to gloves, which should fit comfortably over a plump hand A woman with large hands should avoid light, shiny gloves If she must wear light coloured gloves, those of suède look smaller than shiny kid ones.

The Head

Having glanced at the different details of a woman's *tout ensemble* from neck to heel, the importance of the millinery worn, or the style of hair-dressing adopted, must be mentioned

The first word of advice to everyone is *Study your side-face* Some few women are blessed with regular features and profiles that any mode will suit, but for the majority the decision as to style is by no means so

Fig 4. For narrow, sloping shoulders, the sleeve should be inserted on the very edge of the shoulder-joint to give an appearance of breadth

Fig 5 If fashion forbids fulness at the shoulder, the sleeves should be inserted under a pleat that projects beyond the shoulder-line

simple When choosing a hat or deciding on a style for dressing the hair, it is most important to remember that the full face is not the only point of view to be considered — the profile must be taken into account

It has been said that only a face with very regular features should have the hair parted in the middle, but this dictum must not be taken too literally It is, of course, entirely a matter for individual taste, but often a centre parting gives a very regular face almost *too* severe an expression, while a face that is not well-marked, or very even, seems to *gain* regularity by having the hair parted in the middle and softly puffed out at the sides

Unless the face itself is small, a round-faced person should never wear a tiny pill-box cap, though toques and small hats usually suit such a face A very small person has rather the appearance of a mushroom when wearing a huge hat A short-necked woman should never wear a hat with a wide brim that comes down at the back, the effect is as though the hat rested on the shoulders

The Choice of Colours

And now a word about the choice of colours Some people say that only such colours should be worn as can be found repeated in the natural colouring of the wearer. This rule, however, would be a difficult one to adhere to by women with sallow complexions, mouse-coloured hair, and light brown eyes. What *would* they do if they were to be limited to such colourings!

Blue in one of its many shades is, perhaps, the safest colour; it suits blonde and brunette alike, and is especially the sallow woman's great comfort and stand by—though it should be avoided by those of a too florid complexion It has always been called the fair girl's colour, and so it is, but a brunette, with not too much colour in her cheeks, also looks her best in the soft shades of blue Mauve and green are other colours that can be worn equally well by brunette or blonde, but *never* must they be worn if the face is pale or sallow

The Wearing of Black

Black is a very difficult colour to wear successfully, it suits fair, auburn, or red-haired folk very well, also those with good complexions but it should never be worn unrelieved right up to the face

If all black must be worn for mourning, a little white frilling or stock-collar should be tacked in at the neck A brunette, especially,

Fig. 6 The graceful and becoming effect produced by raising the waist-line at the back and bringing it down in front

Fig 7 The wider and less attractive appearance of a waist-belt that is worn in the usual way

should be careful that she is not made to look colourless and dowdy when wearing black.

Brown is always considered a brunette colour, but great care is needed in the choice of the shade, as so often a brown dress or hat makes dark brown hair look dull and dead. Speaking generally, brown suits a blonde better than a brunette, and is *the* colour of all others for the auburn-haired, as it makes the hair look brighter than itself, showing up all the red lights of the tresses. If a brunette *does* wear brown, she should choose a terra-cotta shade; all shades of terra-cotta, shrimp pink, and pale orange being particularly becoming to dark people.

Two further colours which, while considered the property of the brunette, suit the blonde equally well are red—especially bright red—and pink, but they must be avoided like poison by the girl with a trace of ruddiness in her locks.

One of the most lovely colours for a dark-haired, dark-eyed girl is "bull-finch"—a kind of mauve-pink.

White may be safely worn by all but the very stout woman

If a woman, who hitherto has given but small heed to the details of her dress, will act on some of the hints here given she will find the slight extra trouble well repaid.

INEXPENSIVE JEWELS

By THE HON. MRS. FITZROY STEWART

Precious Stones as Investments—The Artistic Value of the Less Costly Gems—The Various Settings Used in Modern Jewellery—The Opal, Its Varieties—Superstitions About Opals—The Amethyst—Its History and Legendary Lore

JEWELS for the poor is a strange-sounding and paradoxical phrase with which to start an article. But it is written with a purpose.

Costly gems have their uses: they serve as portable property, and are a safe investment for money. Also they add to the importance of a woman's appearance, and to the splendour of a smart entertainment. But in matters of taste we are becoming more enlightened, and jewels mean more than converted capital. In these days an ornament fashioned from inexpensive materials may be both beautiful and becoming This new departure means much to a poor woman in good society, and even to her richer sister who may not be able to spend large sums on her personal adornment

Gems Used in Art Nouveau Work

Articles have already appeared in EVERY WOMAN'S ENCYCLOPÆDIA on pearls, emeralds, and rubies, and diamonds and sapphires will be dealt with on a future occasion To vary the theme we will now turn our attention to stones that are equal in beauty, but less in value

Certain jewellers in London and Paris use these less costly stones with fine taste and in a most artistic manner They design their jewels as Opie mixed his colours—"with brains." Many of the gems are uncut, and the handwork of their setting is of exquisite fineness In jewellery such as this the intrinsic value of the stones is as naught. The point for the jeweller to consider is the artistic worth of the stones, and their chances of combination with rich—or weird—substances. Amongst these are horn, ivory, copper, oxidised silver, even rare and precious woods, and the finest enamel.

Among the gems used in this *art nouveau* work are opals, amethysts, garnets, zircons, pink, blue, and yellow topazes, turquoises, and white, pink, and green aquamarines. Also many green stones, such as olivines, peridots, green topazes, and tourmalines. There is also a new mauve gem called kunzite, as well as the semi-precious materials, which include jade, coral, amber, onyx, and lapis-lazuli What are known as "blister" pearls and fresh-water pearls, too, must not be forgotten

In this article I will say a word on opals and amethysts.

The opal is one of the most beautiful of precious stones It was highly prized by the ancients Boetius, who flourished about A D 475, spoke of the opal as "the fairest and most pleasing of all jewels, by reason of its various colours And Nichols, in his old book, "A Lapidary," gives a graphic sketch of the opal He writes:

"The opal hath in it the bright, fiery flame of the carbuncle, the fine purple of an amethyst, a whole sea of the emerald's green glory, and every one of these shining with an incredible mixture and very much pleasure"

Pliny tells a strange story of how the Roman senator Nonius owned a fine opal, the size of a hazel nut, and preferred exile to giving up his treasure to Mark Antony. Pliny saw this gem, and declared it had a value of over £20,000

Opals

Opals, in our days, vary in price from ten to twelve shillings to £2 or £3 a carat, according to their quality and the colours which they radiate The opal is a stone which stands low in the table of hardness. It varies from 5 to 6 5, and in softness comes after the moonstone, or, as some say, after the turquoise

The opal is polished with a convex surface, and never cut into facets The cabochon style is preferred, since the gem is a brittle one, and also because by this means its display of colour is better exhibited.

The value of the stone lies in the depth

A beautiful pendant in aquamarines and diamonds The delicacy and beauty of the setting and fineness of the workmanship of this jewel determines its value, not the intrinsic worth of the stones
Photos, Record Press

and variety of its colouring The best opals are found in Hungary These have rainbow-like tints of pink and red, and are valued far more highly than the blue and green shaded stones that come from Queensland

Opals are of many varieties The finest are called precious opals, there are also fire opals, black opals, harlequin opals, and cat's-eye opals These latter are rare, and have a wavy line in the centre similar to a cat's eye, and are usually of a bright green colour. Australia sometimes sends us black opals, which show a variety of colours on a black ground, and are of great beauty and value A harlequin opal is a stone in which the colours are not equally diffused, but appear in detached patches. Certain opals possess an orange-red tint, and are known as fire opals These are softer than the more precious kinds, and can only be used as brooches or pendants They occur in Zimapan in Mexico Indeed, no stone is more varied than the opal, or has more exquisite colourings.

Famous Opals

Some splendid specimens of this gem exist, a few of which are surrounded by a ring of superstition The Imperial Cabinet of Vienna contains the most famous opal now in existence. It is 5 inches by 2½ inches in size, and of supreme beauty and value One of the finest opals of modern times was owned and worn by the ill-fated Empress Josephine. It was called the "Burning of Troy," from the red fiery light that flickered over its surface.

Another fateful stone belonged to the Royal family of Spain, but the ill-luck that it brought has now ended for ever. The story goes that King Alfonso XII. presented an opal ring to his young wife, Mercedes, on their wedding day, and her death occurred soon afterwards. The king then presented the ring to his sister-in-law, the Princess Christina, who died in the course of three months Alfonso, distressed at these fatalities, resolved to wear the ring himself, and did so, but his own short life soon came to an end After his death the queen-regent hung the fatal ring round the neck of the Virgin of Almudena in Madrid.

The Popularity of the Opal

Superstition is apt to fade away in the strenuous life of the twentieth century, and our return to commonsense shows itself in the modern fancy for opals. October is the opal month, and the stone is often worn by women who were born in October Of these are Lady Deerhurst, wife of Lord Deerhurst, and Lady de Bathe, even now better known as Mrs Langtry. Several society women have fine sets of opals and diamonds. Of these are Lady Sligo, Lady Beauchamp, Lady Noiah Brassey, and Lady Aline Vivian, sister to Lord Portarlington, who likes opals so well that she wore them as a bride at her wedding Lady Beauchamp has a complete parure, tiara, necklace, brooches, and earrings of big opals set in diamonds. This was given her by Lord Beauchamp, who collected them when in Australia.

Opals have met with approval by Royalty. Queen Victoria presented each of her daughters on their marriage with a set of fine opals, so these luminous gems are worn by Princess Christian, Princess Louise, Duchess of Argyll, and Princess Henry of Battenberg

The opal has given rise to some pretty fancies In ancient Mexico it was held most sacred, the Greeks—who loved beauty—cared much for the opal, and many Turks still believe that it is found in no earthly mine, but descends from above in a flash of lightning.

A pendant in which the exquisite colourings of pink, green, and blue tourmalines are blended to full perfection Note the lightness of treatment in the design

It is not only the month jewel of October, but is also a moon gem, and should be worn on

Monday, and by those who were born under the moon as a planetary influence. Opals look well set in diamonds and also in silver, which is the moon metal.

This stone has one defect—its extreme softness, and one great advantage—it can ever be imitated.

The Amethyst

The amethyst is a gem that of late has risen markedly in popular favour. It is the stone for February, and should be worn for luck on a Thursday

Amethyst is the term applied to a variety of quartz which differs from common quartz and rock crystal chiefly in its violet-blue and purplish-violet colouring These tints are exquisite, and make the stone, although not costly, most becoming as an ornament. It is hard enough to scratch glass, and in the scale of hardness comes after the zircon and tourmaline, but before the peridot, moonstone, garnet, opal, and turquoise

The best of Oriental amethysts come from India, Ceylon, Persia, Brazil, and Siberia, the common variety can be found in Europe, and occurs in Sweden Germany, Wales, and various parts of Scotland This latter variety of amethyst is more of a rock crystal, but the Oriental amethyst is a variety of corundum, and in reality a purple sapphire

A necklet of amethysts These beautiful stones have been from time immemorial a favourite with the jeweller and the engraver and specimens from classic days are to be seen in museums and private collections

Every stone, like the proverbial dog, has its day, and the history of the amethyst shows that it has enjoyed at least two " days " before its present rise in popularity. In the Middle Ages it was reckoned as equal in value to the diamond

Engraved Amethysts

Cameos and intagli of a very distant date are met with in amethyst As a rule, stones of a pale colour were used for engraving rather than the dark variety A century ago there was found in India an amethyst of a rich, deep violet tint, engraved on which was a head of Mithridates, which is said to be the finest Greek portrait in existence. During the Napoleonic wars, too, an amethyst with the head of Pan cut on it was taken from the Prussian Treasury and placed in the Uzielli collection.

In the British Isles it enjoyed a period of favour, for Queen Charlotte had a necklace of stones perfectly matched in size and colour, which was valued in her day (also the amethyst's day) at £2,000. But now, although the gem is again popular, the necklace would fail to realise even £200.

Royalty and Amethysts

Royalty ever leads the way in fashion, and amethysts were brought into favour a few years ago by Queen Alexandra. Her Majesty wore a most beautiful set of amethysts and diamonds at the wedding of the Crown Prince and Princess of Sweden, and since that time she has often given brooches and pendants of these stones as wedding-presents to her favourite god-daughters. She also buys Scotch amethysts in Edinburgh and at Balmoral

The Queen of Spain added also to the passion for amethysts She has a fancy for this stone, and is said to prefer it as an ornament to some of its more costly companions. And the Queen of Italy has a splendid set of these stones, which she wore during a visit at Windsor Castle.

Several of our society women own beautiful amethysts. Lady Londonderry wears some in the form of big brooches, each set in a border of fine diamonds. Lady Lichfield has a parure of these stones, and so has Lady Chesterfield. And one now sees their rich, purple sparkle in chains, rings, brooches, bracelets, and pendants

Amethysts have many uses They are still comparatively cheap, they are hard, and not easily broken, and are the only coloured stones that can be worn in mourning They look at their best when worn by a blonde, or at any rate, by a woman with a good complexion

They go well with a yellow gown, such as chiffon or crêpe-de-Chine, when worn in the evening The brightness of diamonds increases the beauty of amethysts, but an artistic jeweller will sometimes set them in pearls, in dull gold, or even in oxidised silver.

The amethyst is a refined jewel, and, like the opal, seems to be ringed about with poetic imaginings. The ancient Greeks are said to have admired the amethyst because they deemed it a charm against intoxication. Alike in Greece, Rome, and the East it was believed that wine drunk out of an amethyst cup would not intoxicate.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 1358, Part 11

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWELFTH LESSON A SIMPLE MORNING SHIRT—*continued*

To Make the Sleeves for the Shirt—Preparing the Cuff—Attaching the Cuff to the Sleeve—Putting in the Sleeve—Making the Buttonholes—The Sewing on of Buttons

FOLD one piece of the material for the sleeves, right side out, with the two edges for the seam perfectly level, as shown in Diagram 1. Pin, tack, and then run, or machine-stitch, down the seam about an eighth of an inch from the edge Cut off any uneven or frayed turnings, remove the tacking, and turn the sleeve over to the wrong side, tack down the turning, and stitch the seam again. Remove the tacking, slip the sleeve on to a sleeve-board, and press the seam.

Cut a slit about two and a half inches long at the back of the bottom of the sleeve for the wrist opening; this must be finished with a "false hem" on the under side and a "wrap" on the upper side.

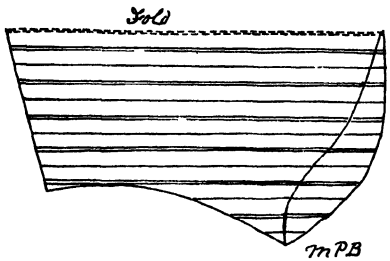


Diagram 1. Material folded for one sleeve, with edges of seam perfectly level

For the under side cut a strip of the material on the straight, selvedge-wise, about one inch and a quarter longer than the opening, place it up the slit—right sides "facing"—and the edge level with the edge of the opening at the bottom and up the side. Tack it in this position, and run, or machine stitch, it up the side of the opening about a quarter of an inch from the edge Take out the tacking, and turn the "false hem" over to the wrong side of the sleeve, turn in the edge along the side and at the top, tack, and then hem it neatly to the sleeve

For the upper side of the opening cut a strip of the material on the straight, selvedge-wise, about two inches wide and a quarter of an inch longer than the opening; place it up the slit—right sides "facing"—and the edge level with the edge of the opening at the bottom and up the side, tack it in this position, and machine stitch it up the side of the opening, about a quarter of an inch from the edge. Fold the strip for the "wrap" in half lengthwise, wrong side out, and run it across the top, turn it right side out, and tack it along the fold across the top. Turn in the edge of the under side of the "wrap," tack it over the raw edge of the seam, and hem it neatly to the sleeve; press it on the wrong side, and stitch it firmly across the top over the under side of the opening It should now appear as shown in Diagram 2.

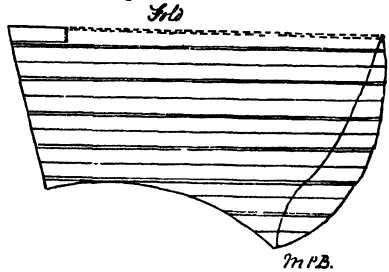


Diagram 2 Showing the "wrap" in position, and stitched across the top

Make the second sleeve in the same way, then put them aside until the cuffs are ready to be put on.

Fold one of the pieces that have been cut for the cuffs in half lengthwise, wrong side out, and stitch up each end about a quarter of an inch from the edge, turn it right side out, and push out the corners carefully with a pair of scissors to make them nice and sharp, and tack along the fold and down each end, turn in, and tack the edge of the cuff all round. press it, fold it in half, and place a pin at the turned-in edge.

Gather round the bottom of one of the sleeves about half an inch from the edge, draw up the fulness to the size of the cuff, stick in a pin at the end of the gathers, and twist the cottom securely round over and under it.

The "wrap" and the "false hem" must not be gathered.

Pin one edge of the cuff on the right side of the sleeve, placing the pin marking the middle of the cuff at the seam of the sleeve, regulate the gathers, and pin the cuff in position round it. Tack, and then fell it on, taking up each gather as in plain needlework. Turn the sleeve wrong side out, and tack the other edge of the cuff over the

turnings, and hem it down to the gathers of the sleeve

Turn the sleeve right side out, and machine stitch down the two ends, and round the bottom of the cuffs.

Gather the top of the sleeve about half an inch from the edge, commencing at the *under-arm* about five inches *from* the seam, and gathering round *to* the seam

Do the second sleeve in the same way.

To Find Position of Sleeve

Put on the shirt and find the position for the sleeve, pin the seam of the sleeve to the shirt, draw up the gathers to the size of the armhole, and arrange the fulness gradually round, increasing it across the shoulder, and decreasing it again towards the back; the five inches that were not gathered round the *under-arm* must be put in plain Pin it at intervals round the armhole Take off the shirt, and very carefully reverse the turnings of the armhole, turning them inwards—commence at the seam of the sleeve—then the five inches that are plain at the under-arm, and then the gathers, taking out one pin at a time

Tack in the sleeve, and stitch it in by hand with strong cotton, about half an inch from the edge, the sleeve being held next the worker

N B —The *sleeve* must always be held next the worker, as in working, the side held *uppermost* is sure to be slightly "eased," and it would spoil the fit and appearance of the shirt if *that* were "eased"

Cut off any superfluous turnings, and overcast the armhole neatly

N B —It is better to overcast the armholes than to bind them, as, although the binding looks neat, it is uncomfortable, as it prevents the armhole yielding to the movements of the arm, and is liable to cut round the armhole

Fold the shirt together, and measure from the under-arm seam to find the position for the seam of the other sleeve. Pin and then tack in the sleeve exactly to correspond, and finish the armhole in the same way.

The Buttonholes

The buttonholes must be next made.

Instructions for working them were given in Part 3, page 378 But in *these* buttonholes no hole must be "punched" at either end, and they must be worked down the two sides and then "barred" at both ends.

It is better to complete the two sides, and then work the bar at one end, pass the needle and cotton between the material, along one side, bring it out at the other end, and work the second "bar"

It is most important that the slits should be cut perfectly straight and "clean," and with a small pair of scissors with sharp points, such as embroidery scissors The buttonholes in this shirt can be worked either in fine twist or cotton. A thread long enough to work the entire buttonhole should be taken, as a join must be avoided. The needle should be threaded with the end of the cotton *as it comes from the reel* [not broken off and threaded from that end of the length]; so that the cotton will not twist and knot.

Position of the Buttonholes

The work must be held so that the slit is *parallel* to the worker and *along* the finger. The buttonholes in the neckband and cuffs should be cut horizontally—*i e*, *with* the stripes, not across them, and about a quarter of an inch from the edge, so as to be quite free from the extra thickness of the turning. There must be two buttonholes on the right-hand side of the neckband of *this* shirt—as it is a deep one—and two buttons to correspond on the left-hand side The cuffs must have two buttonholes on the *upper* side, and two buttons to correspond on the under side If studs are to be used instead of buttons, buttonholes must be made on both sides, and it is then better to cut those on the *under* side at right angles to those on the upper side—*i e*, *across* the stripes This is done in order to keep the studs securely fixed. Pearl buttons will probably be used for this shirt. Those shown in the sketch have four holes, and are sewn on by a cross-stitch This

Diagram 3 Three ways in which pearl buttons with four holes may be sewn

must be worked loosely, and at the same time securely. A good plan is to hold a bodkin under the button while sewing it on When sufficient stitches have been worked across and across to make the button secure, remove the bodkin, bring the needle out between the material and the button, and wind the thread firmly and evenly round the stitches several times to form a stem to the button; then fasten the thread securely, and cut it off

White pearl buttons can be sewn on with twist to match the stripe on the material, and, if preferred, the stitches can be worked to form a square or two little bars, instead of a cross Diagram 3 illustrates the three ways of sewing on buttons with four holes Hooks and eyes to correspond must be sewn on the band of the shirt at the waist, and it is a good plan to sew two eyes, or small metal rings, buttonholed round (instructions for this buttonholing were given in Part 7, page 884), at the *top*, on the *outside* of the band at the back, about two inches apart, and to sew two hooks turned upwards at the *bottom* of the *inside* of the skirt band to correspond. This prevents the skirt dropping at the back, and makes the waist look neat and trim.

The making of the shirt is now completed The next lesson will deal with another method of finishing it off, and small details.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

Continued from page 1359, Part 11

TWELFTH LESSON. THE MAKING OF A COAT—*continued*

The Sleeves of the Coat—Arranging the Sleeve Lining—Pressing the Sleeve—Putting in the Sleeves —How to Wax Silk for Hand Sewing

To continue the sleeves, put one of the larger pieces of the material on the table, *right* side uppermost, and on it one of the under-arm pieces, *wrong* side uppermost (the right sides "facing"). Pin them together, perfectly flat, as they lie on the table, in the position illustrated in Diagram 1 —*i e*, with the edges of the two pieces level from the top to the bend of the arm, and with the under piece projecting from the bend of the arm to the wrist

Diagram 1. The two pieces of the sleeve, the right sides "facing"

The inner seam of the sleeve must always be fixed first. Commence at the bend of the arm, and, still keeping it flat on the table, pin the seam upwards to the top; then fold the piece that projects, over, to meet the seam of the under-arm Pin and tack this seam together, as shown in Diagram 2

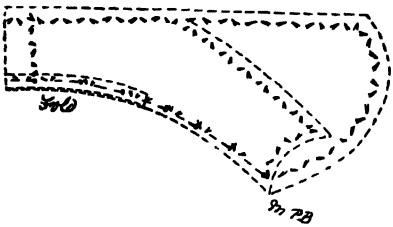


Diagram 2. The inner seam of the sleeve must be pinned and tacked together

Pin the back seam from the wrist up to the elbow, then fold the piece that projects, over, to meet the back of the under-arm piece, and, still keeping it flat on the table, pin the seam from the elbow up to the top, as shown in Diagram 3.

N.B —It is most important that these instructions for fixing the seams of the sleeves, and for keeping them flat on the table the whole time, should be carefully

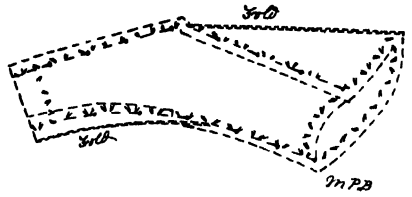


Diagram 3 Pin the back seam from wrist to elbow, and, still keeping sleeve flat on table, pin the seam from elbow to the top

followed, if not, and the sleeves are fixed together in the hand, the sleeve will not set, but will twist when on the arm

The tacking should be neatly done along the line of "tailor tacking," so that, when the short threads have been taken out, the tacking will take its place as a guide for machine stitching the seams Remove the threads, and stitch the seams *as close as possible* to the tacking Notch the turnings well, especially at the bend of the arm at the inner seam, and, round the elbow on the outer seam, notch away the superfluous material (so as to avoid marking the sleeve on the right side when the seams have been pressed). Slip the sleeve (wrong side out) on to a sleeve-board, damp the seams, and press them open When the seams of the second sleeve have been done, place the linings on the table pin and tack the seams in the same way as in the material, and as shown in the diagrams Machine stitch *these* seams just *inside* the line of "tailor tacking," so that the linings may be a trifle smaller than the material

N B —This is necessary, or when the sleeve is lined and turned right side out, the lining will "set full." Notch and press the seams of the lining open, but do not damp them. Next cut a strip of French canvas (perfectly on the cross) about 3½ inches deep and long enough to go round the bottom of the sleeve.

N B.—If there is not sufficient canvas left over from the coat to cut the crossway strip in one piece, it can be joined, according

to the instructions given on page 642, Part 5.

Tack the canvas all round the bottom of the sleeve, with the raw edge slightly *below* the "tailor-tacked" line (which marks the place the sleeve is to be turned up), so that when it is turned up there will be a small turning of canvas inside, which will give a better edge to the bottom of the sleeve than if the raw edge of the canvas is round the bottom

The canvas must be stretched round the sleeve tightly—a tailor would call it put in "short"—or, when the sleeve is turned right side out, the canvas will "set full" inside and spoil the appearance of the sleeve Join the canvas round by placing one edge flat over the other, and herring-boning it down Sew the canvas to the turnings of the seams of the sleeve, but be careful not to take the stitches through to the right side

Turn up the bottom of the sleeve along the "tailor-tacked" line, tack it firmly all round near the edge of the sleeve, and herringbone the raw edge (with rather long stitches) to the canvas

Pressing the Sleeve

Slip the sleeve—still wrong side out—over the sleeve-board, damp and press it well round the bottom, but be careful not to stretch it round the edge Turn the lining *right* side out, and slip it over the *wrong* side of the sleeve The seams of the lining and of the material must *exactly* correspond, and lie one over the other

Tack the lining to the sleeve down the seams and round the top, about five inches below it. Turn in the raw edge, and tack it neatly round the bottom, just to cover the herringbone stitches which fasten down the raw edge of the "facing" Fell the lining neatly down with silk to match, again slip the sleeve over the narrow end of the sleeve-board, press round the lining —but do not damp it—then turn the sleeve right side out Put on the coat and one sleeve, and mark the position on the arm-hole for the inside seam with chalk or a pin.

Putting in the Sleeve

Take off the coat, put the armholes together, and mark the position for the seam of the other sleeve, to correspond Turn back the lining from the top of the sleeve (to be out of the way), and carefully tack in the sleeves, tacking in the cloth but not the sleeve *lining* The *lining* of the *coat* must, however, be tacked in with it Stitch them in by hand with strong waxed silk—*the sleeve being held next the worker*, as, in working, the side held uppermost is sure to be slightly "eased," and it would spoil the appearance of the coat if that were "eased" The sleeve must *always* be put in plain, without *any* fulness, all round the under arm, and if there is *any* fulness, it must be across the top of the sleeve Cut off any superfluous turnings there may be round the *under arm*, but *do not* cut off any round the *top* of the sleeve, as it sets better if there is a wide turning there. Bring the lining up right over the seam, round the armhole, turn in the raw edge, and pin it over the turnings, just beyond the stitching. Be careful to put the seam of the lining exactly over that of the sleeve, and to put it in plain all round the under arm, and to arrange *any* fulness there may be across the top, to correspond with that of the sleeve

Fell the lining all round the arm-hole with fine silk to match (N B —Tailors use "waxed" skein silk for felling in the linings, and other work done by hand.)

To Wax Silk

To wax the silk, untwist the skein and put one end over a hook in the wall, or get a second person to hold it, and stretch it *well*, then, still stretching it out to its full extent, rub it *well*, backwards and forwards, along the strands, with a piece of beeswax, and then, with a small cutting of cloth, continue rubbing until the strands of silk have become perfectly straight, and the wax that is on the silk has been rubbed smoothly into it This adds considerably to the strength of the silk, and makes it very pleasant to work with—it is so smooth, and does not twist or knot

Twist treated in the same way is much stronger for sewing on buttons, stitching in sleeves, etc After the skein of silk has been waxed, cut it through and loosely plait the strands to keep it neat

Next, make the cuffs for the sleeves, as shown in the sketch (page 758, Part 6)

Making the Cuffs

Cut two pieces of French canvas for each sleeve—on the straight, selvedge-wise—about three inches deep and long enough to go round the bottom of the sleeve Tack the two pieces together (one over the other), and "pad" the double canvas This padding can be worked with cotton and with long stitches, as it is only required to give firmness and to keep the two pieces together—*not* to make them roll

Place the padded canvas on a sleeve-board, damp and press it flat, keeping the iron on it until the moisture has all dried up

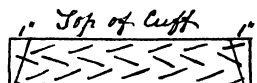


Diagram 4 Double canvas padded for cuff

Measure, mark, and cut a slope at each end, as shown in Diagram 4, and if there is any unevenness on either edge of the canvas, draw a straight line and cut it off

This must be *very carefully* done, as the canvas must have no turnings It is cut the net size of the cuff, and the material will be turned over the raw edges

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section The Acta Corset Co ("Acta" Corsets), Clark & Co. (Dyeing and Cleaning)

NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be .

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

ARTISTIC TABLE-CENTRES

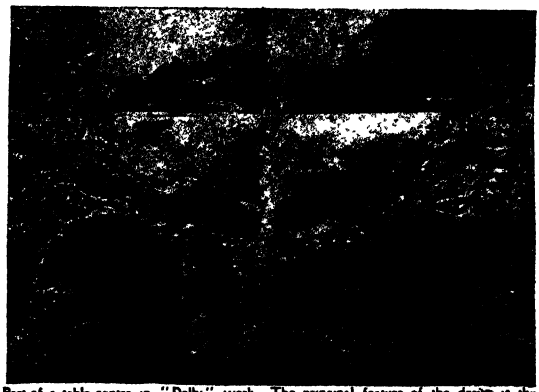
No. 1. THE BEAUTY OF GOLD AND SILVER THREAD ON SATIN

By EDITH NEPEAN

The Table-centre an Important Adjunct to the Dinner-table—Ideas Adapted from Indian Embroidery—Delhi Work—Chinese Embroidery—A French Design

TABLE-CENTRES are a necessity of the modern dinner-table. They lend a touch of beauty and colour to the most luxuriantly appointed table, and in a more simple form add a note of pleasing refinement to the most unpretentious board

There are so many attractive ways and means of using silk, satin, linen, and muslin to grace the centre of the dinner-table, that no one should be at a loss for novelty of idea or conception. To many women table-centres are a hobby, and the collection of them almost a fine art. Quantities in every conceivable shade, shape, and fabric, suitable for high days and holidays and ordinary use, are kept in flat boxes between tissue paper, and taken out as various occasions demand There was a time when one was content to pile up a few yards of soft silk or satin of an artistic shade into a more or less bad imitation of the waves of the ocean To this was added the ubiquitous floral decorations or some glittering gauze that caught our fancy and satisfied our ideas. But to-day such adornments for the table are not the vogue. We cultivate a flat surface, which means bringing into play the needle or the paint-brush, or a combination of both.



Part of a table-centre in "Delhi" work. The principal feature of the design is the peacock worked in natural colours in satin stitch at each corner. Gold tinsel is much used in this work

Exquisitely beautiful ideas may be taken from Indian embroidery, in this wonderful work of gold and silver thread plays an important part, but *men* and not women are the masters of this

craft in the distant East. Such a table-centre presents a very handsome effect at night. The lustrous gold or silver threads kindle in the soft glow of the candles or shaded lamps, and the embroidery gains in beauty as it scintillates in the light. For a smart dinner-party there is nothing more handsome than a rich white satin table-centre worked after the manner of Indian embroidery The gold and silver thread which accentuates certain parts of the embroidery is shown up to perfection.

A conventional design of pomegranates, worked in a soft bluish grey on white satin, should be outlined in gold thread, the leaves having the basket stitch worked heavily in gold This table-centre should be edged with gold lace. It is best to use a frame when working in gold or silver thread on satin, and it is always advisable to herringbone the fabric on to a piece of linen to keep it firm

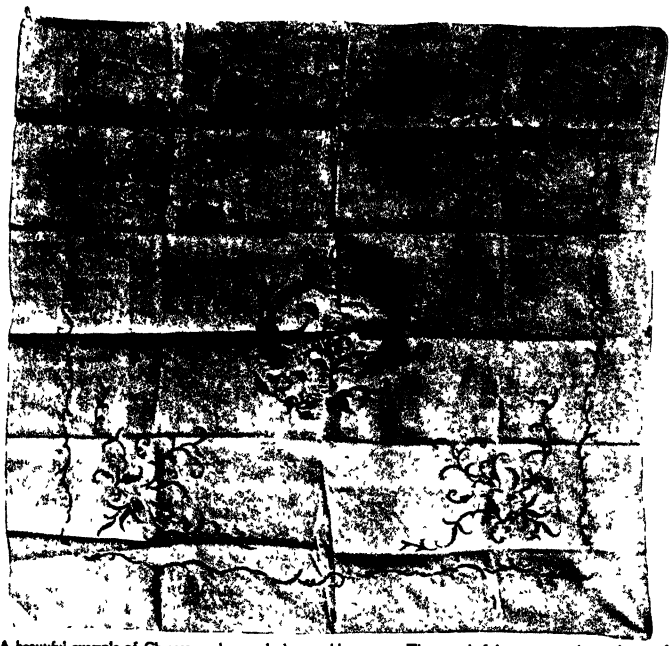
Another Indian design, which is called "Delhi" work, is composed of peacocks Lotus flowers form the conventional floral design A large peacock with a spreading tail decorates each corner The birds are worked in their natural colours in satin stitch The tail is embroidered in long and short stitch in green and yellow The leaves are embroidered in gold, whilst the flowers are worked in the palest shades of blue and pink, dotted with gold tinsel.

A very handsome raised effect for embroidering leaves in gold thread may be obtained by laying rows of cotton cord over the surface of the satin and fastening them down securely. Then place gold thread evenly over them, two threads at a time, and stitch these over the padding; then two more rows of gold thread are fastened between these stitchings, and form what is called "brick stitch"

Another method of gold embroidery is to lay the threads side by side, pass the needle through the material, near enough for an intermediate stitch to be taken backwards; thus allows the threads to be laid down alternately. Always sew down the gold thread with strong silk

Tinsel and silver are also very effective worked on to muslin Choose a conventional design, which should be outlined with the silver thread, tinsel and sequins being sewn with a fine sewing-cotton on to the muslin It is very effective and fairy-like work, silver and white always looks well and in perfect taste

Chinese embroidery shows up its rare sheen on a dinner-table It is curious work, for both sides of the embroidery are equally effective A man sits each side of the embroidery frame, and as the needle is passed through the fabric by one embroiderer, it is taken up the other side of the frame, and passed back to its proper place with remarkable precision and smoothness of technique. Table-centres in which Chinese embroidery or colouring is used should be composed of soft silk, and are strongly recommended to those on the look-out for novelty



A beautiful example of Chinese work as applied to a table-centre The wonderful precision and smoothness of technique of the workers results in the pattern being equally effective on both sides. The colouring is delicate and harmonious

Another effective idea is to work upon a good quality silk moirette. A French de-

sign, reminiscent of the Pompadour period, representing baskets of flowers, worked in a soft shade of gold silk, and filled with vieux rose poppies and violets with their glossy green leaves, looks well, whilst a careless arrangement of pale blue ribbon streamers is worked across the table-centre in satin stitch.

Another curious and quaint idea may be carried out by stamping a square piece of primrose satin with birds and flowers. The birds are worked in pink silk The bodies of the birds have been thickly padded, and tinsel is worked in a diamond design across the silk The passion flowers which surround the birds are worked in silver, turquoise blue, and pink This table-centre has a wonderfully Oriental and jewelled effect, and demonstrates the possibilities and beauty of the use of gold and silver thread on satin for table-centres.

The woman who is clever with her needle and able to adapt ideas that she may come across need never be at a loss for forming her own designs A mere scrap of some old-world embroidery or specimen of foreign needlecraft will be a mine of wealth to her

A table-centre of French design reminiscent of the Pompadour period The flower-baskets are worked in gold silk, the flowers in natural colours, and the ribbons in pale blue

To be continued.

HOW TO MAKE A RAZOR CASE

A razor case made of tan-coloured linen is always a useful possession for a man In order to get sufficient depth it will be necessary to buy half a yard of the linen, but this will be enough to make two cases to hold four or six razors each

Cut off a piece of linen 15½ inches long, one raw edge of this is turned up to form a pocket, and the other is turned over to form a flap The main part of the case must be stiffened with a piece of holland or coarse canvas linen To do this, cut a piece of holland measuring 15½ inches long by 7¼ inches broad, and a piece of the tan linen a little larger.

Turn the linen over the holland around the edges, and tack it. Lay this, with the holland, side downwards on the wrong side of the piece of linen cut for the case about 4½ inches from the lower edge.

Turn the lower part up on to the stiffened piece to form a pocket. This pocket has to be divided up by rows of stitching into little slots to hold the razors Each slot should be about 1¼ inches wide, and the first one should be placed about that distance from the edge of the case In stitching the slots, care should be taken to put the stitches only through the stiffening, and not through the back of the case itself When the slots are finished, the stiffened part must then be stitched down on to the back part of the case at the top.

Before making the pocket the upper edge should be turned in and bound with Prussian binding to match the linen, and after the pocket is stitched, and the case otherwise complete, the sides and upper flap should be finished in a similar fashion with Prussian binding.

Nothing now remains but to sew a tan ribbon on to the outer edge, so that when the razors are rolled up in the case they will be kept firmly in position.

CROCHET STITCHES WORKED IN WOOL

Continued from page 1366, Part 11

Cross-stitch with Rib—French Knot Stitch

Cross-stitch with Rib

WORK a chain the length required.

1st row—1 double crochet into second chain from hook, continue with a double crochet into every stitch to the end of row.

2nd row.—Turn 3 chain (instead of 1 treble), 1 chain, miss 1 stitch, and into the next stitch work through both back loops 1 treble, 1 chain, 1 treble into the stitch just missed (thus making a cross-stitch), * miss 1 stitch, 1 treble into next stitch (back loops), 1 chain, 1 treble into missed stitch, continue from * to end of row. 1 chain at the end.

Figure 22 Cross-stitch with rib. A method of combining treble and single crochet with good result

3rd row.—Place the hook under both loops of the first treble, pull the wool through, and through the loop on hook at the same time, thus making a single crochet. Work a single crochet on every stitch of previous row, being careful to take up *both loops* each time.

4th row—There are now two rows of complete chain on the work, one on the wrong, and one on the right side, and in repeating the *2nd row*—that is, the cross-stitch—care must be taken to work through the whole of the chain-stitch at *the back* of the work—*viz*, the two loops of the stitch. Thus, a complete chain between the rows of trebles on the *right* side will be seen, forming a rib.

French Knot Stitch

Make the length of chain required.

1st row—A double crochet into second chain stitch from hook, continue with a double crochet into every stitch to the end of row.

2nd row—Turn with 1 chain, 1 treble into 1st double crochet of the previous row, working into the back loop, 1 treble into next double crochet, 4 treble into next double crochet—*viz*, the 3rd stitch, * remove hook from the loop, and put the

Figure 23. French knot stitch An easily worked design when a raised effect is required

hook into the top loop of the first treble (of the group of four), and draw the last loop through it, thus grouping the four trebles together (keeping them to the *front*), to form a French knot, 1 treble into next stitch, 4 trebles into next (grouping them together as before), 1 treble into next stitch, 4 trebles into next, and repeat from * to end of the row

3rd row—Turn with 1 chain, 1 treble into first stitch, 4 trebles into second stitch, and * group them together, keeping the group to the *back*, 1 treble above the group of previous row, 4 trebles into next stitch, and repeat from * to end of row—thus the French knots come alternately in each row Repeat each row in the same way.

BABY'S BONNET AND GIRL'S CAP IN WOOL CROCHET

In previous articles on "crochet stitches worked in wool" a number of patterns have been described The baby's bonnet and girl's rinking cap are worked in double crochet, as described on page 1009, Part 8

A Baby's Bonnet

Materials required—2½ ounces of white single Berlin wool, a fine bone crochet hook, 3 yards of white satin ribbon, 1¾ inches wide.

Method of work—Do 14 chain, turn with 1 chain and do a double crochet into each of the chain stitches, working through the back loop only, so as to form a raised ridge on the right side (Figure 1, page 1009). When the last stitch (the 14th) is reached, work 2 double crochet into it, and continue to work double crochet round the chain—*viz*., on the other side of it When the last stitch is reached work 2 double crochet into it and continue to work round and round the strip of work, always doing 2 double crochet at both ends of the work

Work about 34 to 36 rounds of double crochet for a small bonnet, and by that time the bonnet is shaped Next turn back a piece in the front and do a small fancy edging all round the bonnet, both back and front. *For this do* * 3 chain and a double crochet into the last chain, so as to form a

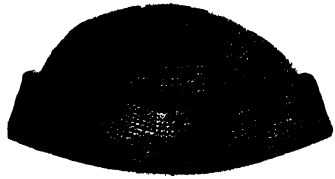
picot, then do a double crochet into the outside edge of bonnet and continue from *, working into every other stitch round the edge until the border is complete. Sew in a lace cap and put in white satin strings. Thread these in from the back (see illustration) and finish off with a small bow.

A Girl's Rinking or Hockey Cap

Materials required.—4 ounces of double Berlin wool, a medium sized bone crochet hook.

Method of work—Crochet 4 chain, join, and double crochet into the hole to fill it up.

2nd row—Do double crochet all round the small circle, working through the front and back stitches together (see Figure 3, page 1009, but without turning the work), and increasing the number of stitches by 3 or 4, or more, if necessary. Continue to work round the circle, increasing every other row, or oftener if necessary. The number of increases depends largely on the worker as to whether the crochet is done tightly or loosely. *Work the crown of the hat* so as to keep it nicely rounded and not puckered. Do about 18 or 19 rounds for the crown, then continue to do the side of the cap by working round and round in the same way with double crochet, but *cease to increase* the number of stitches. After working about 12 rounds turn the crochet over on to the other side and work 20 rounds exactly in the same way. Then



The hockey or rinking cap designed to fit the head closely

finish off, and turn up the lower portion of cap to form a brim 2½ inches deep round the cap.

NOTE—If the cap is a good shape (see illustration) the brim should set nicely and tightly to the side of the cap. These caps are specially comfortable for rinking or hockey, as they fit closely to the head, and look remarkably well made in goblin-blue, bright scarlet, or navy.

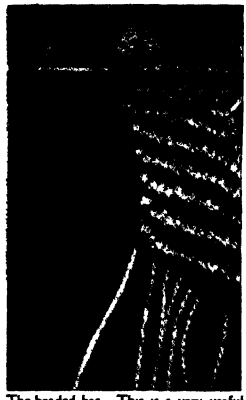
MACRAMÉ WORK

Continued from page 1145, Part 9

Treble-pointed Star (*concluded*)—Beaded Bar

THE centre of the star is now reached, so take the last leader of the first point (left-hand side) and make a macramé knot with it upon the present leader, still holding it towards the left, and work knots upon it with the 7th, 6th, 5th, 4th, 3rd, 2nd, and 1st threads, take the next thread from the centre, the 7th, and work knots on it with the 6th, 5th, 4th, 3rd, 2nd, 1st, and 8th threads, then use the 6th as leader, working knots with the 5th, 4th, 3rd, 2nd, 1st, 7th, and 8th thread.

Then take the 9th thread (counting from left to right), sloping it towards the right, and work knots on it with the 10th, 11th, 12th, 13th, 14th, 15th, and 16th threads, then take the next two threads, 10th and 11th, in turn, as leaders, and work knots upon them as before. This completes the star.



The beaded bar. This is a very useful pattern, and can be formed of eight or four threads as required

Beaded Bar

Use eight threads for this, or, if only a narrow bar is needed, four can be used.

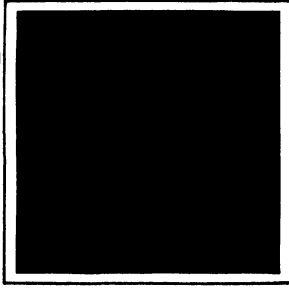
Hold the 1st thread in right hand, sloping it towards the right, and work macramé knots on it with each of the other threads in turn, the 2nd, 3rd, 4th, 5th, 6th, and 7th. Macramé knots are worked in exactly the same manner as the threads are knotted on the 2nd foundation cord.

Then take the 2nd thread, which is now the outside one on the left-hand side, and work knots on it by all the other threads in turn; then take the 3rd and repeat the process, then the 4th, 5th, 6th, and 7th.

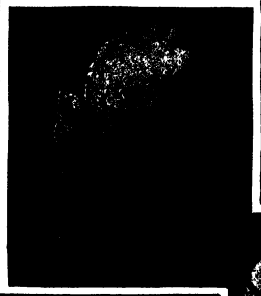
The following is a good firm for supplying materials, etc. mentioned in this Section: Messrs. Copley Marshall & Co., Ltd. (Wildspur Embroidery Cotton)

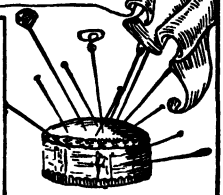
ARTISTIC AND USEFUL PINCUSHIONS

This is known as the bachelor's pincushion It is fashioned of blue satin, while silver lace ornaments the centre The blue cord is for hanging on the side of the shaving glass

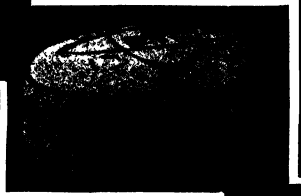


There is no more useful gift than a pincushion That for the guest chamber should be well stocked with pins and sufficiently firm to hold the long hat-pins in an upright position It is a good plan when stuffing to weight the bottom with a piece of lead

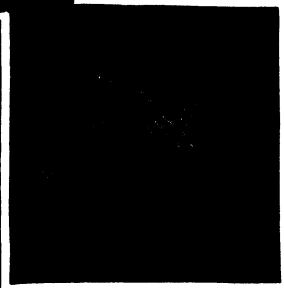




This dainty cushion is stuffed with emery powder, and its one and a half inch diameter makes it useful for keeping in a work bag so that the emery is ready for removing the rust from needles



A round pincushion is something of a novelty It is useful for packing as it takes but little room This example is made of embroidered yellow linen with a cord to match



A box pincushion is a real comfort Safety pins or coloured headed pins can be stored inside The box is a tin which once held boot polish, covered with brocade and galon and the lid stuffed to hold pins

This pattern lends itself well to the idea of matching the chintzes of the room Ribbon of the right colour should be threaded through the net and adorn the corners

KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc	*Preserves, etc*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried

OUR EASTER MENU

Ox-tail Soup—Roast Lamb—New Potatoes—Mint Sauce—Spaghetti and Ham Cutlets—Boiled Asparagus—Canary Puddings with Jam Sauce

IT is a wise plan to omit fish entirely from the menu on Easter Day, for probably a good deal has been consumed during the preceding weeks

It is an excellent plan, and often means a great saving in money, to order mutton and lamb direct from the grower One enterprising Welsh firm makes a speciality of "orders by post," running a special meat van to London daily with mountain-fed mutton and lamb when in season.

If English lamb is too expensive for the family purse, purchase colonial lamb from some reliable firm, served with mint sauce it is really very good.

THE MENU

OX-TAIL SOUP
ROAST LAMB MINT SAUCE
NEW POTATOES ASPARAGUS
STEAMED CANARY PUDDINGS
STEWED RHUBARB
WELSH RAREBIT

OX-TAIL SOUP

The recipe for thick ox-tail soup has already appeared (see page 250, EVERY WOMAN'S ENCYCLOPÆDIA) This is quite a different variety, being thin and clear.

Required One ox-tail
One ounce of butter or good beef dripping
One carrot
One turnip
One onion
One stick of celery
Two cloves
Ten peppercorns
A bunch of parsley and herbs.
Two quarts of cold water
Salt and pepper.
(*Sufficient for 8 to 10 people*)

Wash the tail thoroughly, then cut it up into joints, removing all fat Put the pieces in a pan with enough cold water to cover them, bring to the boil, then strain out the joints, wipe them, and throw the water away This is to "blanch" the tail

Next melt the butter in a saucepan When it is quite hot put in the joints, and fry them a good brown, turning them now and then. When they are ready drain off the butter, keeping back any gravy there may be in the pan. Pour in the water, adding a little salt, and let it come slowly to the boil. Skim it well Meantime, prepare the vegetables, cut them in quarters, and put them in the pan with the cloves and peppercorns. Let all simmer very gently for about three and a half hours, then strain the soup into a basin through a teacloth, and let it get cold, when skim off every vestige of fat. Lastly, heat the soup, put the small joints of the tail back into it, also any neat pieces of meat cut from the larger ones. Season carefully to taste, and serve in a hot tureen

N B—If the family purse is somewhat slender purchase a foreign ox-tail. They are usually from 10d. to 1s. each, and do well for soups, stews, etc.

ROAST LAMB

Lamb, unlike mutton, should not be hung for long, as its flavour deteriorates, and bear in mind it is young meat, therefore must be well cooked.

Required: The joint of lamb.
A little dripping.

First weigh the joint, as the weight must be known so as to calculate how long it will take to cook.

Wipe the meat carefully with a cloth dipped in hot water, and if it is a neck or loin, see that it is well jointed.

If the joint is to be roasted before the fire, have the fire well made up some time beforehand, so that it is bright and clear, or if it is to be baked in the oven, this must be really hot before the meat is put in.

Put the joint in the baking-tin with the dripping and allow twenty minutes for each pound, and twenty minutes over on the whole joint. This is the general rule, but if the joint is very thin it may not require the extra twenty minutes When the joint is done put it on a dish, and keep it hot while the gravy is being made

THE GRAVY

Pour all the fat carefully out of the tin, keeping back all the brown particles, pour in the tin about a quarter of a pint of boiling water Put the tin on the fire and stir, and scrape the sides and bottom of the tin Let the gravy boil well. Season it to taste with salt and pepper, and strain it into a hot sauce tureen.

NEW POTATOES

Though English-grown new potatoes are probably very high in price, foreign ones are quite reasonable, and, when carefully boiled with a sprig of mint, are very good The chief objection to them is they are frequently very difficult to scrape. If that is the case, scrub them well, and boil them in their skins in boiling salted water with mint in it, then, when they are tender, quickly scrape off the skins Toss the potatoes in a pan over the fire with a good lump of butter and a sprinkling of salt and pepper.

If, however, the potatoes scrape easily, wash and scrape them. Put them in a pan with plenty of fast-boiling salted water with a sprig or two of mint in it Cook them steadily until they are tender, drain off the water, dry the potatoes by shaking the pan over the fire. Add a lump of butter and a dust of salt and pepper. Serve in a hot dish.

MINT SAUCE

Required Two tablespoonfuls of finely chopped mint
Two tablespoonfuls of castor sugar
Quarter of a pint of good vinegar
A pinch of salt

Wash and dry the mint, strip the leaves from the stalks, and chop them very finely. Put the salt and sugar in a tureen with the vinegar. If the latter is very sour use less, making up to the required quantity with water.

When the sugar is quite dissolved, stir in the mint, and let it stand for half an hour.

SPAGHETTI AND HAM CUTLETS

Required. Six ounces of spaghetti.
Three ounces of chopped ham.
Two eggs
Quarter of a pint of milk.
One ounce of butter
Two teaspoonfuls of flour.
One teaspoonful of grated onion.
Two teaspoonfuls of chopped parsley.
Salt, pepper, and grated nutmeg
Breadcrumbs
(*Sufficient for 6 or 8 cutlets*)

Cook the spaghetti until it is quite tender in plenty of fast-boiling salted water, but be careful not to overcook it, as it would then be in a pulp. Drain off all the water, and cut the spaghetti into short lengths.

Melt the butter in a saucepan, add the onion, and fry it for a minute or two. Stir in the flour smoothly, add the milk, and stir until the sauce boils, then add the chopped ham, parsley, and one beaten egg. Stir the mixture over the fire for a few minutes to cook the egg. Season it carefully with salt, pepper, and a few grains of nutmeg. Turn it on to a plate, spread it evenly over, and leave until cold Next mark it across in six or eight divisions Shape each into a neat cutlet shape Beat up the egg and put the crumbs in a piece of kitchen paper. Brush each cutlet over with the beaten egg and cover it with crumbs. Have ready a pan of frying fat. When a faint bluish smoke rises from it, put in the cutlets, one or two at a time, and fry them a golden brown. Drain them well on paper, and put a short length of spaghetti into the end of each cutlet to represent the bone.

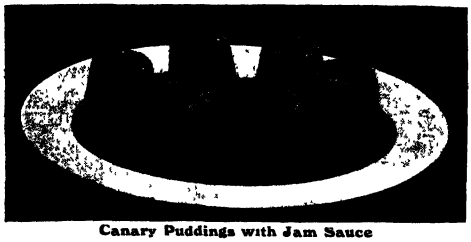
Spaghetti and Ham Cutlets and Peas

Arrange the cutlets in a half circle on a hot dish, garnish it with bottled peas or mixed vegetables which have been heated in a little butter, and pour round a little tomato or brown sauce.

BOILED ASPARAGUS

Required: One or more bundles of asparagus.
Salt
Boiling water
A slice of toast
A little butter
A little lemon-juice.

Trim and slightly scrape the pieces of asparagus, scraping from the top downwards.

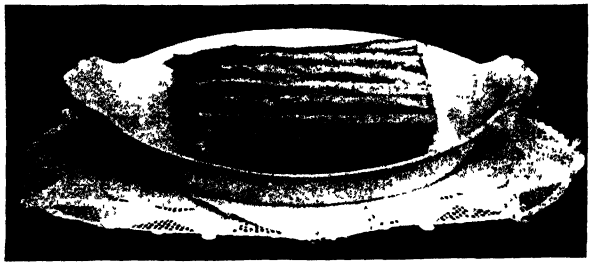


Canary Puddings with Jam Sauce

Tie it into small bundles with tape Lay them in cold water until they are required for cooking.

Have ready a pan of boiling salted water, add to it a few drops of lemon-juice Put in the asparagus. (It is a good plan to wrap it in a piece of muslin as this lessens the danger of the points being broken) Leave the lid off the pan and boil the asparagus from twenty to thirty minutes, or until it is tender

Lift it up carefully, drain well



Boiled Asparagus

Remove the tape Have ready a neatly trimmed slice of toast Arrange the asparagus on this with the heads all one way Hand oiled butter with a few drops of lemon-juice mixed with it, in a hot tureen.

CANARY PUDDINGS

Required Two eggs, and their weight in flour
Butter
Castor sugar
One teaspoonful of baking-powder
Two tablespoonfuls of milk
Jam sauce
(*Sufficient for about six puddings*)

Well grease some small moulds or cups Put the butter and sugar in a basin and beat them to a cream with a wooden spoon Sieve together the flour and baking-powder. Break an egg into a cup to make sure it is good, add it to the butter and sugar, beating it well in, then add the second egg Next, the flour, very lightly stirring it in, and lastly the milk

Half fill the cups with the mixture, cover them with a piece of buttered paper, put them in a saucepan with boiling water to come half way up, put the lid on the pan, and let them steam for three-quarters of an hour. Turn them out carefully on a hot dish, and pour round some jam sauce.

FOR THE JAM SAUCE

Two tablespoonfuls of jam
Two tablespoonfuls of boiling water and a little lemon-juice, or use wine in place of water

Put the jam, water, and lemon-juice in a small saucepan, bring it to the boil, and reduce it to about three-quarters of the original quantity, then strain it round the puddings

STEWED RHUBARB

Full directions for stewing rhubarb will be found on page 1136, EVERY WOMAN'S ENCYCLOPÆDIA.

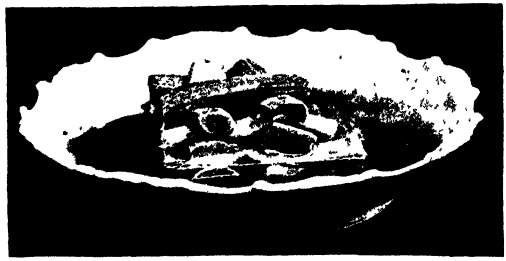
WELSH RAREBIT

Required Six ounces of Cheddar or any rich cheese
An ounce of butter
Half a gill of old ale, cream, or milk
One level teaspoonful of made mustard
Slices of hot buttered toast

Grate the cheese, or cut it in thin slices. Put the ale in a clean saucepan, make it hot; then put in the cheese, next the butter and mustard Have the slices of hot buttered toast neatly trimmed and ready on a hot dish. Stir the cheese mixture continuously over a gentle heat until it has become thick, smooth, and creamy, then immediately pour it over the toast, and serve it as quickly as possible, or it becomes tough

N B—The quality of the cheese makes all the difference to the dish It should be mild and rich

The quantity of the ale required will vary according to the staleness of the cheese If preferred, use cream or milk in place of ale



Stewed Rhubarb

EASTER RECIPES

Hot Cross Buns—Easter Cakes—Passover Cakes (a Jewish Recipe)

HOT CROSS BUNS

In towns most people probably prefer to purchase their stock of buns from a confectioner, but in country places it is usual to have them made at home, and if many buns are required it is a decided gain to the housekeeping purse, for they can be made for less money than they can be bought—*viz.*, twenty-four for 1s 2d

Required: One and three-quarter pounds of flour.
One ounce of compressed yeast.
One ounce of mixed spice
Quarter of a pound of butter.
Quarter of a pound of sugar
Quarter of a pound of currants or sultanas, or two level teaspoonfuls of caraway seeds
Two eggs.
Two ounces of mixed peel
Three-quarters of a pint of milk
A pinch of salt.
(*Sufficient for twenty-four buns*)

Sieve together half a pound of the flour, the spice, and salt Put the yeast in a small basin with a teaspoonful of castor sugar, mix them together with a spoon until they are liquid Make the milk lukewarm and pour it on to the yeast, mixing them both well together. Be careful to see that the milk is not *hot*, for if it is it will kill the yeast and make it quite useless, for the same reason do not use cold water Make a hole in the middle of the flour, strain in the milk and yeast gradually, mixing them smoothly in with a wooden spoon Cover the basin with a piece of paper, and let it stand in a warm place for half an hour, or until the surface is covered with bubbles.

Sieve the rest of the flour into a large basin, rub the butter lightly into it. Chop the peel fairly finely, and clean and stalk the fruit; add these, with the sugar, to the flour.

When the sponge in the first basin is ready—that is, when the surface is covered with bubbles—add some of the dry ingredients, then a little beaten egg, and so on until all are mixed in, beating the mixture well with the hand Continue this beating until the dough can be pulled out of the basin, leaving it quite clean. Cover the basin again with paper, and put it in a warm place until the surface of the dough is covered with cracks. It will probably take one and a half hours

Next shape the mixture into small round balls, place them on slightly greased baking-tins at a good distance apart. Mark the shape of a cross on the top of each with the back of a knife. Place the tins in a warm place for twenty minutes, or until they have risen and are half as large again.

Then bake them in a quick oven for about half an hour.

If the buns are liked with a glazed surface, brush them over with milk in which has been dissolved a little sugar and butter. Allow about two teaspoonfuls of sugar and a scrap of butter to a tablespoonful of milk.

N B —If quite plain buns are preferred, omit the fruit or caraways, and add merely the spice: the quantity of this can be varied to suit individual taste, but hot cross buns are, as a rule, rather highly spiced.

EASTER CAKES

Required: Half a pound of flour
Quarter of a pound of butter
Three ounces of castor sugar.
Two ounces of currants.
The yolks of two eggs and white of one.

Put the butter and sugar in a basin; if the former seems very hard warm it very slightly, taking care it does not get in the least oiled Then beat them to a cream with a wooden spoon. Add the yolks of eggs, one by one, beating each in thoroughly. Then add the flour very lightly, and lastly the cleaned currants Knead the mixture well, then roll it out to about an eighth of an inch thick If the paste seems very soft, put it away in a cold place to harden it before rolling it out, in any case avoid adding extra flour.

Stamp the cakes in rounds the size of a breakfast cup or even larger. Put them on a slightly greased baking-tin and bake them slowly for ten to twelve minutes, until they are set and of a light yellow tint

Just before they have finished cooking, whisk the white of egg slightly, brush each cake over with a little, then sprinkle over some castor sugar, put back in the oven, and finish cooking. These cakes keep well for some time in a tin.

PASSOVER CAKES

(A Jewish Recipe)

Required One pound of the best flour.
Quarter of a teaspoonful of salt.
Cream to mix the whole into a stiff paste.

Sieve the flour and salt into a basin. Put it near the fire for a few minutes to slightly warm the flour, then mix it into a stiff paste with cream Slightly flour the board and rolling-pin, and roll the pastry out very thinly, next stamp it into large rounds. Put these on a girdle over the fire. When one side begins to blister turn the cake over, and cook until the other side is covered with blisters and is a pale brown and crisp.

CUTLETS

How to Cut, Prepare and Cook Them—How to Egg and Crumb Cutlets—Frying the Cutlet—Chaudfroid of Cutlets—Mutton Cutlets à la Russe

For a dish of cutlets buy a piece of the best end of a neck of mutton or lamb, about two pounds is usually sufficient for a dish of six or seven, but this will depend entirely on the size of the meat.

First remove the spine or chine bone This is best done with a saw (see Fig 1)

Fig 1 Removing the spine or chine bone with a saw The ends of the rib bones have already been sawn off

Next saw off the ends of the rib bones (see A, Fig 1), leaving the cutlet bones about three inches long

Next divide the mutton into cutlets Scrape half an inch of the ends of the cutlet bones free from meat, skin and fat Slightly flatten each cutlet with a cutlet-bat or heavy kitchen knife dipped in cold water to prevent it from sticking Next trim off all but a narrow rim of fat from each cutlet, and trim the meat neatly, avoiding unnecessary waste The trimmings of the meat will serve for some other dish, the bones for the stockpot, and the fat can be clarified for frying purposes, pastry, etc.

FOR FRIED CUTLETS

Beat up an egg on a plate, season it with a little salt and pepper Have some white crumbs ready in a sheet of paper Hold a cutlet by the end of the bone and brush it all over with the beaten egg (see Fig. 2) Next lay it on the crumbs and coat it with them This is best done by taking hold of the paper in both hands and shaking first one side of it and then the other (see Fig 3) The cutlet must on no account be touched with the fingers before it is coated with crumbs, for whenever it is touched the egg will be removed and no crumbs will be able to adhere, thus the case of egg and crumb will not be complete, and there will be a part through which the juices of the meat will escape, and cause the frying fat to splutter

Now flatten the crumbs on with a dry knife Heat two ounces of butter or beef dripping in a frying-pan until it nearly stops bubbling; lay in two or three cutlets at a time, and fry them a bright golden brown on each side The time required will vary according to the thickness of the cutlet If liked underdone, they will probably take about five to seven minutes, if well cooked, from eight to ten Re-scrape the ends of the bones, for they must be quite clean and free from crumbs Place a tiny paper cutlet frill round the end of each, and arrange them in a semicircle on a hot dish, the bone ends slanting upwards It will probably be necessary to place a small piece of bread under the first one to keep it in position

If liked, strain some tomato or brown sauce round, and a small heap of cooked peas or macedoine of vegetable makes a pretty garnish

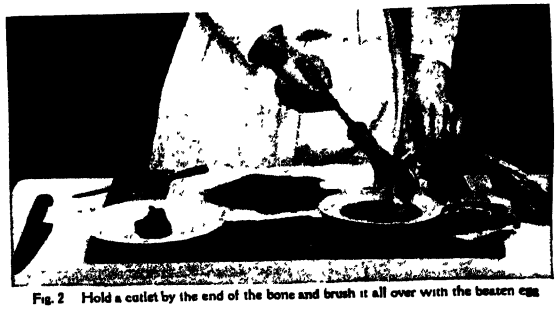


Fig. 2 Hold a cutlet by the end of the bone and brush it all over with the beaten egg

Fig 3. Lay the cutlet on the crumbs in a piece of white paper, to avoid touching it with the fingers

CHAUDFROID OF CUTLETS

Required About one and a half pounds of best end neck of mutton
One pint of chaudfroid sauce
One carrot
One turnip
Two small onions
A little aspic jelly
Truffle or chilli
Salad and stock
(*Sufficient for four persons*)

Cut the meat into neat cutlets as already described Grill or fry them quickly for about three minutes on each side Prepare and peel the carrot, turnip, and onions, put them in a stewpan, lay the cutlets on them, add enough stock to cover the vegetables, cover with a piece of greased paper, put on the lid, and let the cutlets braise very slowly for about three-quarters of an hour

Next take them out of the pan, place them between two plates with weights on the top one, leave them until cold Then trim them neatly, scraping the ends of the bones well Lay them on a dish or wire cake-stand, and coat them evenly over with chaudfroid sauce Stamp out some fancy shapes of truffle or chilli and arrange them in some pretty design on each cutlet Slightly warm the aspic, pour a little over each cutlet to glaze it Arrange a bed of mixed salad on a dish, place a cutlet full on each cutlet bone, and arrange them neatly on the salad

N B—The coating of aspic may be omitted, but it gives the cutlets a very dainty finish

MUTTON CUTLETS À LA RUSSE

Required About one and a half or two pounds of best end neck of mutton
Two carrots
One turnip
One onion
A bunch of parsley and herbs
Stock
Aspic jelly
Truffle
Two gherkins
Watercress or salad
(*Sufficient for four persons*)

Wipe the mutton with a cloth dipped in hot water, then joint and trim it. Wash, prepare, and quarter the vegetables, put them in a stewpan with the herbs tied together, lay the meat on them, and pour in enough stock to just cover the vegetables, lay a piece of greased paper over the meat, and braise it gently until it is tender—it will probably take from one to one and a half hours. Keep the pan tightly covered Take out the meat, put it between two dishes, with weights on the upper one, and leave it until cold Next trim and cut into neat cutlets, allowing a bone for each

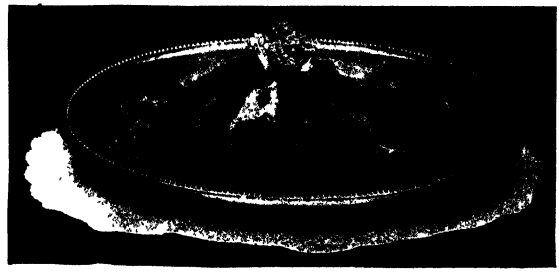
Brush each cutlet over with a little melted glaze Next pour a little melted aspic in a cutlet mould, on this place some pretty design cut out of chilli or truffle, or, if liked, a small spray of chervil Pour in a few drops of aspic to set the decoration, leave it until set, then lay in a cutlet and fill up the mould with aspic

Chaudfroid of Cutlets

When all the moulds are set, dip them for a second in warm water, turn the cutlets out, and arrange them on a bed of chopped aspic, place a frill on the bone of each, and garnish the dish with a few sprigs of watercress and strips of gherkin

Full directions for making aspic jelly were given in Part 8, page 1018, EVERY WOMAN'S ENCYCLOPÆDIA

Although this jelly may be omitted, if liked, in some instances it adds greatly both to the appearance and taste of any dish, and should be used when possible



Mutton Cutlets a la Russe

ECONOMY IN THE KITCHEN

SOME WAYS OF USING STALE BREAD

Steamed Marmalade Pudding—Babooty Curry—Bread-and-Jam Fritters—Croûtons

STALE bread is a never-ending source of trouble to the careful housekeeper, yet, with the best intentions, it will sometimes accumulate.

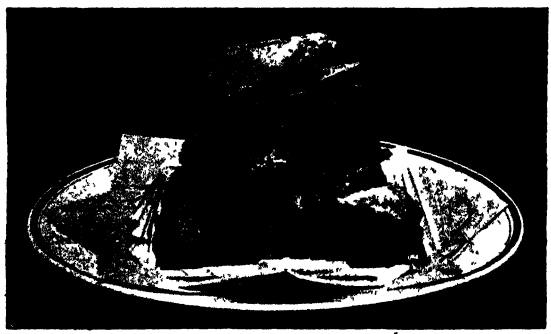
Here are some useful recipes to help dispose of it, all of which are worth trying.

STEAMED MARMALADE PUDDING

Required: Half a pound of breadcrumbs.
Quarter of a pound of beef suet
Two ounces of mixed peel
The rind and juice of one lemon
Six tablespoonfuls of marmalade.
One egg
Half a gill of milk
(*Sufficient for five persons*)

Take some stale pieces of bread and rub them through a sieve This ensures all being of the same size, if made on a grater they are generally of uneven size Chop the suet very finely, also the peel Grate the rind of the lemon on to them

Put the marmalade in a basin, strain in the juice of the lemon, break up the egg, add it with the milk, and beat all well together, then add the crumbs, suet, and peel Well grease a pudding basin, put in the mixture, pressing it down, twist a piece of greased paper round the top of the basin, put the basin in a saucepan with boiling water to come half-way up it, and steam the pudding for two and a half hours Then take off the paper, turn the pudding on to a hot dish, sprinkle a little castor sugar on the top, and pour round some marmalade sauce.



Bread-and-Jam Fritters

BABOOTY CURRY

Required · Half a pound of crumbs
Half a pound of any kind of cold meat.
A small onion
A dessertspoonful of curry powder.
An ounce of butter
A little ketchup or Harvey sauce.
One egg.
A little stock
(*Sufficient for six persons*)

Put the crumbs in a pie-dish, and pour over just enough stock to moisten them Put the meat through a mincing machine or chop it very finely. Press as much stock as possible out of the crumbs. Mix together the crumbs, meat, finely chopped onion, sauce, and curry powder. Season the mixture carefully.

The mixture should be moist, but not sloppy, so if too dry add a little stock or gravy Well butter a pie-dish, put in the mixture Beat up the egg, and pour it over the top Bake in a moderate oven for about half an hour, then serve

N B —This is an excellent lunch or breakfast dish Add more or less curry powder to suit individual taste

BREAD-AND-JAM FRITTERS

Bread-and-butter left over is even more difficult than bread to utilise Here is a good way

Required Slices of bread-and-butter
Any stoneless jam
For the batter
Four ounces of flour
A level teaspoonful of salt
One egg
One gill of milk
Frying fat

First prepare the batter. Sieve the flour and salt into a basin Break the egg into the middle of it, pour on to it about two tablespoonfuls of milk, then with a wooden spoon work in the flour gradually, next add half the milk, and beat the batter well, until the surface is covered with bubbles, then add the rest of the milk.

Cut the bread-and-butter into neat pieces, spread one piece with a little jam, lay on a second piece, and press them together Have ready a pan of frying fat. When a faint bluish smoke rises from it, coat a piece of bread-and-jam with the batter, then drop it into the frying fat and fry a pretty golden brown. Drain it well on paper, then dust with castor sugar When all the pieces are fried, serve them neatly arranged on a hot dish

CROÛTONS OF BREAD

Cut slices of stale bread about a quarter of an inch thick, stamp into rounds or cut into dice as may be required Fry a pretty golden brown in ordinary frying fat if for soup or meat dishes, but if for sweet dishes they must be fried in butter. Drain them well on kitchen paper. It is best to use a frying-basket to keep the croûtons a good colour

THE ART OF MARKETING

Continued from page 1257, Part 10

Venison, like mutton, should not be too young, or the flavour will not be fully developed. The lean should be finely grained and dark in colour When the joint has been well hung—a necessary process—the colour of the lean deepens considerably.

The fat should be plentiful, clear, and creamy white, and not skinny or flabby. The cleft in the hoof should be smooth, and not too deep; if rough and very large, the animal is too old For roasting, the haunch is considered the best joint, but shoulder or neck and breast are also much used.

Pork, of all meat, requires to be selected with care It is essential that it is freshly killed, as, unless salted, it soon becomes unfit for food. It is a highly nutritious meat for those who can digest it, but its excess of fat makes it unsuitable for invalids and children Unlike other meats, it is more wholesome when salted

Pork is not a suitable food for hot or even warm weather, it is too heating, and the animals are more prone to disease No better rule can be given than that pork is best avoided in those months of the year which have not an "r" in their spelling

The lean part of pork should be a delicate brownish pink, the grain fine, bones small, and the skin thin, smooth, and pliable The fat must be firm, white, and free from a yellowish tinge, specks, or kernels These latter signs denote disease, and the meat is dangerous to health Never purchase fresh pork which shows signs of discoloration, or from which the rind has been removed

Bacon —The legs of a pig are usually preserved for curing as hams, signs for judging these are given below To judge bacon, the rind should be thin, smooth, and elastic, the lean a deep pink, and adhering closely to the bones, the fat firm, with a pinkish hue, absolutely free from yellow streaks or patches, if these are noticed, the bacon is rancid, or "rusty," as it is often termed

Hams.—Short, thick hams are the best. If half a ham is being bought, see that it is not unduly fat, and that the fat is free from yellow streaks, also that the lean is not flabby nor too dark a red, or it is liable to be hard It is wise to apply the skewer test when buying a whole ham That is, push in a clean skewer close against the bone, and, on pulling it out, note if it has the least unpleasant or rancid smell, or appears greasy with small particles of fat clinging to it. This is a good test, as all meat first becomes tainted near the bone.

HINTS ON CHOOSING FISH

The following are applicable to all kinds:

1. The eyes must be full and bright.
2. The gills a bright, clear red.
3. The body stiff.
4. The flesh firm and elastic to the touch.
5. All colours and markings clear and bright
6. No unpleasant smell.
7. The girth large in comparison to length.
8. The fibres firm and close, not loose or watery
9. All shellfish must be heavy in comparison to their size.

SPECIAL HINTS FOR SPECIAL KINDS

Cod —Tail small, head large, shoulders thick, liver white, skin a clear silvery bronze tint

Eels should weigh about one and a half pounds, and as they must be used when very fresh, they should be bought alive. Silvery lined eels are usually reckoned best.

Mackerel —The markings should be very distinct and bright, the fish not too large, or they are apt to be coarse, skin under the body a pearly white. Mackerel must be eaten when *perfectly* fresh, or they are apt to be exceedingly unwholesome, and in some cases poisonous.

Red Mullet —Colour must be a bright rose pink and eyes very full

Salmon —Tail and head small, shoulders thick, scales bright and silvery, flesh a rich yellowish red

Skate —Thick and broad in shape, creamy white in colour.

Soles, Turbot, Halibut, and Brill.—In all these the skins should be tight and unwrinkled, body thick, colour creamy white, not bluish underneath.

Smelts —Clear and bright in appearance, with a delicate odour suggestive of a freshly cut cucumber.

Sprats and Herrings —Eyes clear and but slightly suffused with blood, scales very silvery, and but slightly knocked off.

Plaice —Skin tight and unwrinkled, body thick, spots on back skin a bright, distinct orange, and the under side a pinkish, not bluish, white

Trout —Spots on the skin distinct and bright

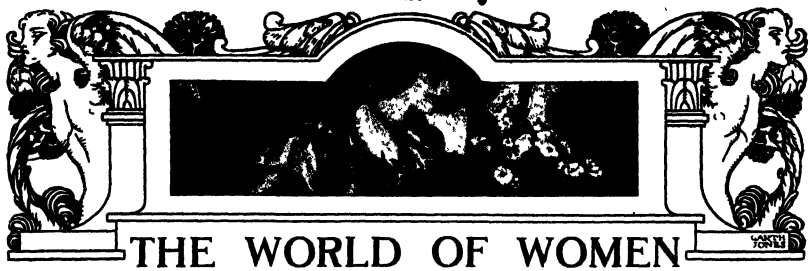
Crabs, Lobsters, Prawns, and Shrimps — Weight heavy in comparison to size; tails, when straightened out and then loosened, should spring sharply back into position, clipping tightly against the bodies

Shellfish with white incrustations on the shells are usually old and stringy. Hen lobsters with large roe under the body are in poor condition.

Oysters —The small kinds with fairly smooth shells are generally preferred. The shell must clip sharply down on to the oyster-knife when an attempt is made to force it open. Should the shell be but very slightly open, the oyster is not perfectly fresh, and if it remains open, the fish is dead and unfit for food.

To be continued.

The following are good firms for supplying Foods, etc, mentioned in this Section Messrs. Bollands (Wedding Cakes); J S Fry & Sons, Ltd (Cocoa), Samuel Hanson & Son (Red White and Blue Coffee), International Plasmon Ltd (Plasmon)



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men,*
Famous Women of the Past	*Women's Clubs*	*etc., etc.*
Women's Societies		

WOMAN'S WHO'S WHO

H.R.H. THE PRINCESS ROYAL (DUCHESS OF FIFE)

THE third child of the late King Edward, the Princess Royal was born in 1867, and married the Duke of Fife twenty two years later. Her great dislike to publicity has led her friends and relatives to call her "her Royal Shyness," and probably no member of the Royal Family leads a more quiet and retired life She is happiest when spending her days at her beautiful Scottish residence, Mar Lodge, in the society of her two daughters—Princess Alexandra, born 1891, and Princess Maud, born 1893—who share their mother's fondness for salmon fishing Her Royal Highness has frequently landed as many as twelve fish in one day. Her marriage to the Earl of Fife, as he then was, in 1889, came somewhat as a surprise, for it was not thought that Queen Victoria would consent to a union between a member of the Royal Family and a subject True love, however, overcame all objections, Lord Fife was raised to a dukedom on the eve of his wedding, and the ceremony duly took place in the little chapel in Buckingham Palace on July 27, 1889.

H R H The Princess Royal
Lafayette Charles

MRS. WINSTON CHURCHILL

No engagement and marriage of 1908 created so much interest as that of Mr. Winston Churchill to Miss Clementine Hozier, daughter of the late Sir Henry Hozier K C B., and Lady Blanche Hozier, who, by the way, is an aunt of the present Earl of Airlie. Miss Hozier was twenty-three years of age at the time of her marriage; she made her *début* before she was nineteen, being regarded as one of the prettiest girls in society and a general favourite Miss Hozier's family and the Churchills had been friends for many years, although, until the announcement of the betrothal was made, very few friends of the couple were aware that the clever young statesman regarded Miss Hozier with feelings other than those of friendship It is a curious coincidence that while Mr Churchill sits in the House as member for Dundee, Cortachy Castle, the seat of the Earls of Airlie, is one of the principal seats in the county in which his constituency is situated, Forfarshire Mrs Churchill's uncle, the late Earl of Airlie, who was killed in South Africa, was also a great favourite in Forfarshire, and altogether the "bonnie hoose o' Airlie" has for many years had a great influence on the fortunes of "Bonnie Dundee" Mr and Mrs Churchill live in Eccleston Square, and have one child—a daughter

Mrs Winston Churchill
Elliott & Fry

Mrs. Philip Snowden
Elliott & Fry

MRS. PHILIP SNOWDEN

THE wife of the Socialist member for Blackburn is almost as capable a politician as her clever husband Indeed, she has often acted as Mr. Snowden's substitute at meetings when his health, which has been somewhat precarious since an accident in his early days left him more or less of a cripple, has prevented him from fulfilling engagements. The daughter of Richard Annakin, a well-to do builder of Harrogate, Mrs. Snowden, who was married in 1905, was intended for the teaching profession; but, after a short term of employment as a teacher in Leeds, she identified herself largely with temperance work, and her ability as a lecturer and public speaker soon

earned for her the reputation of being "the most eloquent living Englishwoman" It was during a vigorous campaign against intemperance in 1904 that she first met Mr. Snowden—himself an ardent advocate of temperance—and their marriage has proved an ideal one in every way Mrs Snowden, who was born in 1882, lives at Golder's Green, and her one absorbing hobby is work

Miss Zena Dare
Kita Martin

MISS ZENA DARE (THE HON. MRS. MAURICE BALIOL BRETT)

MR and Mrs Arthur Dones have good reason to feel proud of the theatrical success of their two daughters, Phyllis and Zena Dare The latter, who has recently become the wife of the Hon Maurice Baliol Brett, the second son of Lord Esher, is three years older than her sister Phyllis, who was born in 1890 Zena, who was educated at Maida Vale High School and afterwards in Brussels, made her first real appearance on the stage as a "solo dancer" in Manchester Her next engagement was in Mr Seymour Hicks' play, "An English Daisy," the heroine of which she played so daintily that when Mr Hicks decided to take a holiday from "The Catch of the Season" with Miss Ellaline Terriss, he arranged that she should fill his wife's part during their absence Since then Miss Dare has appeared with seldom failing regularity with Mr Hicks, and lovers of musical comedy, who regard her as one of the most charming and talented of our actresses, heard with sincere regret of her determination to give up the stage after her marriage

OLIVE SCHREINER (MRS. CRONWRIGHT-SCHREINER)

THIRTY years ago a young woman of twenty came to England from South Africa with a manuscript, and went to George Meredith for his advice regarding it The famous novelist read the manuscript, and helped to get it published And it was thus that the genius of Olive Schreiner became known through the medium of "The Story of an African Farm" and under the pen-name of Ralph Iron To-day she is by far the best known of South African novelists, and an authority on many aspects of South African affairs Her brother, the Hon W P Schreiner, was Prime Minister of Cape Colony from 1898 to 1904, while she herself has exposed many evils of administration in that part of the world by her writings In private life Olive Schreiner is Mrs S C Cronwright-Schreiner, having married Mr Cronwright, also an author, in 1894 For some years Olive Schreiner resided in this country, but returned to her home in Cape Colony in 1897.

Miss Olive Schreiner
Elliott & Fry

MISS LAURENCE ALMA-TADEMA

POETESS, novelist, dramatist, and lecturer, Miss Laurence Alma-Tadema, the eldest daughter of the famous Royal Academician, has achieved considerable distinction both in this country and America, for in 1907-8 she gave a series of readings in the States on the 'Meaning of Happiness," which proved exceedingly popular Miss Alma-Tadema has established close to her beautiful old English home, The Fair Haven, Wittersham, Kent, what she has termed the Hall of Happy Hours—a building which will seat a hundred people, which is used for music and plays, for the recreation of the villagers, and where their children may learn useful handicrafts Miss Alma-Tadema, who published her first story when she was still in her teens, has written several novels, four plays, and a number of poems Some of her dramas have been produced in Germany with signal success, and amongst her intimate friends are Eleonora Duse and Maeterlinck Her sister, Miss Anne Alma-Tadema, is a clever artist.

Miss Laurence Alma-Tadema
Elliott & Fry

"A Merciful Soul," one of Miss Alma-Tadema's beautiful plays, full of meaning and instinct with the soul of true poetry, received an honour not commonly accorded to modern English drama, for it was produced at Antwerp, having been previously translated by the well-known litterateur, Frans Gittens

MRS WHITELAW REID

AT Dorchester House, Park Lane, Mrs Whitelaw Reid, wife of the American Ambassador, has established a reputation as one of the most brilliant hostesses in the country A woman of vast wealth for she inherited several millions under the will of her father, Mr Ogden Mills, the Californian banker—Mrs Reid has made Dorchester House the home of magnificence Some idea of the huge staff of servants maintained there may be gained by the remark of the little daughter of a neighbour of Mr Reid's, who one morning called in there for lunch The child, on being asked whether she had liked her visit, answered that what she enjoyed most was being waited upon by twelve footmen It may be remembered that in 1908 Mrs Reid's daughter married the Hon John Ward Equerry-in-Ordinary to the late King Edward and a brother of the Earl of Dudley Mr. and Mrs Reid also have a son, who lives in America Mr and Mrs Whitelaw Reid own a stately mansion in Madison Square, New York, but perhaps their home, in the real sense of the word, is to be found in their beautiful country seat of Ophir, in Purchase, New York Here Mr. Whitelaw Reid has a model farm, and Mrs. Reid an unrivalled flower garden.

Mrs. Whitelaw Reid
Topical

QUEENS of the WORLD

No. 7. Queen Wilhelmina of the Netherlands

The Birth of Princess Juliana—Queen Wilhelmina's Childhood—The Story of Her Marriage—Malicious Rumours

HISTORY repeated itself during the period of suspense experienced by the Dutch people prior to the birth, in 1909, of little Princess Juliana, the only child of Queen Wilhelmina of Holland and her consort, Prince Henry of Mecklenburg. Was the House of Orange to die out? Would a foreigner sit on the throne of Holland? These were the questions which were agitating the minds of the subjects of "the Lily Queen of Tulip Land," to quote the endearing name bestowed upon Queen Wilhelmina by loyal Hollanders. The Queen married in 1901, but the passing years brought no heir to the throne. It was no matter for wonder, therefore, that her simple, kindly people went wild with joy when a little heir to the throne was born.

Queen Wilhelmina of Holland and her daughter, Princess Juliana, born in 1909. *Photo N. H. Hall*

It was a repetition of the enthusiasm aroused twenty-nine years previously, when the birth of Queen Wilhelmina herself solved the problem of an heirless throne. King William III., her father, found himself, at the age of sixty-two, a childless widower, his two sons having died. For his second wife he took the Princess Emma of Waldeck, an elder sister of the Duchess of Albany, and eighteen months later was born to them a princess, who received the name of Wilhelmina Paulina. Some disappointment, as in 1909, was felt that the heir was not a prince, but the laws of the Netherlands do not bar the succession of females to the crown, and the Dutch people consoled themselves with the thought that the direct line of the House of Orange might eventually be maintained through Princess Wilhelmina.

Owing to the guiding influence of a devoted mother, moreover, the Princess developed into one of the bonniest, brightest and most patriotic of Holland's daughters, in spite of the fact that her father, who died when she was ten years of age, had a tendency to spoil her. It was he who encouraged her in that outspokenness, bluntness, and haughtiness which, although it made him laugh, and caused other people to characterise the little princess as a "courageous little maid," could scarcely be said to be good training for a future queen.

The story has often been told of a rebuke justly administered by Queen Emma, who acted as regent until Wilhelmina had reached the age of eighteen. One day Queen Emma heard a knocking at her

bedroom door "Who is there?" she inquired "The Queen," came an imperious little voice "This is not the day for audiences," Queen Emma replied gravely. Presently there was another knocking at the door, and again came the inquiry, "Who is there?" "Your little girl wants to see you," was the somewhat plaintive reply, and, needless to say, the door was opened at once

On another occasion the little Queen and her English governess, Miss Saxon Winter, while walking were overtaken by a heavy storm "Hadn't we better get in a tramway car?" suggested Wilhelmina "Certainly," agreed the governess "Let everybody get out," commanded the Queen, "I cannot ride in this car with the people" "No," said Miss Winter firmly, "if you don't care to ride with them you must walk home in the rain" And the haughty little Queen did walk

But there were sterling qualities in the little girl which quickly revealed themselves She was patriotic to a degree, loved to dress in the national costume, and as a child displayed a contempt for Dutch people who could not speak their native tongue, for there exists a certain feeling among the aristocracy of Holland that the Dutch language and Dutch ways are not good enough for them They send their children abroad to be educated, or have them trained by foreign governesses

On one occasion a young lady who hardly knew a word of Dutch was presented to Queen Wilhelmina, and so addressed her Majesty in German The Queen, however, looked at her in mock bewilderment, and then remarked that before ladies appeared at Court they should learn to speak their mother tongue During the time of the Queen's father, French was the correct language of the Court It is still the official language of diplomacy, but since Queen Wilhelmina's accession, Dutch, and Dutch alone, must be spoken at Court functions

It is on account of her intense love of everything Dutch its quaint dress, folk lore, customs, legends, history, and industries—that her Majesty has acquired so much popularity in Holland. Furthermore, she is extremely domesticated "She is," says one who has come into direct contact with Queen Wilhelmina, "a good housewife, and has a real fondness for all the duties and handicraft of housekeeping. She gives personal supervision to the dairy in her country palace of Het Loo, and has made butter and cheese with her own hands She delights in needlework, especially in making lace, with which Dutchwomen's fingers are always busy when there is no more strenuous work to be done And, like all good Dutchwomen, the 'little Queen' has the instinct of motherhood and a love of children"

And she owes everything to the training of her mother She it was who, when Wilhelmina exhibited a fondness for dolls, had a special châlet built for them in the grounds at Loo, with reception-rooms, bedrooms, and a kitchen, in which the young Queen learned to cook food for them and make their clothes Their dresses were cut down and sewn by her under the supervision of her mother, and on her journeys they were still her companions On one of her first visits to Germany, the little Royal lady insisted on having a special trunk for her dolls' dresses, remarking that it would be so uncomfortable for them to arrive at the journey's end in the evening tired out with travelling, and without the necessary comforts

And apparently, even at that age, while fully recognising, and endeavouring at times to make others recognise, the greatness of her position in a manner scarcely consistent with Royal dignity, the princess was also aware of its penalties She hated crowds and the constant bowing to the greetings of her subjects, and one day was heard to say that she would punish a naughty dolly by making her "go for an hour's drive and bow all the time" At times, too, she must have felt the loneliness from which an "only" Royal child must necessarily suffer One day she was inspecting her army of dolls ranged round the wall, and one doll

The Royal Palace at The Hague, known as "The House in the Wood." It was at The Hague that the famous International Peace Congress of 1899 was held *Photo, Photochrom*

The Royal Palace, Amsterdam, where Queen Wilhelmina keeps high state once a year As a home the Queen prefers the quaint old Palace of Het Loo *Photo, Photocom*

persisted in flopping over whenever she stood it up At last she picked it up and shook it "Look here," she said, severely, "if you are not good I will make you a queen, and then you will have no one to play with."

There is also an incident connected with the childhood of Queen Wilhelmina which illustrates in a striking manner her pluck and courage It occurred when she was eight years old, and at the time when Socialists and Anarchists were holding daily demonstrations in Amsterdam With perhaps more hardihood than wisdom, Queen Emma decided to drive through the streets Suddenly a mob surrounded the carriage, and one of the cowardly brutes threw a filthy red cabbage into the vehicle Queen Emma promptly fainted Not so the little princess, however With eyes blazing and face white with passion, the child rose to her feet Of course, her voice could not be heard above the shouts of the mob, but at the sight of the defiant child a cheer arose, and the fickle crowd allowed the carriage to proceed on its way without further molestation

It reminds one of the scene which took place when, after her marriage to Prince Henry, in 1901, there was much haggling in the Dutch Lower House concerning the income that was to be allowed the Prince Consort. The matter culminated in the House refusing to sanction an allowance on the scale proposed by the Government When the news was brought to the Queen, she flew into a most violent rage "If they won't do him justice they shall do nothing," she is reported to have said "I will make over to him half my own income" And an arrangement satisfactory to her alone could satisfy the irate lady

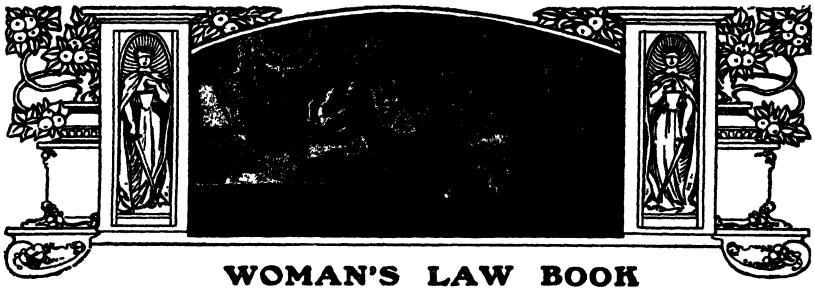
It cannot be said that in marrying Prince Henry, whom she met at a German watering-place, Queen Wilhelmina pleased her subjects They dread the shadow of Germany's power, and German influence at Court But when her Premier brought her a list of possible consorts, who, from a political standpoint, were desirable husbands, she indignantly tore the paper to pieces. "When I marry I shall please myself without the aid of Ministers or people," she said

Many scandalous stories have been circulated, particularly prior to the birth of Princess Juliana, regarding the married life of the Queen and her consort. It was asserted that they frequently quarrelled; occupied different suites of rooms; that Prince Henry was a domineering spendthrift, who clashed with the proud spirit of the Queen, and so on—stories as ridiculous as they were false They all arose out of the prejudice which Prince Henry had to overcome

Being a German, he had to face the same distrust and misunderstanding that greeted Queen Victoria's consort. There are possibly some people who still remember how in 1854 the ridiculous rumour arose in this country that the Queen's husband had been sent to the Tower on account of his correspondence with Germany In a letter to Baron Stockmar, dated Windsor Castle, January 24, 1854, the Prince wrote "You will scarcely credit that my being committed to the Tower was believed all over the country—nay, even that the Queen had been arrested People surrounded the Tower in thousands to see us brought to it."

This incident is merely mentioned as an illustration of the manner in which Dame Rumour lies, particularly in regard to the lives of celebrated personages Dame Rumour lied in connection with Queen Wilhelmina and Prince Henry, and, like our own Prince Consort, he has, by his kindly, gallant bearing, and his interest in the country of his adoption, killed the *canards*, and won the admiration and favour of those who began by disliking him

To be continued.



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

DOG LAW

Continued from page 1390 Part 11

Trespassing Dogs—Straying or Lost Dogs—Quarantine of Dogs—Cruelty towards Dogs—Vivisection

Distress Damage Feasant

TRESPASSING animals may be seized and impounded to secure compensation for the damage done by them, therefore, a trespassing dog if doing damage to the property of the owners of the land, may be seized and distrained in this fashion even when it is under the control of, and being used by the owner (*Distress damage feasant*, the taking without recourse to any legal proceedings of an animal for the damage it has caused.)

Shooting a Dog

No one has a right to shoot a dog for trespassing To justify the deed it must be shown that the dog was attacking someone, or that it was done for the protection of valuable property, such as cattle, sheep, or poultry.

It is no defence to a charge of malicious injury to a dog to show that it was trespassing at the time, unless it can be shown that the person accused of the offence genuinely believed that the act was necessary for the preservation of his property

Man-traps and Spring-guns

The occupier of land is justified in setting dog-spears in his woods to protect his game, and he may also set traps, but not so as to tempt dogs to their destruction Therefore, if he sets traps baited with strong meat so near a highway that dogs are irresistibly drawn to them, he will be liable for damages Practically the days of man-traps and spring-guns are at an end, for, if a trespasser or other person were injured by them, the person responsible for placing them there would render himself liable to five years' penal servitude.

Stray Dogs

Any dog found straying in a highway or place of public resort may be seized and detained by the police. When the owner is known he must be served with a notice in writing of the seizure of his dog, stating that it is liable to be sold or destroyed if not claimed within seven days after service of the notice.

After Seven Days' Detention

After seven clear days, if the owner has not claimed the dog and paid all expenses, it may be sold or destroyed with as little pain as possible. It may not, however, be given or sold for the purposes of vivisection.

Keeping another Person's Dog

It is always an unwise thing to volunteer or to consent to look after and become responsible for the property of another person Still, good-natured people will do these things without anticipating the amount of trouble and inconvenience to which they may be put by their action. A lady taking compassion on a cur which accompanied a hawker on his rounds foolishly consented to take care of the animal for an hour or so while its owner finished his rounds

Two hours passed, and there was no sign of the hawker; the lady's husband returned for his dinner, and was much surprised to find a strange animal on his premises. Evening came, but still no hawker, and the lady passed a restless night wondering what had become of him.

The next morning, as the hawker still failed to appear, the husband solved the difficulty by fetching the nearest policeman, who waited until the dog had been turned out into the street, and then took it into custody as a stray. Had the dog continued to remain on the premises, the husband would have rendered himself liable to a summons from the Excise authorities for keeping a dog without a licence.

Register of Stray Dogs

A register must be kept of all stray dogs seized by the police, and when transferred to an establishment for the reception of stray dogs a register must be kept there also The register is to contain a brief description of the dog, date of seizure, and manner in which it has been disposed of, and is to be open to the inspection of the public upon payment of one shilling. It is the duty of the police and other persons in charge of dogs so detained to feed and maintain them properly.

Finding Stray Dogs

Any person who finds a stray dog and shelters it must return it to its owner or give a description of the dog in writing to the police, stating where it was found and where it is being detained, under a penalty of 40s

Mad Dogs

Local authorities have powers to make and vary orders placing restrictions on dogs not under control, if a mad dog or a dog suspected of being mad is found within their jurisdiction, and dogs found at large in contravention of the order may be treated as stray dogs. A diseased or suspected dog may be slaughtered by order of the local authority, and it is the duty of the owner of such a dog to give notice to the police

Muzzling of Dogs

Orders for prescribing and regulating the muzzling of dogs and the keeping of them under proper control may be made by the Board of Agriculture

The Commissioner of Police may also issue a notice requiring any dog, while in the streets of the metropolis and not led, to be muzzled, and the police may detain dogs found loose in the street and unmuzzled, and sell or destroy them if not claimed within three clear days But if the dog has a collar with an address on it, they must send a letter to the address, stating that the dog is in their possession

Wearing Collars in Public Places

The muzzling order is not now in force, but every dog must wear a collar with the name and address of his owner inscribed on it whenever it is in any place to which the public have access Dogs found without a collar may be treated as stray dogs, and their owners are liable to a penalty of £20.

Exceptions for Sporting Dogs

The regulations do not apply to any pack of hounds or to dogs while being used for sporting purposes or for the capture or destruction of vermin or for the driving or tending of cattle or sheep.

Dogs Imported from Abroad

No dog can be brought into this country from abroad unless a licence has been obtained from the Board of Agriculture.

Conditions will be attached to the grant of a licence, as to its being muzzled, etc.

'Six Months' Detention

An imported dog must be isolated and detained for six months in the care of a certified veterinary surgeon at its owner's expense, if this is not done it may be seized by an inspector of the Board, and if the owner does not claim the dog within ten days after the expiration of the period of detention, and pay the expenses of its keep, the Board may destroy or dispose of it.

Exceptions

A licence is not required for a dog which is to be exported within forty-eight hours of its landing, or for a performing dog, or in respect of a dog brought from Ireland, the Channel Islands, or the Isle of Man

Penalties

Not only may a penalty be inflicted upon the owner or person bringing the dog into this country, but also on the owner and master of the ship from which the dog is landed, the person in charge of the dog, the person landing the dog, and the person receiving it

A person attempting to land a dog unlawfully can also be dealt with by the Custom officers for attempting to import forbidden goods, and the dog may be forfeited.

Dogs Drawing Carts

Dogs are not to be used for drawing carts or helping to draw any truck or barrow in any part of the United Kingdom, and any person so using them is liable to a fine.

Cruelty

It is an offence to ill-treat a domestic animal by beating, or otherwise torturing it, or by setting it on to fight, or by keeping a room or other place for the purpose of setting it on to fight, or to convey it in any vehicle in such a way as to cause it unnecessary pain. But it is no offence under the Act merely not to kill an animal in pain, although it is inhuman cruelty not to kill it So where a man shot a dog trespassing in a garden, intending to kill it, but leaving it to die in pain after dragging it into the roadway, it was held that a conviction could not be sustained.

Vivisection

Painful experiments on living animals are unlawful, unless performed by a properly licensed person with a view to the advancement of knowledge and the alleviation of suffering The animal is to be placed under an anæsthetic, and if it is seriously injured or is likely to feel pain when it recovers consciousness, it must be killed before the effect of the anæsthetic has worn off. The public exhibition of experiments is illegal and no experiments without using anæsthetics can be made without a special certificate.

LAW AND MONEY MATTERS

Continued from page 1367, Part 11

FIRE INSURANCE

Days of Grace

At the end of the term a period of fifteen days is generally allowed for payment of the renewal premium, and if a loss is incurred within these fifteen days the person insured can protect himself by paying the premium, and the office will be obliged to accept it and to make good his loss The company are not, however, bound to give notice that a renewal premium is due, and after the fifteen days have passed the policy may expire If a loss has occurred during the days of grace and a tender of premium is made after they have ended when the loss is discovered, the renewal will be fraudulent unless notice of the loss is given to the office, but if the loss is unknown to both parties the contract will be void, being founded on mistake, and the person insured will be entitled to the repayment of the premium

The Loss

In order to enable the person insured to maintain a claim there must have been a loss by fire The mere overheating of a stove which causes damage without ignition is not enough The cause of the injury must also be directly traceable to fire In the case of an explosion occurring in consequence of an outbreak of fire on the insured premises the company are bound to pay for the damage done, but if the injury is caused by some distant explosion, and not directly traceable to fire, it will not come within the terms of the ordinary policy. In some offices, however, damage by the explosion of coal-gas and loss or damage by lightning, whether the property insured is set on fire or not, are covered by the policy In a case where goods were destroyed by a mob attracted by a fire on neighbouring premises the Court held that the mob, and not the fire, caused the injury, although but for the fire the mob would not probably have assembled

Fires in London

In the metropolis the damage done by the Metropolitan Fire Brigade in the execution of their duties is deemed to be damage by fire Therefore the company will be liable for goods damaged by water, or by the hatchets of the firemen, or for the destruction of adjoining premises, if insured, pulled down by the Brigade in order to prevent the fire from spreading

When a building in the metropolitan district is burnt down any person interested may require the insurance money to be laid out in repairing or rebuilding the structure.

Arson by Wife

The fact that the fire is occasioned by the relatives or servants of the person insured does not relieve the company of their liability under the policy, unless in either case they are expressly excepted. A very good example of this is the case of a gentleman rejoicing in the not uncommon patronymic of Smith, who insured his house and its contents with the Midland Insurance Company Living on the premises, and, in fact, in charge of them, with the full approbation of Mr Smith, was his lawful wedded spouse, and this lady, being of an enterprising disposition and not overscrupulous, deliberately set the place on fire, without the knowledge or sanction of her husband, for the purpose of obtaining the insurance money Mrs Smith was duly convicted of arson, but this did not disentitle Mr Smith from recovering the amount of his loss

Small Claims

Fire insurance companies, in order to encourage the general public to insure their property against fire with them, make a practice of seldom resisting small claims, or even of inquiring into them, if they believe that they are honestly made

Given an unprotected gas-jet left burning by a careless maid in the vicinity of a pair of lace curtains and an open window, it is not surprising that the draught through the window should have drawn the curtains into the gas-burner, with the result that not only were the curtains set alight, but the whole house stood a very good chance of being burnt down, had not the servant girl, attracted by the smell of the burning room, arrived in time to extinguish the conflagration In this instance, the company not only cheerfully made good the damage which was caused, but rewarded the author of the mischief for her successful efforts in putting out the fire In another instance, the insured himself set fire to his umbrella by carelessly dropping a lighted match into it, and his claim was admitted

Notice

Notice of the loss must be given to the company within a limited time of the outbreak (for which, consult the policy) in order that they may have an opportunity of inquiring into the circumstances and satisfying themselves of the damage occasioned to the insured The person insured must also produce some evidence of the amount of the loss actually sustained by producing bills or otherwise when required to do so. The original cost of the goods, or the cost of replacing them in many cases would not be a true test of their value, and unless the value of the property insured has been agreed upon at the time of effecting the insurance—which may be done, but in practice is hardly ever done—and a dispute arises, it is generally stipulated that the amount is to be settled by arbitration And the clause is usually so worded as to make the award a condition precedent to maintaining an action for the sum due under the policy.

To be continued.

WOMAN IN LOVE

Romance is not confined solely to the realms of fiction The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among thousands of other subjects—

Famous Historical Love Stories	*Love Poems and Songs*	*Proposals of Yesterday and To-day*
Love Letters of Famous People	*The Superstitions of Love*	*Elopements in Olden Days, etc., etc.*
Love Scenes from Fiction	*The Engaged Girl in Many Climes*	

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No 10. KING GEORGE IV. AND MRS. FITZHERBERT

Continued from Part 11

By J. A BRENDON

THE joyful days at Brighton were merely an idle summer solace George's happiness and moral reformation, gratifying though they may have been, did not serve to satisfy his creditors By rural retrenchment and a careful study of domestic economy, he may have prevented himself from sinking deeper, but he was quite unable to lift himself out of the mire of debt Something had to be done to relieve the strain, and in 1787, contrary to the advice of his friends, the Prince of Wales appealed to Parliament for help The move was a dangerous one, for it was almost inevitable that, during the course of a debate on his affairs, some member should raise the question of his marriage And a member did raise the question, a sturdy, irrepressible Tory Devonshire squire, named Rolle Fox denied the allegation strongly

"His Royal Highness," he declared, "had authorised him to declare that, as a peer of Parliament, he was ready in the other House to submit to the most pointed questions which could be put to him respecting it, or to afford to his Majesty, or to his Majesty's Ministers, the fullest assurances of the utter falsehood of the fact in question, which never had, and commonsense must see never could have happened"

In making this statement there can be no doubt but that Fox was actuated by the best of motives, and it would be unfair to press the charge of perfidy either against him or against George. In the first place, the Prince had no idea that his friend would repudiate the marriage with such unnecessary vehemence, and, secondly, at this time, at any rate Fox was ignorant of the true facts of the case

In spite of this, however, never did Mrs Fitzherbert forgive him for shaming and disgracing her in public Nor, indeed, did she forgive her husband lightly George, however, was sincerely apologetic, he had been concerned solely with the payment of his debts, and because aspersions had been cast publicly upon his wife's honour he was truly grieved He assured her, moreover, that he had given Fox no authority for denying the marriage—this was, of course, untrue—and persuaded the pliable Sheridan to seize the earliest opportunity of modifying Fox's declaration in the House of Commons

Thus, still relying on George's promise of future reparation, Mrs Fitzherbert gradually allowed her outraged feelings to be pacified In July she left London with her husband and travelled to Brighton Here the townsfolk did all that was possible to help her to forget her recent disappointments, and greeted her and her Royal husband with unfeigned delight "Though nobody ventured to call her 'Princess,'" wrote a contemporary resident, "every one of her innumerable admirers enthroned her as the 'Queen of Hearts' throughout the length and breadth of fast-increasing Brighton, and a more loyal people it was impossible for a sovereign to

have They honoured her, they almost worshipped her "

The troubles of the past began to fade, and basking in the ardent sunshine of each other's love, George and his wife again found happiness At this time Mrs Fitzherbert's power was at its zenith, the Prince was the slave to her littlest wish, and the world, even the Royal Family, tacitly recognised her as his wife

Mrs. Fitzherbert's Downfall

This frail matrimonial bark, however, was constructed only for fair weather sailing, ride a storm it could not, but it was destined to meet with many During the winter of '80, moreover, with alarming suddenness, it met with one more serious than the rest The King became mad, and George, once again, was called into the arena of politics The struggle for the Regency between the Prince and his mother forms a sordid and ignoble story, but upon the life of Mrs Fitzherbert that struggle had an important bearing, for she threw herself into it whole-heartedly Should George emerge victorious, she felt that she had much to gain she hoped then for the fulfilment of his promises and reparation for all past ignominies

Her interference, however, was ill-advised, since, as a direct consequence, it became inevitable that the question of her marriage should again be raised in Parliament It was raised, and again the marriage was denied Secondly, moreover, her interference, and indeed the whole struggle, was all to no purpose for on the very day upon which the Regency Bill was to have passed into law, the King recovered his reason

Disappointed and disgusted by the pettiness of party strife the Prince and Mrs Fitzherbert returned to Brighton, where George once again found himself delegated to that position of political impotence which it pleased his Royal father to force his heir to fill Whatever aims and aspirations the Prince had ever had were stifled at their very birth, and George III did all he could to exclude his son from taking part in public life Is it a matter for wonder, therefore, that he should have decided now to submit, and to divorce himself from his governing instincts? With Mrs Fitzherbert to inspire him, he had striven, but, as now he saw, striven in vain Reaction set in, and from this time definitely begins a period of decadence

His mode of life changed completely, restraint and prudence he threw to the winds, the Pavilion, once the home of happy irresponsibility, now became the abode of reckless revelry To Mrs Fitzherbert life lost its sweetness, it is true she took part in these new and doubtful pleasures, but they were utterly distasteful to her she was a refined, proud woman

Still, however, she remained loyal, and strove hard to effect a reconciliation between the Prince and his father But her troubles now were many, the Press again had become scurrilous, she had lost her influence over her husband, and George was marching straight to ruin

Tragedy already loomed large before her, and now not a ray of hope lighted the future, for in 1794 George III ruthlessly annulled the marriage of her husband's younger brother Now, not only was Prince Augustus Frederick the sixth son, and, therefore, far removed from the succession, but his wife, Lady Augusta Murray, although a Roman Catholic, was herself of semi-Royal blood, a direct descendant of the ill-fated Stuart monarchs To save his wife, moreover, Prince Augustus did all he could, but George III. turned a deaf ear to his supplications, although he expressed himself willing—nay, begged to be allowed—to renounce for ever all claims to the succession

For what, therefore, could Mrs Fitzherbert hope? Her position was untenable, and at last she realised the truth

In consequence of his recent extravagances, moreover, George soon found his financial resources strained to such an extent that it was imperative that something should be done immediately to relieve the tension The King would help only upon condition that his son should declare himself willing to marry a Protestant princess from Germany Desperate ailments call for desperate remedies, the Prince wavered, and, while he was wavering, temptation spoke to him through the mouth of a self-seeking, fascinating woman

Needless to say, there was the inevitable woman in the case In her dealings with George, however, Lady Jersey does not appear in a very favourable light, she undertook the task of sapping Mrs Fitzherbert's influence and of marrying George to a German princess solely in order that thereby she might win favour from the King Her self-imposed task was one which was not difficult to perform, for already Mrs Fitzherbert's power was on the wane, and the Prince, being but a man, was quite unable to resist the wiles of a clever woman bent on captivating him

The Unhappy Story of Queen Caroline

Among the many unmarried Protestant princesses in Germany, two were especially eligible—Princess Louise of Mecklenburg-Strelitz and Princess Caroline of Brunswick The former was refined, beautiful, and clever, and subsequently became famous as Queen Louise of Prussia The latter, however, had been but sparingly endowed by Nature, but she was the woman whom Lady Jersey decided to create Princess of Wales, for that George should fall in love with his wife was, to her ladyship, an altogether undesirable possibility George, however, agreed readily to the proposal, one German *frau*, he declared, was as good as another, and, in August, 1794, he informed his father that he was willing to marry the Princess Caroline

To Mrs Fitzherbert the news came as a stunning blow, it was the realisation of her worst fears—incredible, awful Moreover, that George would desert her and marry again was a possibility which she had never really anticipated But Mrs Fitzherbert

did not give way to idle recrimination, without breathing a word of complaint, without exhibiting a single grievance to the vulgar public gaze, she retired into seclusion

The misfortunes of the Princess Caroline call for but little mention here They form a melancholy, dismal story which has no place in the history of romance

The first meeting between the "lovers" was not a happy augury for the future Lord Malmesbury, who introduced the Princess to her fiancé, has himself described the scene "The Prince," he says, "raised her gracefully enough and embraced her, said barely one word, turned round, retired to a distant part of the apartment, and, calling to me, said 'Harris, I am not well, pray get me a glass of brandy' I said 'Sir, had you not better have a glass of water?' Upon which he, much out of humour, said, with an oath 'No I will go directly to the Queen' And away he went"

Caroline of Brunswick the unhappy German Princess who was married to George IV in order that she might share his throne The King however treated her cruelly and she died an uncrowned queen

From a picture by J Lecomte in the Hamilton Museum

At the wedding his behaviour was even more pitiable, and it has been said that he looked "more like a victim going to the scaffold than a bridegroom to the altar" Moreover, while driving from Carlton House to the Chapel Royal, he said to Lord Moira, who was sitting opposite to him "It is no use Moira, I shall never love any woman but Fitzherbert"

The marriage ceremony was performed on April 8, 1795 On January 7, 1796, was born the Princess Charlotte, the child the nation learned to love, but whom the Prince treated with cruelty such as cannot be excused, and in April, 1796, one year after his marriage, the Prince sent word to Princess Caroline to say that he could live with her no longer The Princess received the news with equanimity, a few weeks after the birth of her daughter she declared "I receive a message through Lord Cholmondeley to tell me I never was to have de great honour of inhabiting de same room wid my husband again I said, 'Very well,' but as my memory was very short, I begged to have dis polite message in writing from him I had it, and was free"

Until 1806 the unhappy woman was allowed to live at Blackheath in peace and unmolested But then, since her behaviour had given wing to gossip, "a delicate investigation" was ordered The Princess defended herself vigorously, and, to the delight of the nation, was acquitted on all charges save that of "indiscretion"

In 1814, she went abroad, but so eccentric was her conduct, especially at the time during which she was residing at the Villa d'Este, on Lake Como, that a commission was sent to Milan to collect evidence In 1820, moreover, when he came to the throne, George IV. imposed a further indignity upon her by ordering her name to be omitted from the Liturgy Such malicious treatment even the Queen could not tolerate She returned, therefore, to England to defend her rights, and here found herself face to face with the ordeal of a trial The Bill of Pains and Penalties, however, was passed by so small a majority in the House of Lords that Lord Liverpool, the Prime Minister, decided to abandon the proceedings

In 1821, King George IV was crowned Arrangements had been made for the ceremony to be conducted in state and with unprecedented splendour Queen Caroline foolishly claimed for herself the privilege of being crowned also This George would not sanction the consort, he said,

could be crowned only at the King's pleasure. Nevertheless, on the morning of the coronation, the Queen, undaunted, drove in state to Westminster Abbey To her chagrin, however, the officials would not permit her to enter the Abbey. The unhappy woman was forced, therefore, to return, defeated, through a jeering crowd, and in the following month she died, a broken-hearted woman It is a sorry story

But what of Mrs Fitzherbert? In April, 1796, George separated from Caroline In June, with ardent protestations of undying love, he began to implore Mrs Fitzherbert again to receive him as her husband Princess Caroline did not remonstrate; indeed, she "hoped her husband would not feel her any impediment to the reconciliation he was so desirous for"

For a long while, however, the Prince implored in vain; Mrs Fitzherbert would not listen to him "A link once broken," she said, "could never be re-joined" George, however, wooed ardently, even more ardently than he had done before the marriage Her own family, moreover, and several members of the Royal Family, notably the Queen, who hated Princess Caroline, urged upon her a reconciliation

Re-Union

Still, however, Mrs Fitzherbert wavered But the Prince was irrepressible He would accept no rebuff, nothing could damp his ardour Rarely has a wife been wooed thus by her husband "How I have ever loved and adored you," he declared in one of his letters, "God only knows, and how I do now He also knows, and you cannot pretend to be ignorant of and disbelieve" It was impossible for Mrs Fitzherbert to turn a deaf ear to passionate entreaties such as these

As, however, in the first instance she had agreed to marry George mainly in order that thereby she might avert a tragedy, so now she agreed to a reconciliation On June 13, 1799, the Prince wrote to her, and declared that he had resolved to be true to his vows, and was about to proclaim her as his wife before the world "Think not," he continued, "that any advice whatever will make me delay my purpose or forswear my oath Thank God, my witnesses are living —your uncle and your brother, besides Harris, who I shall call upon as having been informed by me of every, even the minutest, circumstance of our marriage"

Mrs Fitzherbert was alarmed At this time popular opinion was all on the side of Caroline Should George be forced to carry his purpose into effect, the result, she knew, would prove disastrous both to herself and to the man she loved Accordingly, she yielded to the ultimatum. But first she submitted the true facts of the case to the Pope's consideration, violate her conscience she would not But when the Supreme Pontiff declared that, in the eyes of the Church she was still the wife of George, and, therefore, at liberty to rejoin him if he were truly penitent, she did not hesitate for another minute

Eight years of nuptial happiness ensued These years, it is true, contained their full measure of trouble, the "Seymour Case" and the "Delicate Investigation" both were unsettling and distressing, but, none the less, and in spite of "extreme poverty," Mrs Fitzherbert herself has declared this to have been the happiest period of her life.

Again, with Brighton as the setting, was resumed that comedy of gay and innocent domestic happiness which Lady Jersey so ruthlessly had interrupted Mrs Fitzherbert's influence soon reasserted itself over the Prince, and he, for his part, again reformed his character and became a model husband But a broken link, however cleverly it may be repaired, is always liable to snap again That, sooner or later, a cloud should again darken Mrs Fitzherbert's happiness was inevitable, for George by nature was inconstant and was the personification of susceptibility

Lady Hertford in the Ascendancy

In 1808 the Prince became strongly attracted by the personality of Lady Hertford On both sides the affection appears to have been merely "platonic," but it was very strong George adored Lady Hertford, and this adoration cut Mrs Fitzherbert like a knife Her husband's *petits amours* she could tolerate, and had tolerated readily, but this new fancy was different from the others Lady Hertford was a woman of position, and no longer young and beautiful The Prince's devotion to her deprived Mrs Fitzherbert of those very things which, in the eventide of life, she valued most—his friendship and his confidence It robbed her, moreover, of those thousand little acts of kindly thoughtfulness which had endeared him to her, and which, indeed, endear a man to any woman

To chaperone Lady Hertford in public and to be snubbed by her husband in private she could not tolerate, for she knew her rival to be a foolish woman and unworthy of the Prince's love Accordingly Mrs Fitzherbert absented herself from the Pavilion, and shunned the Prince's society This infuriated George Would any woman dare treat him, the Prince of Wales, in this way? The breach widened rapidly, and now, as on the previous occasion, separation was signalled by the King becoming mad

George III lost his reason for the second time in 1810, and on February 5, 1811, the Prince formally took the oaths required of him as Regent He was now wholly under the influence of Lady Hertford, who availed herself of every opportunity to emphasise and exaggerate the folly and danger of his connection with a Roman Catholic woman George listened to her arguments readily; he was anxious now to find some dignified pretext for bringing to an end his relationship with Mrs. Fitzherbert. Moreover, acting, no doubt, upon Lady Hertford's advice, he was determined to prove that he had

disassociated himself from her for ever. Accordingly, in June, he arranged to give a *fête* at Carlton House, ostensibly in honour of the exiled French Royal Family. Two thousand guests were invited, and among them Mrs Fitzherbert A few days before the date of the entertainment, however, she was informed that a place would not be allotted to her at the Prince's table, as had been on such occasions in the past

Unable, and, indeed, unwilling, to believe that George was capable of laying so treacherous a trap as this for her, she went in person to Carlton House and asked him where she was to sit

"You know, madam," said the Regent, "you have no place"

"None, Sir," she replied, "but such as you choose to give me"

Then she withdrew, and, except on the evening after the *fête*, when, at a reception given by the Duchess of Devonshire, she passed the Prince as he was sitting chatting with Lady Hertford, she saw her husband no more The splendid extravagances of the Regency Court were delights of which Mrs Fitzherbert did not partake She was living in quiet seclusion, for her heart was filled with bitterness and her mind with memories, but memories which, in spite of herself, she cherished dearly

Memories of the Past

And George—his mind, too, was filled with memories, but he concealed them beneath a mask of gaiety, his self-esteem forbade him to reveal regrets Accordingly, he was lavish in his attentions to Lady Hertford, installed her as the reigning lady in his Court, and mundated her with adulation, although she bored him as excessively as he bored her In this way he hoped to pique Mrs Fitzherbert, and to bring her as a suppliant to his feet.

Croker would have us believe that his love was dead, but this is a theory which subsequent events disprove Forget the past he could not, imagination is creative, not a destructive force, even an imagination such as George's It may have assured him that he was present at the battle of Waterloo, convinced him with such certainty that he dared even to appeal to the Duke of Wellington to confirm his statements—the Duke's answer is immortal, "I have heard your Majesty say so before," he said—but to make him forget Mrs Fitzherbert was a task beyond its power

In 1821, after the death of Queen Caroline, he endeavoured by means of another ruse to break her silence, and sent a message to her in which he announced his intention of marrying again But Mrs Fitzherbert was not perturbed "Very well, Sir," she replied And this contemptuous answer, perhaps, debarred him from his purpose

In 1830, moreover, during the King's last illness she showed how real was her devotion, for her anxiety was distressing, her sorrow pitiable to behold, and there was nobody to whom she could confide the knowledge of her grief, for, during her later years, the past was a subject upon which she was very reticent.

She could not, however, allow the man she loved to pass away beyond recall without sending him one word of tender parting Accordingly, struggling with pride, she took up her pen and wrote

"Sir,—After many repeated struggles with myself, from apprehension of appearing troublesome or intruding upon your Majesty, after so many years of continued silence, my anxiety respecting your Majesty has got the better of my scruples, and I trust your Majesty will believe me most sincere when I assure you how truly I have grieved to hear of your sufferings."

A Final Tribute

Death also revealed the depth of George's love As he was lying on his death-bed, he sent for the Duke of Wellington, and instructed him to see that nothing should be removed from his person after death, and that he should be buried in the very garments in which then he lay

The Duke promised to fulfil his Royal master's last request, but later, when left alone in the chamber with the open coffin, he noticed a piece of ribbon, very thin through wear, encircling the dead monarch's neck What was attached to that ribbon? His curiosity was aroused Presently he unfastened the dead man's shirt, and then he saw that which enabled him, perhaps for the first time in his life, to understand the King whom he had lost Attached to that ribbon was a locket, and in the locket a tiny miniature of Maria Fitzherbert

Some weeks elapsed before the Duke acquainted Mrs Fitzherbert with his secret, but when she heard of it her heart was filled with gladness It was no small consolation to her who had loved to know also that she had been loved

The Duke of Clarence, moreover, when he ascended the throne as William IV, did not forget his brother's widow He was devoted to Mrs Fitzherbert, and, through all her troubles in the past, had been her truest friend, and now he gave further testimony of his loyalty

Mrs Fitzherbert dined frequently with him at St James's Palace, and was on terms of closest friendship both with himself and with the Queen From purely official functions alone did she absent herself, and this she did merely because the question of precedence was a difficult one to solve The King desired to create her a duchess, but this offer she declined, although she thanked him for the honour She had been the wife of a king, this was honour enough As Mrs. Fitzherbert, therefore, she remained, until on March 27, 1837, she died at Brighton at the age of eighty-two, and the nation truly mourned the woman who had been the King of England's wife but never their Queen.

ENGLISH LOVE SONGS

By Lady Margaret Sackville

Love Poems and Love Songs—The Difference Between Them—The Decadence of the Modern Love Song—Some Beautiful Love Songs

There is all the difference in the world between the love *poem* and the love *song* The latter, strictly speaking, is as spontaneous and unself-conscious as a bird's note, springing from the heart, at the touch of joy or grief, as naturally as tears from the eyes It is composed, indeed, of laughter and tears, which, because they must somehow find expression, have turned to words It does not demand an audience, as usually understood, but a sympathetic listener to whom confidences can be made It is written primarily as a relief from certain consuming emotions, without any regard to effect or for the sake of producing a poem

The love poem, on the contrary, is deliberate, it uses certain words consciously, as best expressing its meaning It may be as sincere, as spontaneous as the love song, but it springs from a different root

So vast, however, is the subject that here it is possible to consider love songs only, although there are many songs which might come under either heading, such, for instance, as the exquisite and subtle songs of the Elizabethan poets To write concerning the love poetry of the world would be like embarking on a sea to which there is no apparent shore—a fascinating sea, from whose foam Aphrodite was fashioned, full of strange colours and alluring lights

The Modern Love Song

The deplorable condition of the modern love song is difficult to explain In fact, it is practically non-existent, for love poems—of which there are so many and of such great beauty—set to music are not at all the same thing A certain elemental quality was lost, banished, I suppose, when singing became a drawing-room accomplishment After all, it is not to drawing-rooms that one goes for elemental emotion, any more than one expects to find wild flowers in a conservatory—which is as it should be, since both the drawing-room and the conservatory have their own peculiar gifts

The initial mistake lay with the audacious early Victorians, who thought that music could be rendered tame, civilised, and urbane, and yet remain music Of course, the curious lisping thing which was the result of their painstaking efforts, which they dressed in evening clothes, patronised, and brought down to entertain them after dinner, was not music at all Music was still wandering free through the world with the wind in her hair, scorning all efforts to trap her, as she has done since the beginning of the world At that period love songs became so banal that they were not even artificial. The charming artificiality which created for itself a world so well ordered that one could wander through it with powdered hair and high, red-heeled shoes had passed away for ever That world may have had the unreality of a fairy tale, but this later one, where even love was genteel, had the unreality of "Sandford and Merton." One was an imaginative, somewhat impertinent, protest against the "stodginess" of life; the other reduced life to the consistency of a rice pudding!

Fear of True Emotion

The lover of that period would have resented the simplicity and passion of the early love songs, as he would have resented a storm on a pleasure trip It is amusing to see how unfailingly this instinct worked when, by any chance, some old song was caught, pinioned, and rendered polished enough for polite society Without the slightest hesitation whatever, all that made the song vital and glowing was thrown aside; it was banished with a certainty which amounted almost to genius

I remember two versions of "Annie Laurie"—one plaintive and sweet, as though the heart cried out at some sudden blow, almost against its will, and the other, made by Lady Nairne, with all the tears wrung out of it, and made fit to appear in company

This terror of true emotion, which marked a period when fanatical domesticity reigned dreamily from a horsehair arm-chair over so many English homes, has vanished now, and a reaction has set in

But the note struck so far as love songs are concerned is not much truer. Emotion is no longer concealed—it has grown plentiful and cheap, but it can no more claim to call itself passion by losing self-control and behaving badly, than a person can claim to be artistic because they live untidily and forget to do their hair

Mechanical Sentiments

There is certainly an improvement in technique since the days of Moore, but an hour spent in listening to average English love songs leaves one with the slight feeling of fatigue one has after watching a play which quite frankly subordinates life to certain conventions There are, of course, exceptions, but if one turns suddenly from "The Rosary," for instance, to a Somersetshire ballad, one is as refreshed and satisfied as one talking to an intimate friend after a tea-party.

And yet "The Rosary" is not insincere; it has a certain real beauty, but it leaves

an impression as of something manufactured. There are many other songs of the same kind, and much music which resembles it in form and feature; but it resembles good material turned out mechanically at so much a yard. It is emotion which knows exactly what it is going to say, which is never unexpected or tremulous, and which would lose its self-respect for ever did it break down even a little. It is love who has been sent to a boarding-school in youth who speaks thus, whereas unsophisticated love falters and breaks and weeps, and has no doubt that others will weep with it.

And so it should be with the music, but in "The Rosary" it fits the words perfectly, as though it were a gown made by a good dressmaker, who spared no pains, but it is outside them, it can be taken on and off at pleasure. In the other they are one growth, and cannot be separated, the music turns to words, the words to music—it is impossible to mark clearly where one begins and the other ends, or which is the outcome of which. One presupposes the other, they are inseparable as soul and body.

Somersetshire Songs

Yet there are many songs, the result of an acutely conscious art, which possess this quality of instinctive rightness. The Elizabethan love songs are among the freshest and most spontaneous ever written, they are like spray scattered by a laughing stream into the hot face of the world. But it is better for the moment to confine oneself to *essential* songs whose authors are many generations of country folk, and which have ripened slowly through the centuries. Such are the Somersetshire songs, but, delightful as they are, they are difficult to quote. To be appreciated fully they must be sung.

Several are faint echoes of the Scotch ballads, which contain some of the most terrible and direct poetry in the world. They are full of haunting lilts, which sob like the wind, and remain in the memory like the cries of sea-birds heard on some still autumn evening. One can quote "Barbara Allen," which, even without its melody, conveys something of its charm, so simple is it and tender, but sung, its sadness grows almost too acute. It was taken down direct by Mr Cecil Sharp from the lips of a Somersetshire peasant.

BARBARA ELLEN

In Scotland I was born and bred,
In Scotland is my dwelling;
A young man on his deathbed lay
For the love of Barb'ra Ellen.

She went to his bedside, and said
"I think you're dying surely."
"A dying man, pray don't say so,
One kiss of yours will cure me."

"Oh, cross, my love, to the window light,
And see the tears come wellin',
The tears I cannot choose but shed,
For love of Barb'ra Ellen."

As I was going across the fields,
I heard some bells a-tellin',
And as they rung I seem they said,
Hard-hearted Barb'ra Ellen.

Hard-hearted girl I must have been,
To the lad that loves me nearly;
I wish I had my time again,
I'd love that young man dearly.

As I was going through the street,
I saw some corpse a-coming,
Yon corpse of clay, lay down, I pray,
That I may gaze all on thee.

The more she looked, the more she laughed,
Until she burst out laughing,
Till all her friends cried out "For shame,
Hard-hearted Barb'ra Ellen!"

So she went home "Dear mother," she says,
"Oh, make my bed, dear mother,
My young man died on one good day,
And I shall die on another."

"You make my bed, dear mother," she said,
"You make it long and narrow,
My young man died of love," she cried,
"And I shall die of sorrow."

They both were buried in one churchyard,
They both lay in one squar,
And out of her sprung a red rosebud,
And out of him sweet-briar.

Then they grew up to the high church wall
Till they could grow no higher,
And back they returned in a true-love's knot,
Red roses and sweet-briar.

A Scotch Song

Here, too, is another love song, originally Scotch, but which has been adopted by both countries. For tragic simplicity could it be surpassed?

Oh, waly, waly up the bank,
And waly, waly down the brae,
And waly, waly yon burn-side,
Where I and my love wont to gae!
I leant my back unto an ash,
I thought it was a trusty tree
But first it bowed and syne it brak,
Sae my true love did lichtly me.

Oh, waly, waly, but love is bonny,
A little time while it is new,
But when 'tis auld, it waxeth cauld,
And fades away like morning dew.
Oh, wherefore should I busk my head?
Or wherefore should I kaim my hair?
For my true love has me forsook,
And says he'll never see me mair.

Now, Arthur's Seat sall be my bed
The sheets shall ne'er be pressed by me,
Saint Anton's Well sall be my drink,
Since my true love has forsaken me.
Martinmas wind, when wilt thou blaw,
And shake the green leaves off the tree?
O gentle death, when wilt thou come?
For of my life I am wearie.

'Tis not the frost that freezes fell,
Nor blawing snow's inclemencie,
'Tis not sae cauld that makes me cry,
But my love's heart grown cauld to me.

When we came in by Glasgow town
We were a comely sight to see
My love was clad in the black velvet,
And I myself in cramasie.

But had I wist, before I kist,
That love had been sae ill to win,
I had locked my heart in a case of gold,
And pinn'd it with a siller pin.

And, oh! if my young babe were born,
And set upon the nurse's knee,
And I myself were dead and gane,
And the green grass growing over me!

But these songs do not all strike a sad note. There are some which have the delight and freshness of early morning when the lambs shake the dew off their fleeces! Here, again, the Somersetshire songs show a lightness and gaiety which rejoice the heart.

They are but another expression of the same spirit which produced the country dances and charming garments in which, before it grew stupid, ugly, and intelligent, the world delighted. But here, even more than with the tragic songs, it is useless to quote the words without their accompanying melody One may end, however, with a delicious specimen, also anonymous, written about 1600 It is perhaps more a love poem than a song, but demands to be quoted on account of its irresponsible gaiety and fragrance as of some wood-land flower

PHILLADA FLOUTS ME

Oh, what a plague is love !
How shall I bear it ?
She will inconstant prove,
I greatly fear it
She so torments my mind
That my strength faileth,
And wavers with the wind
As a ship saileth
Please her the best I may,
She loves still to gainsay,
Alack, and well-a-day,
Phillada flouts me !

At the fair yesterday
She did pass by me ,
She looked another way,
And would not spy me
I woo'd her for to dine,
But could not get her,
Will had her to the wine—
He might entreat her
With Damel she did dance,
On me she looked askance ,
Oh, thrice unhappy chance !
Phillada flouts me !

Fair maid, be not so coy,
Do not disdain me !
I am my mother's joy
Sweet, entertain me !
She'll give me, when she dies,
All that is fitting
Her poultry and her bees,
And her goose sitting,
A pair of mattress beds,
And a bag full of shreds,
And yet, for all this guedes,
Phillada flouts me !

She hath a clout of mine,
Wrought with blue coventry,
Which she keeps for a sign
Of my fidelity
But i' faith, if she flinch,
She shall not wear it ,
To Tib, my t'other wench,
I mean to bear it
And yet it grieves my heart
So soon from her to part
Death strike me with his dart !
Phillada flouts me !

Thou shalt eat crudded cream
All the year lasting,
And drink the crystal stream
Pleasant in tasting
Whig and whey whilst thou list,
And bramble berries,
Pie-lid and pastry crust,
Pears, plums, and cherries—
Thy rament shall be thin,
Made of a weevil's skin—
Yet, all's not worth a pin,
Phillada flouts me !

In the last month of May
I made her posies ,
I heard her often say
That she loved roses
Cowslips and gilly-flowers,
And the white lily,
I brought to deck the bowers
For my sweet Philly
But she did all disdain,
And threw them back again ,
Therefore 'tis flat and plain
Phillada flouts me

Fair maiden, have a care,
And in time take me ,
I can have those as fair
If you forsake me
For Doll, the dairymaid,
Laugh'd at me lately,
And wanton Winifred
Favours me greatly
One throws milk on my clothes,
T'other plays with my nose ,
What wanting signs are those ?
Phillada flouts me

I cannot work nor sleep,
At all in season
Love wounds my heart so deep
Without all reason
I 'gin to pine away
In my love's shadow,
Like as a fat beast may,
Penn'd in a meadow
I shall be dead, I fear,
Within this thousand year
And all for that, my dear—
Phillada flouts me

To be continued

THE LANGUAGE OF FLOWERS

Continued from page 1513, last col

A

American Elm—" Patriotism "
American Linden—" Matrimony "
American Starwort—" Joy in old age "
Amethyst Flower—" Admiration "
Anemone (*Field*)—" Sickness " This dainty little flower, which blows so freely in the fields and woods in springtime, is often called the " wind flower," because its name is derived from the Greek word " anemos " (" wind ") Hence our word " anemometer," an instrument for measuring the strength and force of the wind Its other name, " zephyr-flower," bears the same meaning since zephyr is the poetical name of the west wind. Tradition gives the following story of the origin of this flower Anemone was a nymph beloved by Zephyr, but Flora, jealous of her rival, banished her from court, and transformed her into a flower Forsaken by her fickle lover, she next received the unwelcome attentions of Boreas, the blustering north-east wind, who, obtaining no response to his affection, harshly shakes her frail stem, causing the blossoms to unfold and fade before their time The anemone is sometimes called a fairy flower, because the little people are supposed to paint the crimson veins upon its petals.
Anemone (*Garden*)—" Forsaken."
Angelica—" Inspiration." This plant is much used in medicine.
Angree—" Royalty "
Apple—" Temptation "
Apple Blossom—" Fame declares you good and great "
Apple Thorn—" Deceitful charms " This flower, which grows in great profusion in Peru, droops during the day, and revives and unfolds its beautiful large bells at eventide These magnificent flowers, purple in colour outside and ivory within, attain sometimes a length of 2 feet It is a dangerous tropical plant, exhaling an attractive, but poisonous and narcotic perfume, and its fruit is fatally injurious.
Apocynum (*Dog's Vane*)—' Deceit "
Apricot Blossom—" A secret "
Arbor Vitæ (*Tree of Life*)—" Changeless friendship," or " Live for me "
Arum (*Wake Robin*)—" Ardour "
Ash-Leaved Trumpet Flower—" Separation "
Ash Tree—" Grandeur."
Aspen Tree—" Lamentation " Tradition says that the Cross was made of the wood of the aspen tree, and ever since its shivering, restless leaves bemoan the part it played in that sorrowful deed of Calvary.

" In olden times 'twas ever said,
But truth now laughs at fancy's lore,
That of this tree the Cross was made,
Which once the Lord of Glory bore ;
And ever since its leaves confess
The story of a troubled conscientiousness."

To be continued.

WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work All the principal charities will be described, as well as home and foreign missions The chief headings are :

Woman's Work in Religion	**Charities**	**Bazaars**
Missionaries	*How to Work for Great Charities*	*How to Manage a Church Bazaar*
Zenana Missions	*Great Charity Organisations*	*What to Make for Bazaars*
Home Missions, etc	*Local Charities, etc*	*Garden Bazaars, etc*
Great Leaders of Religious Thought	**The Women of the Bible**	**How to Manage a Sunday School**

OUR FELLOW-WOMEN IN FOREIGN LANDS

No. 3. THE EDUCATIONAL WORK OF THE CHURCH OF ENGLAND ZENANA MISSIONARY SOCIETY

Patroness: H.R.H. The Duchess of Connaught. President: The Hon. Lady Peek.
Chairman. Sir W. Mackworth Young, K C S.I.
Office Lonsdall Chambers, 27, Chancery Lane, W.C.

Continued from page 1397 Part 11

The Awakening of the Women of the East—Why the Christian Schools are Full—The Educational Work of the C.E.Z.M.S.—Work Among Widows

Nor blame
Too much the sons of men and barbarous laws,
These were the rough ways of the world till now
. .
The woman's cause is man's, they rise or sink
Together, dwarfed or God like, bond or free
. .
If she be small, slight-natured, miserable,
How shall men grow? *Tennyson*

"Send us teachers" is the cry which comes to us from India and China from thousands of women of the upper classes, who are awaking to their need of education

It is nearly a hundred years since the higher education of men in India was started by Christian missionaries The demand for such teaching far exceeded the supply, so instruction was provided by the Government, and, as such, could not be given, or, at any rate was not given, on a Christian basis To-day in India men are discarding the religion of their fathers, and with countless thousands nothing is taking its place.

The Power of the Bible

It is undeniable that apparently insurmountable difficulties surround the Government with regard to religious teaching in schools If the problem has not yet been solved in England, how solve it in heathen lands? The Christian schools of the missionaries flourish side by side with the Government schools, and are well attended. A large number in India are under Government inspection and receive Government grants. In Hong Kong many non-Christian parents prefer to send their children to Christian schools because of the advantage of the moral teaching to be obtained in them One of the greatest of Chinese viceroys said that he was in favour of having the Bible read in the schools because, "while the high quality and permanence of Chinese civilisation is due to the teaching of the Confucian classics, Western nations evidently have some power which the Chinese do not possess, and this is due to their possession of the Bible."

Educated Wives Wanted

In India the Christian schools are full to overflowing, and in many places have entirely lived down the opposition they met with at first. We are told that "girls who can read and write and have passed some examination are preferred as wives

so that more interest is taken by parents in their studies" From Ceylon we hear that "our missionaries receive more invitations to visit and teach the women than they can possibly accept"

As with the men in the past, so with the women and girls of to-day the supply of Christian schools is utterly inadequate to meet the demand, which must therefore be met by the secular schools of the Government. The need of more women missionaries to undertake educational work is very great, and, if it is not speedily met, the present opportunity for the spread of Christianity by this means will have disappeared.

The educational work of the C E Z M S. is carried on by means of

1. Day and boarding schools for girls
2. Homes for foundlings, famine orphans, and others.
3. Industrial work
4. Training homes for Bible-women and native workers
5. The blind, and deaf and dumb.

Day and Boarding Schools for Girls

Literally thousands of little girls are crowding into the C E Z M S schools in China and also in India In many of the Indian schools Government grants are given The keenness of the girls to learn is extraordinary In one school, we are told "they hasten from one lesson to another in a breathless hurry, as if their little lives depended on making all possible speed, and, putting down one book with 'What next?' will pounce upon another, and begin to repeat a fresh lesson before the teacher has time to find her own place They positively run races with sums spelling, etc"

This happy state of affairs does not, of course, exist in all schools. Indian children, as well as English ones, are sometimes lazy; they sometimes, for instance, oversleep themselves, and are late for school In certain districts of India old women are employed as school attendance officers. These go round and pull the children out of bed (off their mats) and hurry them off to school, unwashed and unfed As the children rarely undress at night, no delay is caused by dressing in the morning. Their hair, too, is usually only done once a week. An Indian schoolroom presents a very different sight from an English one. The children sit on the floor, the head teacher on a low chair, and the assistant teachers on four-legged stools. The babies write in sand with their fingers, while those a little older use white mud on black slates. Whilst the majority of the pupils in the day schools are the children of non-Christians, most of those in the boarding schools are either the children of Christian parents, or orphans, or, still sadder, those whose parents did not want them The sum of £4 a year will support an orphan from two to nine years of age in India, and £5 a year a child from ten to sixteen years of age.

Seng-Fu schoolgirls The Chinese practice of infanticide is the reason why vast numbers of girl-babies are rescued annually by Christian missionaries

Homes for Foundlings, Famine Orphans, and Others

In parts of China it is said that more than half the girl babies are destroyed at birth or are left at the asylums provided by Government for the prevention of infanticide Some parents go there and exchange their own little girl for another, in order that she may become a wife to their son Some get rid of their daughters in other ways Near a pool in Foo-chow a stone is inscribed, "Girls may not be drowned here", but that does not include all parts of the river Many babies destined for the river have been saved and brought up by the missionaries £3 10s a year will support a Chinese foundling at the "Birds' Nest" at Kucheng

In India the missionaries are sometimes able to adopt poor little widows, whose future would otherwise be one long misery.

There are over 43,000 little widows under ten years old in Bengal alone A widow has only one meal a day, and fasts one day a fortnight, when she may not even drink water—a deprivation only to be understood by those who are acquainted with the climate of India Numbers of them run away from the homes of their husbands' relations in order to escape a living death

Industrial Work

Until the coming of the missionaries no possibilities were open to widows of earning their living respectably No widow has money in her own right Directly she leaves her home she is penniless Any property her husband left her is not really hers, but only hers in trust for her son If she has no son she is obliged to adopt one, and when he comes of age to give him all her property, to become a servant to his wife, and to manage as best she can on the

meagre allowance allotted to her for food and clothing.

The C.E.Z.M.S., confronted with this problem, has started the "Indian Widows' Union" in order to raise a fund to be spent in establishing industrial schools, and aiding widows by training them to support themselves by industries and to fill useful posts, such as school-mistresses, nurses, and medical assistants. Any widows in Great Britain are eligible as members, and other Christian women are welcomed as associates. The object of the union is to band the Christian women of England together in an effort to improve the condition of the Hindu and Mohammedan widows of India.

A group of girl brides from the C.E.Z.M.S. school at Masulipatam. The Indian girls are remarkable for their intelligence and zest for learning.
Photos, The Church of England Zenana Missionary Society

For further particulars of the work of the Indian Widows' Union, application should be made to Mrs. Boswell, 1, Queensborough Terrace, W.

Training Homes for Native Workers

It will be readily understood how supremely important it is that native women should be trained in order to teach. Many of those so trained return to their own villages, and become little centres of light and knowledge to those around them. Ninety per cent. of the Indian population live in villages, and although a good deal of itinerary work is done by the missionaries, it is those who actually live among the people who are needed to carry on the work. From £6 to £10 a year will support a Bible-woman or native teacher in South India or in China.

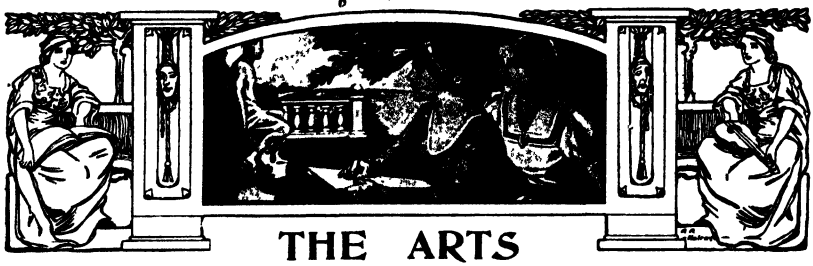
The Blind and the Deaf and Dumb

The C.E.Z.M.S. have special schools for these afflicted children, and also give industrial training to blind or deaf and dumb women. We are told that in Nantai Island, China, many village people come to see the "surprising sight" of blind girls engaged in various industries and reading and writing fluently. From Palamcottah, India, we hear that some of the children from the deaf and dumb school have recently gone in for, and successfully passed, the usual Government examinations.

Scholars at the Deaf and Dumb Schools, Palamcottah, India. These children, when properly taught, are able to acquire the knowledge of a handicraft and pass successfully the usual Government examinations.

We may learn, therefore, from all these facts what can be done for our fellow-women of India and China, and how successful is the work which has already been done.

Those who are anxious to further the endeavours of the C.E.Z.M.S., and to help the many millions who are still living in darkness and misery, should apply by letter for free pamphlets, dealing with all sections of the work, to Miss Nash, C.E.Z.M.S., 27, Chancery Lane, W.C.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done in the arts, how she may study them, and how she may attain success in them Authoritative writers will contribute articles on:

Art
Art Education in England
Art Education Abroad
Scholarships Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc, etc

THE ART OF DRAWING AND PAINTING

By A S HARTRICK, A R W S, Visiting Teacher L C C School of Art, Camberwell

No 5. PAINTING

"Tinted Drawing" a Primitive Form of Painting—Difference between Drawing and Painting—How to Learn the Comparative Values of Tones—Some Old Masters and their Methods—How to Paint a Picture—The Value of Still-life Painting

CORRECT drawing forms the basis of good painting, whether in oil, water-colour, or any other medium, but having said so much, it is well to remember that there have been painters who were not good draughtsmen, and *vice-versa* The truth is that the plastic sense is largely a gift, and cannot be taught

As is to be expected, the more primitive forms of painting will be found less complicated, tending to be, in fact, what painters call tinted drawing—that is to say, an outline has first been found, and then colour applied, either flatly in local tints up to its edge, or if relief is desired the colour is made dark on the shadow side and light on the light

This is the method the elementary student must go through, until he acquires some power of matching tints and putting them down in pigment

But in true painting, as in nature, there is no such thing as an outline: there are merely two tones of differing degrees of brightness or darkness drawn up one against the other, and so affording relief from one another, until the appearance of reality is obtained For this sort of drawing the artist does not work by the contour, but rather from within outwards until the boundary of a new tone is reached, and a new mass of tone begins All fits together, somewhat like a puzzle; but all sorts of overlapping may occur, as film after film can be added to convey the subtleties of intervening light and air.

To avoid much disappointment and disastrous experiment, it will be found best for the beginner to simplify his processes deliberately as much as possible by starting to mix a number of tints, say, three or four, approximating to the brightness or the darkness of the chief parts of the object he wishes to depict Let him begin by mixing one for the background and another for the most important object relieved against it It should be remarked that the background tone is one of the most difficult to depict, because no tone is likely to be correct until the true value of the background has been established This fact is very often lost sight of, and not by students only, whence follows, naturally, much tentative work and consequent added labour, as well as failure to get the desired effect

By holding up on his knife some of the pigment when mixed, and comparing it with the particular tint in nature which he desires to match, the student can obtain a rough idea of its accuracy of tone By following up this process with a few of the tones desired, if he is able to draw at all, he should acquire a sound basis on which to work

He should now continue to correct these tones until they as closely resemble the nature before him as he is able to achieve

In these tones he will find that it is the main half-tone of each colour in the object depicted that is the important one By this I mean the colour which would be meant if

A first study of plain flat tone values

one described generally a dress, say in light, as light blue, and in shadow, as in grey, blue, etc, no notice being taken of the high lights or deep shadows If the student adds a little light pigment at one end of this half-tone and some dark at the other he has two more tones which will assist him greatly to gradate or model the object completely into the round A very small quantity of pure pigment from the palette, added to the mixed tones, will vary them to a surprising degree

As he attempts a still more perfect matching of the tints before him, however, the student becomes aware of another condition—namely, that the colours on the palette, besides making a gradation from light colours to dark colours, show also another gradation, from warm colours (yellow, orange, red) to cold (blue, green, black)

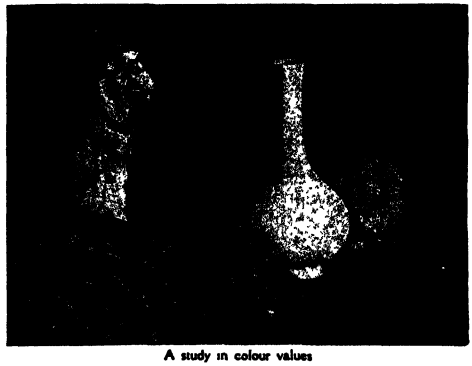
This is a matter of vital importance to his work, for, in painting, nearly as much relief, and consequent expression of form, may be got by opposing warm colours to cold as by the contrast of light and dark Indeed, the colour reliefs will be found to "carry" better—that is, can be seen at a much greater distance from the eye

All colours are dominated by light, so that the apparent colour of an object is not its actual local colour, but its local colour as affected by the conditions of lighting. For this reason, as has been well put in a little pamphlet, "Elementary Propositions in Drawing and Painting," by Henry Tonks, of the Slade School, and George Clausen, R A, "the difference between a particular colour in light and in shadow is not the difference between light and dark tones of the same colour, but the difference between a colour inclining to warm of one intensity, and a colour inclining to cold of another intensity, and *vice-versa*" For example, in ordinary indoor light the lights are cool and the shadows warm, in sunlight, the lights are warm and the shadows cool

That the beginner should start with a sound method of painting technically is most important. The following rules have been observed by many fine painters, and cannot be bettered for simplicity

Lay in the whole picture quite thinly, diluting the pigment with turpentine, either in one warm tint, such as an umber or, if preferred, in the simplest local tints, paying special attention to drawing and light and shade This coating will dry practically at once, and cannot affect later paintings, also the white of the canvas being covered out it is now easier to judge the intensity of all tones in the next painting The second painting should be laid on boldly with a full brush, and as correctly as possible in tone, colour, and drawing, and to be perfect without any medium It will be found wiser to allow this coat to dry thoroughly.

With the third, fourth, or later paintings the colour may be thinned if desired by a mixture of oil and turpentine, or oil, copal, and turpentine in equal quantities Each painting should, if possible, cover the whole canvas at one time Especially is this desirable with the last, so that the final surface may be all one film



A study in colour values

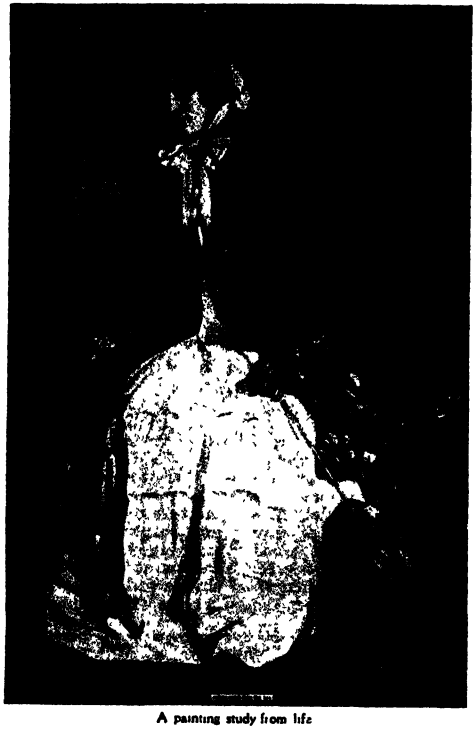
Up to this point we have been considering methods of painting which aim at and produce realistic effects. The various degrees of brightness or darkness of the colours in the model having been matched as truly as possible, the painting is made up of what are technically known as "values," because the exact value of each brightness or darkness to each other and to the whole have been obtained by the selective skill of the artist

But there is another type of painting, and a most magnificent one We find it in Titian's "Bacchus and Ariadne," in the National Gallery, and in the work of Gorgione and many other great painters. This kind of painting is dependent on quite other conditions, for here is the arrangement of certain great harmonies of colour and their opposition, which are imaginary and of the painters' own creation, though suggestive of and based on those of Nature In the "Bacchus and Ariadne," for instance, the sky is made deliberately much darker in tone and fuller in colour than it would appear in nature, or in a naturalistic picture, but being opposed by masses of dark warm colour in other parts of the picture it appears luminous, and gives the onlooker the feeling of a sky.

These methods belong to the poetry of painting, and the technical processes on which they depend, with their under paintings and glazes, are hardly to be taught. Unless the artist is born with the instinctive gift of thinking out schemes of colour—harmonies which will convey his emotions and be convincing to others, he will have no basis on which to build. Therefore it is wiser for the student to learn to paint in a direct manner first of all, then, if his nature so impels, he will soon find out the means of expressing himself in this second manner

Of all the practice that a student or trained artist can give to painting there is none that will repay him better than the study of still life—that is, the painting of inanimate objects He can arrange objects of various colours, textures, and surfaces under conditions which do not change, and thus study them thoroughly until he gains the power of stating them in the simplest terms possible As I have said before, in art the best is the simplest The beginner may think still-life painting dull and uninspiring work, but a little experience will soon convince him of its real value

My own practice with beginners in painting is to set them first of all to paint an interior in the school, by preference, a large class-room used at night by plasterers' apprentices Part of the room is divided off by an arcade, which puts it into shadow, thereby giving two large tones opposed to one another in light and shade, which can be readily seen and appreciated by the student There are, besides, in the room a large number of white objects, portions of ceilings, mouldings, etc, the different intensities of which in light and shade are obvious when brought up one against the other, and therefore good for the student to study Any objects, such as paint-cans or pieces of fabric with local colour, show with great distinctness in the midst of so much negative colour, making it comparatively easy to judge the values of their places in the picture



A painting study from life

For the next exercise I try the student with an ordinary plaster cast of a head or figure, so that he may study thoroughly the modelling of an object in practically only one colour with its background From this he proceeds to simple exercises with a few coloured pots or vegetables, and so on, to the more complicated arrangement of objects of different colours and textures in light and shade When he can handle his materials fairly well in such subjects he can then attempt the astonishingly difficult matter of painting flesh.

THE TRAINING OF A SINGER

Continued from page 1400, Part II

BREATHING AND PHYSICAL EXERCISES

By ALBERT VISETTI

Professor of Singing at the Royal College of Music, Examiner for the Associated Board of the Royal College of Music and Royal Academy of Music

An Axiom of the Old Masters of Singing—Importance of Correct Breathing—The Three Methods of Breathing—Some Breathing Exercises

"He who can breathe—can sing."—Old Italian axiom

So much care did the old masters give to the cultivation of a correct breathing method for song that the above sentence has come down to us as the basis of all their teaching, for it must be remembered that the art of singing had not in those days received the attention of physiologists, and was not really understood to be a science as it is now

So if the great singers of past days were produced with the slender knowledge then extant of actual processes, and if masters of those days based their teaching on breath control, that were a proof, if proof were wanting, that the act of breathing is the foundation of all song The sentence at the head of my article is somewhat misleading, as many other things than breathing capacity are required to make a singer, but it is useful in drawing attention to an indispensable part of the singer's education, which is often strangely neglected by the teacher.

Now, I always impress very strongly upon my pupils that breathing exercises are to be considered and studied apart from the act of singing Nothing is more fatal to the student, during the delivery of a song, than having the mind occupied with several things at once Is my breathing correct? Is the production right? Am I singing in the right register? And so on The result is general constriction and an unsatisfactory performance

Fig. 1 Maintain an easy, correct poise of body and inhale slowly through the nose Then, after mentally counting four allow the breath to escape forcibly through the mouth

The breathing exercises must be looked upon as a thing separate They ought to be kept up throughout the singer's career, and in the course of time a control will be set up that becomes purely automatic, and direct muscular exertion totally unnecessary.

These exercises, being independent of sound, do not tire the voice. (This was made a strong point in a conversation I had in his studio at Frankfort with the late eminent teacher Julius Stockhausen.) But it requires much practice to reach this point of perfection.

A common mistake among singers is to imagine that an enormous amount of breath is necessary for the production of a full tone, and, lacking proper control, they completely fill their lungs with air, with the result that the tone they produce, instead of being supported by a steady flow of breath, is overwhelmed by a totally unnecessary rush of air, the sound being "breathy" and without any resonance

Breathing, as we all know, is composed of two processes—inspiration and expiration—and the second is far more difficult than the first It is not so much the amount of breath *inhaled* that matters as its control. Without thorough command of the muscles of expiration sustained singing is impossible

Now a word as to the different methods of breathing, which we will divide under three heads.

1 The clavicular, or collarbone, breathing

2 The lateral costal method

3 The diaphragmatic method

I do not propose going into a full explanation of these three methods, for, as I said in my first article, I never approve of confusing the pupil's mind with physiological reasons, besides which the subject is fully treated by several writers both from a medical and from a singing point of view

Even to-day there is considerable dissension among authorities on these points, and no good purpose is served by the student confusing her mind as to the why and the wherefore of all statements made upon this subject

Clavicular, or collarbone, breathing is a method which I condemn emphatically and at once. Untrained girl students, especially those who curtail the freedom of their bodies by the use of corsets, often rely entirely upon this system By its employment the shoulders are raised, which is not only quite unnecessary, but also very unsightly Further, an effort is made to move the highest ribs. The part of greatest expansion is entirely shut off, and the result is a constriction of the

throat muscles, a hard, unsympathetic delivery, and very often that bane of modern singing, the tremolo.

Now, what we seek to acquire is a method that will give us the means of inhaling the largest quantity of air with the least expenditure of effort, in short, a combination of all methods

Here I must draw your attention to a point of the greatest importance. I refer to what I may call the singing position, or poise, of the body. Always pay attention to this during your breathing exercises, as it will become a habit when songs have to be sung, *and when the whole attention has to be given to the rendering* But on this point more anon.

Remember that it is no good doing breathing exercises if the poise of the body is faulty Any defect of the figure will become intensified In the words of Dr H H. Hulbert, a recognised medical authority, "An erect posture, an expanded chest, a retracted abdomen are indispensable to perfect health and vocal culture" I append some rules to be observed

No tight garments, especially in the region of the waist

Pure air is essential; *do not be afraid of open windows*

This advice is so very common nowadays that I need not enlarge here upon the absolute necessity for everyone, and especially singers, to avoid stuffy and ill-ventilated places as much as possible

Do not practise too soon after a heavy meal The best time is in the early morning, clad in some light body garment that does not confine free body movement. And do not practise the exercises in the company of other students Be quite alone, otherwise you may try to compete with each other as to who can hold and retain the greatest quantity of breath And this, especially in the early stages, may result in harmful strain

Now as to position

Stand upright, with the feet firmly planted on the ground, in an easy, natural attitude The shoulders must be drawn backwards, and should slope downwards The head should be held erect The tongue should be flat, and all the muscles of the throat and neck must be loose. This last point is one of the most important of all for singers to cultivate Never, under any circumstances, must there be any tightness, I would almost say "consciousness," of these muscles.

Spasmodic practising is useless Exercises need not be done for any great length of time—*never until a feeling of fatigue is reached.* Regular, thoughtful practice of a few minutes daily will be of more permanent benefit than an intermittent excess of zeal.

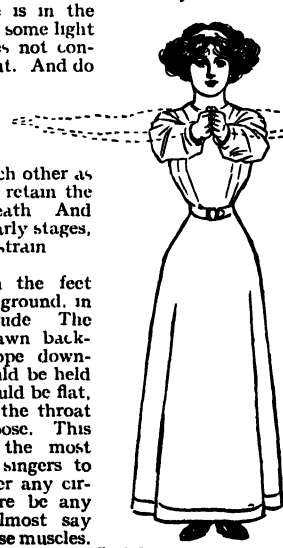


Fig. 2 Stand erect, as shown above, and draw the arms back slowly until they are on a level with the shoulders, at the same time inhaling quietly and slowly. Repeat the movement several times

EXERCISE 1. Maintain the easy, correct poise of body, inhale slowly and steadily through the nose. Place the hands against the lower part of the chest and feel a gradual expansion. Do not take in an excess of breath *or feel any strain*. Then, after mentally counting four, allow the breath to escape forcibly through the mouth. As the breath is expelled, a sudden collapse of the muscles will be felt under the hands. Let this be a very strong *mental* impression. By this means breathing will in time become practically a matter of will, and then automatic. Do this exercise five times consecutively.

EXERCISE 2. Following the same directions as in Exercise No. 1, inhale quickly and silently, not too rapidly at first, but increase the speed until a quick, silent breath can be taken. Exhale quickly through the mouth Never move the shoulders. Also remember that the expulsion of the air is controlled by the muscles in the lower part of the chest which press out the air; it is not the escape of the air that allows them to resume their normal positions.

EXERCISE 3 Stand erect, with the arms held out in front of the body at right angles and the fingers touching. Draw the arms back slowly until they are on a level with the shoulders, at the same time inhaling quietly and slowly. Then return the arms to the first position, letting out the breath in a steady flow, in time with the movement of the arms. Do this a few times in succession

A great deal can be accomplished by *mental* concentration, and particular attention should be directed towards keeping the throat, neck, and mouth, and all surrounding parts in an elastic and free condition.

A further important exercise for *expiration*:

Take a breath very slowly through the nose, following the directions in the first exercise; hold it for a few seconds; then, with the hands pressed against the lower chest muscles, exhale *very gradually* through the mouth, making a strong effort of will to resist a too sudden outflow of air. Mentally count, say, from one to five as you are doing this, and increase the time up to, say, twenty seconds. It is most important in these exercises and in singing that the upper chest should *never* be allowed to fall in.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section Messrs. L. J. Ehrenmayer (Pianoforte Sight-reading System), The Pastinello Co. (Decorative Paint for Silks, etc.).

WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include:

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

APRIL WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

The Flower Garden—The Conservatory—Greenhouses The Stove—Vegetable Garden—Forced Vegetables—Fruit Garden—Fruit Under Glass

APRIL is the month of shower and sunshine, during which time growth is so rapid that every available moment will be required to keep pace with the work out of doors.

Successional sowings of annuals may be made, and thinning should be begun among those which are already coming up. Rigorous thinning is the secret of success in growing nearly all annuals. In one or two cases, such as that of the annual flax, if thinning out is not done very early it should not be too severe, two or three inches being a sufficient distance apart for the plants to stand. The best of the thinnings may be pricked out in empty spaces, and the rest thrown away. Tap-rooted annuals, such as Shirley poppy, do not transplant satisfactorily as a rule.

Biennial plants, including Brompton, East Lothian, and giant stocks, campanulas, sweet-williams, foxgloves, etc., should be planted out at the beginning of the month.

Sweet-peas raised under glass should be planted out, and ornamental grasses grown to arrange with them when cut for the house.

Perennials may still be planted and divisions made. The pruning of the more delicate roses should be done this month, and all roses will benefit by a good mulch of manure.

The hoe should be in constant use in the flower garden, as weeds will be in active growth, and it is most essential to check them before they produce flower heads. The aeration of the soil, consequent on forking and hoeing, is of the greatest importance to plants at the present stage of growth. Slugs and snails will be very active, and must be kept down.

Clear away any old foliage from hardy ferns, and give a top-dressing of leaf-mould. Lawns and paths should be swept and rolled constantly, and the grass cut as often as needful.

Amateurs who have no greenhouse may start their dahlias in April, either by putting them in boxes at the beginning of the month, and letting these stand in the sunshine by day and protecting them, or taking them indoors, at night; or they may be started at the end of the month out of doors if the weather is warm. The roots may be divided, or planted entire, according to their size.

Gladiolus corms may be planted this month, putting them in four inches deep, and letting them rest on sand and wood ashes. The Groff hybrids supply a new strain of great value in the garden, while varieties of gladiolus Colvillei are especially useful as cut flowers.

Calceolarias should be gradually hardened off, for if not planted out in good time they often fail to become well established. If treated suitably, they should produce fine blooms (see illustration).

Cuttings of pentstemon rooted in cold frames, should also be put out. Chrysanthemums for early flowering may be planted. Put out rooted cuttings of violets, if the weather be mild.

The Conservatory

Climbers will require attention, and pruning of all plants that need it should be done now. More water will be required by all plants making spring growth. Camellias and orange trees should be syringed freely and frequently. Forced plants, which have

gone over should be removed to a cooler house.

The Greenhouse

Seeds of half hardy annuals, such as asters, marigolds, stocks, etc , should now be sown, and earlier batches pricked off Cuttings should be struck of various bedding plants, and the house cleared of any plants for hardening off Shift on soft and hard wooded plants into larger pots, putting plenty of peat with the soil used for American subjects.

Seeds may now be sown of such tender flowers as verbena, petunia, lobelia, zinnia, celosia, and balsam Where space is available by reason of discontinuing forced flowers in winter, it may be used for other purposes, such as growing tomatoes Plenty of air should be admitted to propagating-houses and frames this month

A fine specimen bloom of calceolaria If properly treated these flowers attain a great size and are most effective in a garden

Copyright James Murray & Son

With increasing sunshine, it will be necessary to shade the stovehouse, except in the case of crotons, which require abundant light to develop their colours Ferns and selaginellas may be raised for stock, and cuttings may be struck of other stove plants Shift on established plants where needful Plenty of furnishing plants should be available this month

The Vegetable Garden

A few dwarf beans of the Ne Plus Ultra variety may be sown after the middle of April. Runner beans must not be sown until the end of this month or the beginning of May.

A succession of broad beans will be best ensured by sowing afresh as soon as the rough leaves of the previous sowing are visible. They should be sown in separate rows Other crops, such as Brussels sprouts and kale, can then be planted between the rows during the summer Sowings of these should be made about the second week of the month, also of savoy, which is a most useful vegetable The smaller plants can be pricked out in vacant ground, and will make a succession later on

Sow the seeds rather thinly of borecole, the Improved Curled being a good variety, also Cottager, Asparagus, and Labrador The last-named is useful for a late crop Make a sowing of broccoli, also another of cauliflower, and put out the young plants of a previous sowing, planting in shallow trenches. Exhibition and Market Favourite are good varieties of Brussels sprouts.

Plant suckers of globe artichokes a good distance apart in prepared beds. Asparagus should be planted this month in rich, sandy loam If the ground is well prepared, the beds should not need renewal for at least seven years

Trenches may be prepared for the first crop of celery, the ridges on either side being planted with lettuces as a catch-crop. Young plants of a former sowing can be used in this way, or a fresh sowing can be made where the plants are to stand, thinning them to nine inches apart.

Lettuces and other salad plants should be copiously watered in dry weather, or their crispness and flavour will be lost

Sowings of carrot, beet, turnip, and radish should be made this month Seeds of chicory may be sown to produce plants for forcing, and seeds of cucumber for planting in the open air Plant out seedling leeks at the end of the month Thin out seedlings of parsnip, but do not transplant, or the roots will only become fanged

Sow peas at intervals of a fortnight Any potatoes which are showing should have the soil drawn up to them as a protection against late frosts Early crops of turnips should be hoed and thinned out.

Divide herbs where not already done Cuttings of shrubby herbs (such as sage and thyme) may be inserted in sandy soil in a shady place, or under a frame or handlight.

Prick off tomatoes, and grow them on in a frame near the glass, give them as much air as possible, and shade them in very bright weather Older plants may be potted on, planting out in borders or in a warm span-roof house Keep them to a single stem, and stop all laterals after the first leaf

The second early crop of potatoes should be planted in the first fortnight of April, and the main crop soon afterwards The sets should be planted in holes three or four inches deep and two feet apart The ground should be as light as possible, and should not be too much manured.

Forced Vegetables

Cucumbers will require a little shade in bright weather Top-dress the plants, and keep a good moist atmosphere. Pinch and train tomatoes. Forced asparagus should be coming on quickly. Tie up lettuces, and give them plenty of air.

Sea-kale and rhubarb will be ready for blanching. Remove the frameights from carrots, peas, potatoes, and cauliflowers on all fine days.

The Fruit Garden

If grafting was not performed last month, it may be done at the present time. Look over grafts made last month, and see if any cracking has occurred, filling up the cracks with grafting-clay.

Fruit-trees and bushes should be cleared of suckers, and the soil hoed between them. Vines may be layered this month, which will be done by detaching a healthy shoot and making a slit half way through it two or three inches long, and underneath a bud. Bend the layer into the ground or into a pot, fix it open by a hooked peg and tie it to a stake. The layer should be ready to transplant in November.

Protect fruit blossom from frost at night, using a covering of scrim or canvas. Disbud gradually apricots, peaches, and nectarines.

Slugs and snails must be trapped constantly, also caterpillars. If possible, the eggs of the latter should be destroyed.

Fruit under Glass

Withhold water from pines after the fruits show colour, and in using the syringe avoid wetting fruits and flowers. Increase the temperature for swelling fruits and flowers, especially towards the end of the day, and keep the atmosphere charged with moisture.

Thin grapes as they become fit, and do not allow the hands to touch the fruit. The border should be kept moist, and air should be given in full sunshine. Pinch out sub-laterals. Tie down the shoots of late vines, and pinch the leaders. The night temperature need not exceed 65°.

Tie in fig-trees on trellises, and pinch back to five leaves. Syringe often until ripening begins, but while the trees are in flower the atmosphere should be kept more dry. Night temperature as for vines.

The peach-house should this month be ventilated early, and syringed twice a day with soft water of the temperature of the house. If there is any sign of mildew, use sulphur in the syringing-water. Fumigate against aphides. Feed at intervals with liquid manure. The night temperature should be 65° to 70°.

Melon-houses should be kept warm and moist, and the growth should be kept thin. Let the whole crop of four to six fruits—be set as nearly as possible altogether.

Fresh relays of strawberries should be brought on constantly. Thin the flowers to about twelve on a plant, keep the house airy, feed with liquid manure, and syringe—to keep down red spider—until the fruit begins to ripen.

SMALL HOLDINGS FOR WOMEN

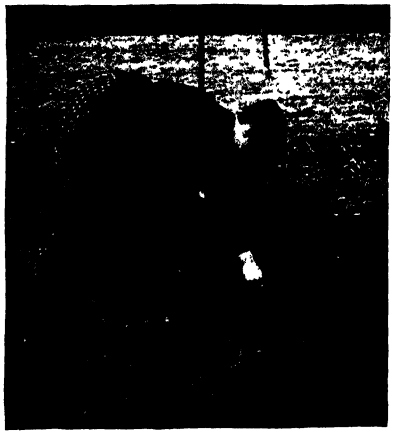
Contributed from time to time.

By A. C. MARSHALL, F.R.H.S.

Laying out a Market Garden—Preparation of the Soil—The Use of Lime—Economy

In laying out a market garden it is necessary to sink one's aesthetic and artistic tendencies in favour of a strictly commercial propensity. From a woman's point of view, her garden may be neat and comely, but utility must inevitably be studied at the expense of effect.

It is an acknowledged fact that plant life as a rule does best when grown in rows running north and south. By following this method the maximum of sunshine is gained for the crops, and to a great extent the power of easterly wind is broken, for by meeting transverse rows it is less damaging than if it swept down the drills, as it would do were they drawn from east to west. Of course, there are exceptions to this rule—broad beans, for instance, which are sown on an exposed situation so that a current of air may pass through them and reduce the possibilities of blight—the Dolphin fly—settling upon them.



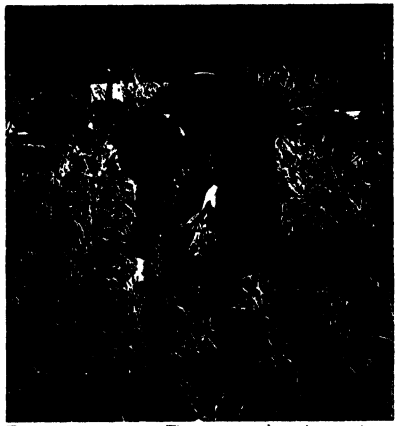
Seed-sowing in spring. When the garden line has been fixed, drills are drawn with a hoe, and seeds are sown. After sowing, a rake is used to cover in the drills with soil.

Assuming that we are dealing with an acre of rough pasture more or less square in its formation, it would be an excellent plan to make a roadway down the centre, running from north to south. This road

should be sufficiently wide for the passage of a cart, and should be built of loose rubble, laid over a foundation of clinkers, builders' waste, or some binding material that will keep it firm in wet weather Round the four sides a footpath should be made, wide enough for a person laden with baskets or propelling a wheelbarrow to pass No further ground need be set aside for permanent paths or roadways

The annual crops should be grown on the most advantageous sites, the question of rotation being naturally considered. Briefly, the rotation of crops consists of changing them in such a way that members of one family are not raised on the same piece of land for consecutive seasons For instance, a plot upon which leguminous plants—peas and beans—are raised this year should be used next season for roots—carrots, potatoes, parsnips, beet, etc —whilst for the third year it should be cropped with the brassicas—cabbage, cauliflower, etc

Of course, there are many permanent subjects in the market garden, and these must be taken into account in the planning of the plot Asparagus, rhubarb, perennial herbs, and horseradish are what we may term fixed crops, and if they can all be in one section so much the better, as this will leave large open tracts that may be cultivated *en bloc* for the annual crops Then there are the sections devoted to bush fruits—currants, gooseberries, raspberries. As these do not demand weekly attention through the year, they may be placed furthest from the homestead



Thinning spring onions The immature plants that are drawn from the rows are made into bunches and sold as spring salading. They command a ready sale at remunerative prices

Ploughing and Digging

The preparation of the soil for market garden purposes consists in working it deeply and thoroughly, rendering it friable, in good heart, free from pests and all weeds, save the unavoidable summer crop This state of perfection can only be attained by deep ploughing, or, better still, by conscientious digging with a spade or garden fork. The cost of ploughing would be but 15s per acre, but hand-digging would cost more than four times this amount Reverting to the subject of old pasture land, a deep plough would bury the turf, and, provided it were free from rank weeds, this would form an excellent fertiliser On the other hand, if the turf is so unclean as to make this impracticable, the surface must be skimmed off and burned, the ashes being distributed over the top spit before ploughing or digging Hand-digging is naturally many times more thorough than ploughing. Not only is the ground more evenly worked, but every particle of bindweed, couch grass (synonym, "twitch") and similar weeds can be removed, a state of affairs that ploughing and harrowing cannot accomplish with such efficiency.

The Uses of Gas Lime

As for live pests, they are best dealt with by top-dressing. Land that is really badly affected with wire-worm should be dressed with gas lime, a powerful insecticide formed from the waste matter from gasworks, which costs from five to eight shillings per ton. The dressing is best applied in the autumn, and as it is detrimental to plant life when fresh, it is a safe rule to allow two months to elapse between the dressing of the land and the sowing or planting About eight hundredweight to the half-acre is an average dressing of gas lime, and this drastic remedy should not be necessary more than once in three or four years.

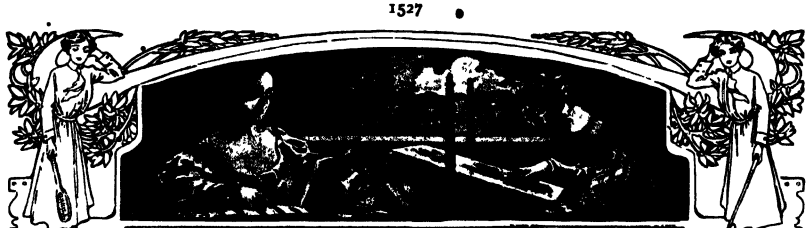
Ordinary lime is most valuable in the preparation of land. Not only does it aid plant life to assimilate or digest the vital properties of the soil, but it also proves a useful destroyer of pests. The usual plan adopted is to purchase lime from a kiln and to deposit it in heaps on the ground six feet apart, where, after an interval of three or four days, it will slake itself. It is then scattered with a shovel, and enough should be applied to give the ground a similar appearance to that following a very slight fall of snow. Lime costs from a shilling to eighteenpence per hundredweight.

On a small holding conducted by women it is undeniable that success will depend upon economy in outgoings It is not so much a question of receipts as of expenses, and when considerable outside labour has to be enlisted the profits will surely dwindle.

There are many tasks on a market garden holding that an average robust woman can undertake without undue physical strain and but few that would prove too exhausting. Once the ground is in good tilth, the rest should be a simple matter. Such tasks as thinning onions and drawing drills for seed-sowing call for little muscular effort.

Hoeing, harvesting crops, weeding, watering, and all but the actual digging are operations no healthy woman need shirk.

To be continued.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	
Basket Ball	*Painting on Pottery*	**Holidays**
Archery	*Poker Work*	*Caravanning*
Motoring	*Fretwork*	*Camping*
Rowing, etc.	*Cane Basket Work, etc*	*Travelling*
		Cycling, etc., etc

GOLF

By ELEANOR E. HELME, English Ladies' Golf Team, Ranelagh, 1910

Continued from Part 111

Pulling and Slicing—Bunker Play—The Golfing Temperament, and How it Wins—Etiquette

IN the majority of games there is a certain point of excellence after reaching which the player is comparatively immune from the mistakes of the beginner, but in golf the most experienced may play badly for no apparent reason Consolation for this uncertainty may be found in the fact that correction is easier than in other games, because in golf the stroke must be executed in a certain way, and so the offending action can be discovered and remedied

The commonest faults, which attack even the best players at times, are pulling and slicing To pull is to send a ball to the left of the direction intended, and up to a certain point a pulled ball travels better than any other, because a pull can only occur when the shoulders have been brought well through after the ball is hit, but if this follow-through is exaggerated, length is actually lost instead of gained, and accuracy of direction can never be assured The cause of pulling is generally a too tight grip with the right hand, and also a tendency to sway the body backwards and then lurch it forward as the ball is hit The cure is to hold the club lightly, and to keep the body as still as possible during the swing, merely pivoting from the hips Slicing, or sending the ball too much to the right, is even more fatal, for a sliced shot travels no distance, and the generality of courses abound with hazards placed to punish such shots

The commonest source of trouble is standing too close to the ball, this means that the swing will be arrested as soon as the ball is hit, instead of there being a good follow-through, and if the follow-through is neglected, the weight of the body remains on the right foot instead of being transferred to the left at the moment of impact, so that the player falls back away from the ball

As, however, no one can hope always to drive perfectly straight, it follows that a certain number of shots will find out the hazards at the side of the fairway, in the shape of natural sand dunes or bent grass,

Figure 1 Position of the wrist and club at the finish of a niblick shot out of a bunker

heather, rough ground, or artificial sand bunkers. To extricate the ball from any of these requires a special stroke, which a woman especially should take pains to practise, as she naturally lacks the muscular strength which gives a man his superiority in this department of the game.

The beginner must use her mashie for such strokes, but she who possesses the full

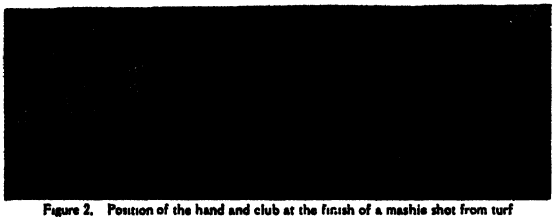


Figure 2. Position of the hand and club at the finish of a mashie shot from turf

complement of clubs will rely on a niblick with a stiff shaft and plenty of weight in the head.

The first essential is to stand well behind the ball, particularly if it lie in loose or heavy sand, so that it is a trifle in front of the left foot, for the ball must be made to rise quickly. To further ensure this, the club face must be turned slightly outwards at the moment of impact and during the follow-through (Fig. 1), contrary to the method with a mashie shot when the ball lies on grass, when the hands and club turn to the left after striking the ball (Fig. 2). In the backward swing the stroke resembles that with a mashie, and again the club must not be directed at the ball itself, but at the sand or grass a couple of inches behind it. The club cannot be gripped too tightly, and though the backward swing must be deliberate, it is well to hasten the return journey, so as to apply all the force possible consistent with keeping the club under control.

Occasionally, the player is confronted with the problem of playing a ball that is floating in water, for though the ball may be dropped without penalty from casual water on the course, such as pools formed by rain, there is a penalty of one stroke if the ball be dropped from casual water in a hazard, and the finished player, rather than incur this loss of a stroke, will find it worth while to attempt desperate measures.

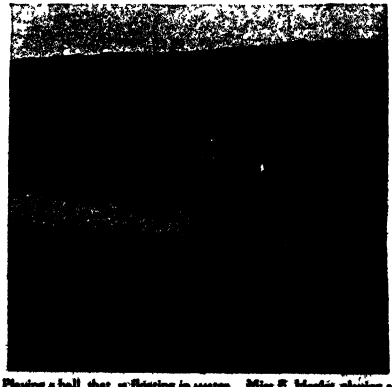
Courage and keeping the head still are the chief requisites, with a determination not to shut the eyes to avoid the splash. This, however, is small if the stroke is properly executed, for the ball should be taken almost clean, the club being aimed no more than half an inch behind the ball, not several inches, as so often is done. A niblick or mashie is the usual club, but a daring full iron shot which sent the ball at least 150 yards out of the water has been made. The heroine of this exploit was Miss F. Hezlet, now Mrs. Cramsie, the Irish Internationalist, and the occasion the Open Ladies' Championship, played at St. Andrews in 1908—an event famous for sensational shots from hazards, as it was in the final there that Miss Maud Titterton, the winner, made a marvellous recovery from between the sleepers on the railway line which skirts the world-famed links.

Though all have not the skill with which to execute these *tours de force*, the golfing temperament which inspires them should be cultivated by all, for at no other game do an unruffled temper, cool judgment, pluck, and a philosophical acceptance of good and bad luck reap their own reward so quickly as at golf.

There are four points in this connection which none can grasp too soon or too clearly. First, that it is impossible to play well if one's own bad shots or the opponent's brilliance are allowed, even temporarily, to act as an irritating factor. The player who is out of temper, with herself or anyone else, hits at the ball so as to propel it by brute force and not by accurate swinging; in golfing parlance she "presses," and the results are disastrous.

Second, that since golf is not a game to determine who can hit the ball farthest, but who can get it into the hole in the fewest strokes, it is no good to drive blindly ahead if there are difficulties which cannot be carried, especially if the opponent is already in trouble. To "play with your head" is the motto of the true golfer, who must know when to dare greatly and when to play steadily.

Third, that pluck always pays. No hole is ever so nearly lost that something unexpected may not happen; no match reaches such a hopeless position, until actually lost, that it may not be retrieved. Last, that good and bad luck equalise in the long run, and that *qui s'excuse s'accuse*, in this matter as in others more vital. It is all too easy



Playing a ball that is floating in water. Miss F. Hezlet playing a daring full iron shot which sent the ball 150 yards out of the water

for the golfer to forget the good luck that befalls her and to remember only the mishaps, but she should bear in mind that her opponent has similar ups and downs of fortune, and, moreover, that the fates invariably favour the better player, so that often what appears luck is nothing else than superior skill.

Though a calm philosophy, self-control, and a benign placidity are the first essentials of what is known as "the golfing temperament," she who aspires to the front rank at the game knows that something more is needed, that self-direction goes even further than self-control, and that excitement, if it be kept within bounds, wins more matches than natural or acquired indifference In almost every match there comes a crisis when a specially great effort, some risk successfully taken, some good recovery when the hole seemed lost, is worth more than the actual hole won or saved, because it will either necessitate the opponent's attempting something beyond her powers, or gain moral advantage by showing her that she is not in the winning position she believed Confidence goes for much, though many good golfers play their best when their match is apparently a hopeless case This, again, is the golfing temperament, essentially British, which does not know when it is beaten, and fights most successfully when in a tight place

Especially does the mental side of golf come into play when the match is between a good and a bad player, even though the good is conceding so many strokes that the bad should be able to make a close match with her Too often the bad player, or "long handicap," as she is technically termed, starts out with a quite needless dread of the good player, she forgets that even the best may make mistakes, and that it is a hard task repeatedly to do holes in two strokes less than the opponent, which is what the giver of odds must accomplish to win a hole where a stroke is given

The "short handicap" in such a case must do her utmost to keep up, or rather justify, at the outset this delusion that she can do no wrong, by being specially determined to play the first few holes well, instead of thinking that later in the round will do for a strenuous effort If the long handicap sees her dreaded opponent make a mistake early in the match, she realises that she is not invulnerable, and will derive courage quite out of proportion to the actual fault committed. To the giver of strokes an early lead is invaluable Such is the match-playing genius, whether in a single or a "foursome," as golfers term "doubles", but the steady-going philosophy is a more valuable ally for all but the best players when the conditions are not match but medal play—*i. e.*, a competition in which the score for each hole is recorded in writing and the lowest total for the round of 18 holes secures the prize Here the main thing is to forget the bad strokes, the holes with too large totals, and, casting all misfortunes behind, to concentrate the mind on each individual stroke in turn.

Just as skill must be supplemented by temperament, so the rules (which will be tabulated in the next article) are amplified by an inviolable code of etiquette, both written and customary.

The first cardinal point is to be silent and motionless whilst the opponent plays her shot

The best place to stand is exactly opposite the opponent, beside the tee-box, or else directly behind her back, but on no account should the position be behind the player's right foot; special care should be taken on the putting green in this respect. Nor should the opponent stand beyond the hole,

The best place to stand while an opponent makes a shot is exactly opposite her, beside the tee-box, or directly behind her back

so that the player when looking at the hole sees just beyond it her opponent's feet, and possibly a skirt flapping distractingly in the wind

If a ball is lost, or if for any reason a couple are playing slowly, it is their indisputable duty to signal to the players behind to pass them, to stand aside while they do so, and not to resume play until they are completely out of range

A player should shout 'Fore!" when, owing either to a pull, slice, or unexpectedly long shot, her ball is likely to strike the ground near other players

Etiquette demands the word of warning, and it is also a safeguard against accidents

There are, however, two cardinal rules, and of these no circumstances can justify a breach:

1 Never drive off a tee until the party in front have played their second shots

2 Never approach a green until any players who may be occupying it have finished putting, and have replaced the flag.

Lastly, there is the golfer's obligation to the links over which she plays she must be mindful of the sarcasm which once penned the time-honoured legend thus "Golfers will replace the turf, others must"

To be continued.

ILLUMINATION WORK

By MURIEL NEWMAN

An Ancient Art Revived—How to Apply it to Modern Decorative Use—Materials Required—How to Make an Illuminated Book-cover—Some Objects Suitable for Illumination

THE art of illuminating is coincident with the dawn of Christianity, the scribes, or monks, being the first to engage in the writing of missals, or prayer-books, for the wealthier classes of people, who at that time alone could indulge in the luxury of owning books

The art attained its highest perfection in the fourteenth and fifteenth centuries, and

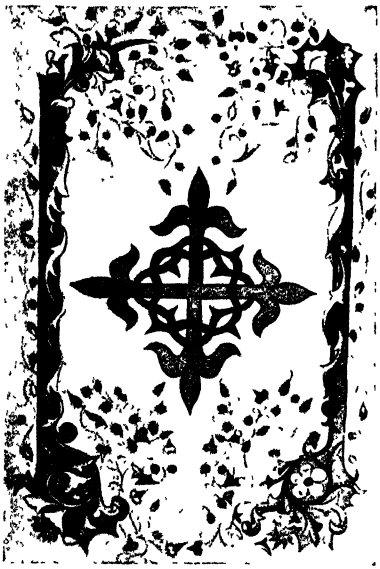


Fig. 1 An illuminated book-cover in Italian vellum The borders are taken from an old missal The methods by which this work can be carried out are described in the accompanying article

specimens of those periods are now carefully preserved in our museums and libraries. These are the living oracles of bygone ages of romance and chivalry, and the glorious monuments of the artists, known and unknown, who created them

This interesting and beautiful art has been reviving steadily during the last and present century, and can be adapted to a unique and modern use with most gratifying results. The work provides a most fascinating way of employing one's time, with the additional advantage of being also a remunerative occupation.

The materials necessary are, first, a box of paints—which, to obtain good results, must be of the best quality, as otherwise it is impossible to obtain purity and brilliancy of colour; a set of fine sable brushes; gold paint—either shell gold or gold leaf; a pair of compasses, parallel rule, ruling pen, T-square, set-square, and an agate burnisher for indenting and engraving patterns upon the gold background. To these should be added also a pot of special preparation for raising the centre of letters and ornaments.

Illuminating is not an inexpensive hobby, since both the vellum and parchment used for the work are costly items Finest prepared vellum skins are supplied in varying sizes—size 28 by 24 costing about 15s. A parchment skin costs considerably less, since one of about the same size may be obtained for from 4s. to 6s. Bristol board also affords a very good surface for illuminating, as do some of Whatman's fine "hot-pressed" papers.

Those who take up this work must possess a knowledge of drawing, and it is useful to have at least a slight knowledge of design The artist must have a perfectly steady hand, as if outlines and curves are either broken or angular, the whole effect of the work is marred. It would be wise to practise constantly drawing curves and scrolls before embarking upon any particular piece of work, since the more graceful the curves the better the effect of the completed work

For the fine hair lines used in so many designs, the touch must be as light as possible, and put in with the finest of the brushes

Book-covers, blotters, photograph frames, boxes, bridge-markers, etc, can all be ornamented in this work, and make charming and uncommon presents.

One of the most attractive subjects for illumination work is a book-cover. If the book measures 5 inches by 4 inches, a piece of vellum or parchment should be cut 2½ inches larger each way Turn the material face downwards on the drawing-board—having previously taken care that the latter is perfectly clean—and damp it all over with a sponge which has been squeezed out of cold water, and therefore is not too wet. Then turn the skin on to the right side, and fasten it securely down to the board with drawing-pins at each corner, and leave to dry. When dry it will be ready to work upon. The exact size of the cover should then be drawn very lightly upon it with the parallel ruler, and the design chosen should be drawn or traced on with a hard pencil or a tracing point. Some of the most beautiful designs extant are in the manuscript room of the British Museum, to which access can be had on a

proper recommendation In this magnificent collection a store will be found sufficient to satisfy every taste. Those who are not so fortunate as to live within easy distance of a museum or collection may perhaps be able occasionally to spend a day or so at one or the other.

Many treasures of this art are to be found in the Vatican, the Royal Library at Paris, and also in the university libraries of Oxford and Cambridge Failing access to these places, the artist will often find that a few good works on this subject may be had at the local library or museum Beautiful specimens of old manuscripts, etc, may be seen, also, in the minster libraries of cathedral towns.

For those who are not within easy reach of such places, the ability to originate their own designs is a great gift. With its help and such an occasional study of old manuscripts and missals, etc., as opportunity may provide, one does not perhaps lose; nay, indeed, in some ways one is the gainer, because, if one has beautiful examples continually at hand to copy, one is apt to feel originality presumptuous, and, if one possesses any, it may remain undeveloped.

In Fig 1 is shown a beautifully illustrated copy of "The Imitation of Christ," by Thomas à Kempis It is bound in Italian vellum, with a gold cross in the centre, and the borders are from an old missal.

Fig 2 shows a Holy Communion manual, bound in parchment, with a chalice in the centre, surrounded by scroll work and borders, etc Both these designs are by Miss Newman, The Common, Southampton

Something should be said with regard to the making-up of the various articles. The books and blotters can with care and practice be bound by the worker, after the usual manner of covering a book; but a bookseller or bookbinder will get the book bound ready in vellum for painting upon, if desired. Photograph frames and boxes are best not made up by an amateur who has no practical knowledge of such work. A local picture-frame maker or bookbinder will probably be discovered who is capable of doing them satisfactorily

The design to be selected for a photograph frame offers a wide field for the display of originality on the part of the worker, for if the frame be intended to hold the picture of a well-known man or woman, the details of the design may bear directly on their work or life

One very beautiful frame was specially designed to enshrine the picture of the late King Edward VII, and was graciously accepted by her Majesty Queen Alexandra.

Carried out in soft tints combined with gold, the design contained in allegory references to the life and reign of the late King.

Small pink rosebuds, just opening their petals, signify the commencement of the reign in 1901, while the rose in perfection, but with falling petals, suggests the close of his reign in its full glory Other emblems woven into the scheme are the crown and palm, symbolical of kingly majesty and victory, the pomegranate showing hope and immortality, and the lily purity.

The national side of the character and position held by the King were not forgotten, the rose, shamrock, thistle, and leek, emblems of England, Ireland, Scotland, and Wales, find their place. Typical of England's plenty are bunches of ripe grapes, the whole being surmounted by the letters "E R. VII," in raised gold

This frame is an excellent example of how a symbolical design should be worked out The finished work was quite in keeping with the style demanded by illumination on vellum,

Fig 2 An altar manual bound in parchment The design is taken partially from an old Flemish breviary

for it must never fall to the merely "pretty," but be kept on its distinctive lines

For the decoration of a box destined to hold laces, handkerchiefs, or other dainty trifles, may be suggested designs adapted from some of the gorgeous specimens of Spanish and Italian art found in volumes in the British and other museums. The peacock, with its spreading tail in lovely colourings, forms a central feature round which conventional floral emblems and trailing branches can be drawn, the background glittering with golden stars or points of light

Such a box, lined with white silk or velvet, and delicately perfumed, would be a delight to any woman who has a taste for the dainty and exquisite.

CRAZY CHINA

New China from Old—A Novel and Easily-Acquired Art—The Simple Outfit Necessary—Directions for Making Crazy China

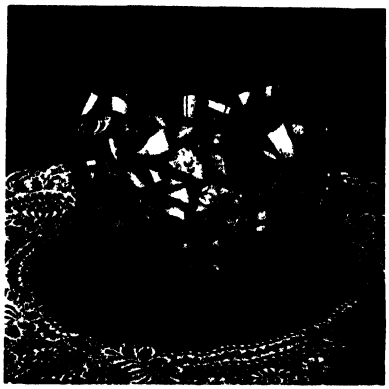
It is not everyone who knows how to make an old cracked pot or an ugly, common plate into "a thing of beauty and a joy for ever" But this can be done

The first illustration represents a cracked earthenware jar which, though it had "hen amongst the pots," yet was transformed into a beautiful and a useful bowl for flowers

A plate is a very easy article on which to practise the art of making crazy china, and affords a useful saucer for the crazy flower-pot which may be made afterwards

A few pretty pieces of broken china or glass, a little putty, a bottle of gilding, an artistic eye, and a little patience are all that is needed with which to accomplish our task

Take some putty, knead it well with the hands until nice and soft A little oil may be added if the putty has been put by for some time and become hard Then cover



A bowl in 'crazy china" made out of a cracked earthenware pot, covered with putty, in which is embedded a mosaic of fragments of china The handles are of putty, which has been gilded The general effect is both rich and attractive

the plate evenly with a thin layer of the putty — say one-eighth to a quarter of an inch thick - and make the surface as smooth as possible

Having sorted out some bright and prettily decorated bits of broken china, break them up with a hammer into small pieces of as uniform a size as possible Now arises an opportunity to show the possession of the artistic sense

Each piece of china must be set separately and firmly into the putty, just as deep as the china is thick The arranging of colours, shapes, and sizes must be left to the taste of the worker, but, unless the plate is to be covered with china of a uniform colour, it is not advisable to put two colours of the same shade next to one another It is also well to leave about one-eighth of an inch of putty showing between the pieces, as this greatly adds to the effect when gilded The

After a smooth layer of putty has been applied to the surface of the article, pieces of pretty china, broken very small, are embedded in the putty, according to the worker's taste

gilding, however, must not be done until the putty is quite hard, and then it must be applied carefully, so as not to spoil the china

Some prefer to cut away the putty that has bulged above the level of the china whilst others leave it as it is—and only smooth the surface

Many a broken vase, the shape of which was admired, can be mended and permanently held together with crazy china work to become once more a "thing of beauty"

Ingenious and attractive designs can be carried out when setting the china, and the broken handle or knob of a favourite vase can again come into use as the handle of a "crazy" pot

The putty should be allowed to show between the pieces of china and when it has set firmly should be gilded

WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPEDIA will prove to be of great interest to women, and will contain practical and authoritative articles on

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

FANCY PIGEONS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Special Breeder and Judge of Poultry, Pigeons and Cage Birds. Judge at the Crystal Palace, Alexandra, Sports des Tuileries Français. Vice President Poultry Club. Hon. Sec. Yokohama Club. On the Committee of Middlesex, Columbarian Society, Indian Game Club, etc.

The Tumbler Pigeon—Why It is so Called—Varieties of Tumblers and their Distinctive Points

THE tumbler pigeon is one of the prettiest and most popular breeds of fancy pigeons, and for its great variety of colour and markings, offers the breeder a wide choice.

There are three different breeds of tumbler pigeons, viz. the long-faced (clean-legged) the short-faced, and the long-faced muffled, and of these the long-faced clean-legged variety is the most popular, as well as the strongest and easiest to keep and breed. It is, therefore, the one most suited to the amateur.

The tumbler pigeon derives its name from its strange habit of turning a somersault when flying. This it does by tumbling backwards and turning completely round, and then continuing its flight. Some birds turn a somersault, then fly a short distance and turn a second, whilst others will perform three or four somersaults quickly one after the other. It is a pretty sight to see a flock of tumblers performing in the air, and one that needs to be seen in order to be believed.

A muffled black saddle long-faced tumbler pigeon. The markings in this variety should be as distinct and even as possible

Some birds that fly a little way from the ground and then turn a somersault are known as "ground," or "house," tumblers.

As a curious yet pretty sight, a flock of bald-head or bearded tumblers cannot be surpassed. Their varying and distinctive markings afford a strong contrast to their pure white feathers, and are displayed to full advantage during

the birds' performances in the air. For the novice who wishes to keep a few pigeons as a hobby, and who has not had any previous experience, there is no more suitable variety than the long-faced tumbler, and surely in none can be found such a variety of colouring.

Long-faced tumblers can be divided into two classes: (1) the coloured-flighted birds, and (2) the white-flighted birds

Of the former there are the following sub-varieties blacks, reds, and yellows, which are generally termed selfs, the plumage being of the same colour throughout; mottles—blacks, reds, and yellows, the plumage consisting of pure white and coloured feathers, evenly distributed on the shoulders and back, the remainder of the plumage being self-colour.

The aim of the breeder of these varieties is to produce birds with the alternate marking as even and distinct as possible This marking should occupy a place on the centre of the shoulders and from the bottom of the neck to the centre of the back. The shoulder markings should match—that is to say, there should be the same number of white feathers on each shoulder The marking on the back, often called "the handkerchief," should also be evenly distributed Rosewings also show three varieties of colour—blacks, reds, and yellows. These resemble the mottles, but have no marking on the back and less on the shoulders. The white and coloured feathers should be near together and occupy a smaller area than on the mottles.

Breeding for Colour

In breeding mottled tumblers it is often advisable to mate a mottle with a self-coloured bird, as the tendency is for two mottled birds to produce progeny with too many white feathers; these are described as being too "gay" in colour.

It often happens that a mottle-bred bird in its nest-feathers may be self-coloured, but when it has moulted and acquired its adult plumage it possesses white feathers, and often proves a good mottle. If a self-coloured bird is used for breeding, the offspring will, as a rule, be more satisfactory if the parent has been bred from mottles.

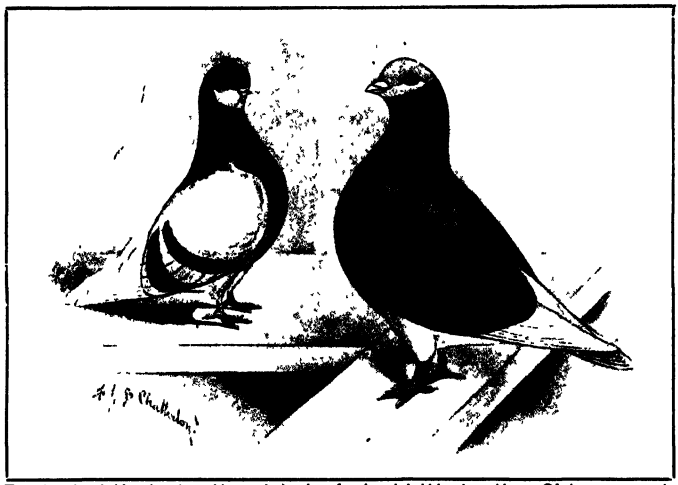
The plumage of self-coloured birds, and the coloured feathers on the mottles and rosewings, should be very solid and of intense hue. The blacks should show a brilliant green lustre, whilst the reds and yellows should be free from any pale-coloured, bluish, or whitish feathers.

Whitesides are another variety. They are not popular, and are very difficult to breed. In colour they are usually reds and yellows.

Other Varieties

Of the white-flighted varieties the bald-head claims first place in popularity, then come the beard, the saddle, and the badge.

The colours most esteemed in the bald-head and beard species are blacks, blues, reds, yellows, and silvers. The illustration given of the red long-faced bald-head and the blue short-faced beard will show clearly the correct markings of the plumage.



The short-faced blue beard tumbler and the long-faced red bald-head tumbler. Of these varieties the long-faced is the more popular

The colouring and marking of the short-faced and long-faced bald-head and bearded tumblers are identical, the only difference between the breeds being the size and shape of the birds. The short-faced tumbler is altogether a smaller bird than the long-faced.

As pets, pigeons appeal much to children, especially to boys. Of course, every care should be taken by their juvenile owners to prevent the birds destroying the property of others, for pigeons are rapacious devourers of certain garden produce—such as peas, for instance. But, given a suitable spot and proper conditions, pigeon-keeping is a charming hobby for a girl or boy, and, with careful management, can even be made to pay its expenses.

THE PERUVIAN CAVY

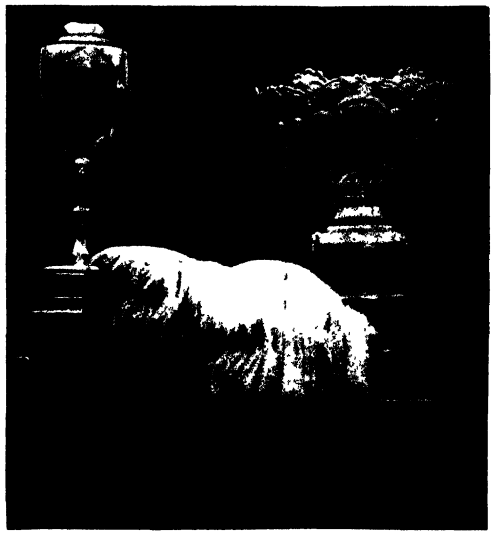
By EVELYN GROGAN

The Name "Guinea Pig" a Misnomer—How the Error Originated—How to Prepare Cavies for Exhibition—Where to Obtain Good Specimens

THE native home of the guinea-pig was not Guinea, and the little creature certainly bears no resemblance to a pig. It has, however, established itself so firmly as a pet that its origin repays investigation.

In 1530 the Spaniards paid their first visit to Peru, and there discovered a domestic animal that was new to them. It was sold as food in the market, and took the place of our present-day rabbit. The strangers noted that the little creature was scalded and scraped when prepared for cooking, and in this stage resembled a tiny sucking-pig So as a pig it was described by the men from Spain—cochinillo das Indas, the little Indian pig. The species was totally unknown in Europe, and it was not till about 1580 that some were exported as zoological novelties to Great Britain

These "Indian pigs" travelled *via* the coast of Guinea, so their first owners sought no further afield for their origin, but promptly dubbed them guinea-pigs The zoological name of the breed is cavy —for though the Spaniards called them cochinillo, the native Indian name was cüyé, and cavy has, no doubt, been derived from that word.



A prize-winning Peruvian cavy, showing the abnormal length of coat and "sweep." The trophies are the National Cavy Club Cup and the Welburn Memorial Bowl

Photos, Mrs H Grogan

Origin of the Name

It was not until last century that a curiosity in the shape of a rough-haired cavy was sent to the London Zoo. This specimen established the long-haired species, for it bred with the smooth variety, and eventually the rough-hair became a fixed type. When a name was sought for the new long-haired variety, it was resolved to call it after the country of its origin, Peru, and thus we acquired the name Peruvian cavy. As Guinea could not claim to be the native home of the guinea-pig, and as Peru knew nothing of long-haired cavies, the cüyé seems to have been fated to be misnamed

The Peruvian cavy is essentially a woman's pet, for its hair, owing to the keen competition of shows, has been bred longer and longer, till it has reached an abnormal or "freak" stage Only a woman's care could obtain such perfection of coiffure as is shown in the illustrations These cavies claim to possess the longest "tails" ever obtained. The length and extraordinary thickness of Dingo's "sweep," as the back hair is termed, won him the highest honours, which he shared with his sister Alice—that is to say, the National Cavy Club Ten-guinea Cup and the Welburn Memorial Fifteen-guinea Bowl.

The preparation of a Peruvian for show should begin very early in its career When the back hair reaches a sufficient length —a few inches— and begins to draggle, it must be washed, if soiled, and tied up in paper This lock must not be rolled up in curl-paper fashion, but merely laid on a piece of soft paper, which is folded well over, and then bent up and tied flat with a ribbon, resembling a compact little paper parcel Unless this attention is bestowed, the hair will become matted and will never grow long. It is not sufficient merely to tie up the hair and leave it; constant grooming with an infant's soft brush is necessary. A Peruvian cavy's hair is very delicate, and comes out at once if combed or brushed with a stiff-bristled brush.

How to Groom a Cavy

Cavies intended for showing should be handled well when babies, and tamed as much as possible, so that when grooming time comes matters may be easy The best method to adopt for the brushing operation is to accustom the cavy to sit quietly on a circular stool or a round pottle measure. Spread this with a clean cloth, so that the hanging hair can be brushed on it like a lady's toilet wrapper Before the brushing is begun, accustom the cavy to sitting quietly on his little throne, and pet and rub him under the chin—a proceeding they all

love. Avoid startling him, and keep a hand over him in case of a sudden spring. Gather his favourite tit-bit—grass or dandelion, as the case may be—and serve it on a box placed in front of his stool He will soon learn that the stool means a good time, and eventually forgive you for including a brushing.

Housing and Feeding

When once trained, cavies have no objection to the grooming and tying-up process, if the "ladies' maid" is careful not to hurt them. Most Peruvian cavy breeders tie the sweep up in one parcel behind, but it is better to part it down the middle and have a portion tied up on either side, as shown in the illustration When the cavy is moulting, brushing must on no account be neglected, and if the hair is sticky or matted, it will be found useful to powder it with orris-root powder. This fluffs out the hair, and is very cleansing

To be successful at shows one must understand thoroughly how to house and feed one's stock A cavy in good condition repays one's trouble, and fine big animals are the result of food that from infancy has been correct and lavish

A special arrangement is useful in a Peruvian cavy hutch It takes the form of two lath gratings—one to fit the floor of the inner nest, and another that of the outer compartment Cleanliness is so important that complete drainage is required, and this false bottom is a contrivance worth adopting Sawdust—so useful for smooth cavies—must not be used for Peruvians The bedding in both parts of the hutch should consist of chopped hay This must only be a few inches long, and is best when it has been put through a chaff-cutter If long hay were given, it would get twisted into the coat and ruin it.

The breeder's aim should be to produce big, massive Peruvians Size is an important point, and in any case the breed is bigger than the smooth variety. Ample feeding, especially when quite young, tends to ensure big cavies, and from the very first the wee babies may receive as supplementary food a handful of fine grass-blades in their nest

Dingo, a famous prize-winning Peruvian cavy Note the way in which the "sweep" is tied when not released for exhibition

The sow, when she has young, greatly appreciates warm bread-and-milk, and the latter in the best Peruvian cavies The little ones very soon copy her example and help to empty the dish Good feeding for the sow, before and after the birth of young, makes a very great difference to the health of the stock

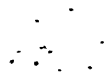
House the cavies in a cool place in winter, stable is ideal—for over-heating does not conduce to long hair. Peruvians, however, are not hardy enough to live in outdoor hutches, or in a draughty situation.

All cavies love green food, grass being their prime favourite Give abundance, but not more than will be finished at a meal.

Fanciers differ concerning the diet to adopt, but the method of feeding given herewith, and used for the prize Peruvians of the illustration, is excellent. Dingo's weight was a full pound over the average

Give in the morning, after cleaning the hutch, a supply of fresh hay, and a warm bran mash, made by pouring boiling water on to bran in a basin, and mixing to a fair consistency, neither too dry nor too liquid Allow a large kitchen tablespoonful of bran for each cavy. At midday give a few oats and some greenstuff White carrots are liked, and take the place of green food in winter, though some of the latter should be given if in any way possible At night, give more hay and a plentiful helping of greens Cavies greatly prefer the leaves of the cabbage to the heart Often an arrangement can be made with a greengrocer or the owner of a garden for leaves which are of no use for household purposes If grass or dandelions can be obtained, give them, as cavies like these better than anything else, lettuce and turnip they really dislike. Beetroot is greatly appreciated, and mangold, though not so good as, and less liked than, carrot, can be supplied

It must be borne in mind that green food serves also as drink to a cavy, and unless some can be given, a dish of clean fresh water, that cannot be easily overturned, should be in every hutch Cavies love plenty of hay, which is necessary as a dry food in connection with greens as a corrective Greenstuff is specially desirable for Peruvians, as, unless the blood is kept cool, the hair will suffer

The points of a Peruvian are Length and fine silky texture of hair, which should be especially thick and long on the shoulders and head; a bold, bright eye, sound lop ears, a Roman nose, and good size and condition,

Readers may wish to know how to obtain the best Peruvian cavies The [illegible] plan is to deal direct with fanciers, and a beginner would do well to [illegible] with the honorary secretary of the National Cavy Club, c/o "Fur and [illegible]," Idle, Bradford, Yorkshire This [illegible] either being on the right track